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James Francis Cooke

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IN AN ARTICLE, "The Moral Conquest of Germany," which appeared in *Coronet* for last September (from which we quote by permission), Emil Ludwig, best known of the contemporary German-born biographers, writes: "After a four-year reign of Europe, Germany's dream of world dominion is bankrupt. Now the victors are confronted with the task of winning the *Herrenvolk* back from their idolatry of force and race to the Christian idea of morality." This is an amazing conclusion coming from a Jewish writer. Yet, we have never found in the history of Man any religious philosophy which has brought the world nearer to the principles of peace than that of the Prince of the House of David, Jesus of Nazareth.

As a part of Mr. Ludwig's plan to ameliorate the criminal fanaticism of the Germans, he writes: "The three national anthems also must go: the *Horst Wessel Lied*, *Deutschland über alles*, and the *Wacht am Rhein*. A new hymn for a new Germany might be the chorus which closes Beethoven's 'Ninth Symphony.' The words are by Schiller, Germany's most popular poet, and the tune, which Beethoven composed as a chorus for community singing, is one of his most simple ones. The words expressed therein, 'all men will be as brothers,' offer hope for peace and reconciliation.

"Since music means so much to Germany, the Allies should intervene at another point: Hitler has seduced and enchanted vast numbers of Germans with Wagner's musical drama. In the raiment of Wagner's orchestration, the idea of world dominion and a master race has become quite palatable to the public, and nothing has had greater effect on German youth than the 'Ring des Nibelungen.' This particular work should be banned from Germany for fifty years. It is a veritable ode to the idea that brutal force and every treason are justified in the drive for power and world dominion."

The difference between the Germany of its great creative era and its present period of downfall, could not be better shown than by presenting the deadly parallel between Schiller's *Hymn of Joy*, extolling the brotherhood of man, set to music by Beethoven in his "Ninth Symphony," side by side with the Nazi hymn of depravity, the *Horst Wessel Lied*, which makes a martyr of an unspcakably infamous partisan of the swastika. Surely no other nation has ever sunk so low as to accept any such perverted ditty as a patriotic hymn!

If Mr. Ludwig had suggested a plan to rid the world of all beligerent patriotic songs of all countries—all of the flamboyant,

## Music and a Loftier Race

*These things shall be! A loftier race  
Than e'er the world hath known shall rise,  
With flame of freedom in their souls  
The light of knowledge in their eyes.*

From a hymn by John Addington Symonds  
(1840-1895)



BEETHOVEN AND THE LOFTIER RACE  
A fanciful picture of French origin depicting  
the master's Ode to the Brotherhood of Man.

descendant of Siegfried, who can destroy at will with god-like immunity every time he hears the music of Wagner, he should be deprived of that inspiration until he unlearns such ridiculous and virulent nonsense.

Millions and millions of men, women, and children, still quivering in agony before the destruction brought about to themselves and to their enemies as the result of the time-old military insanity of the Hun and the Jap, cannot be expected to look for anything but equally cruel retribution for the guilty. This is the precipice of revenge over which civilization for all time has been plunged into more and more wars. There is only one solution, and that is a world-wide spiritual revolution which will convert Man to right thinking and the ultimate victory over cruelty, injustice, and intolerance. The Germans, as they look about them, must gradually be realizing that their great day cannot be attained by cruelty, brutality, and force. There is no military road to the great ideals of "the loftier race." The only vestiges of progress in the past have been those blessed periods when Man has turned from his baser passions to Divine guidance. Not until man realizes this can he be freed from the curse of war.

Mr. Ludwig is, however, by no means alone in his opinion upon the effect of the Wagner music drama upon Germany of today. Otto

## Music and Culture

D. Tolstoluz, who won the Pulitzer Prize in 1946 for distinguished foreign correspondence, writes in "The Wanted War" (copyright 1946, Reynal & Hitchcock): "The last war, at least in the somewhat warped Allied view of the German side of it, was dominated by Friedrich Wilhelm Nietzsche as the superman, or Übermensch, for purposes of good or evil. The present war, almost unknown to both the Allies and the Germans themselves, is dominated by Richard Wagner—not the Richard Wagner of the incomparable musical details of his operas, but the Richard Wagner who brought back to life the dismal, pitiless, and forgotten world of German antiquity, the world of fighting gods and fighting heroes, of dragons and demons, of destiny and pagan epics, who presented to other peoples more than Wagneria, more, but which has become subconscious reality to the German masses and has been elevated to the inspirational myths of the National Socialist movement that rules the Third Reich."

In that desperate year, when, after exhaustive attempts to defuse a rabid beast, Britain, with scant means for defense was fighting alone, Germany was plundering the Continent and feasting from the spoils. Now, amid the rubble and ashes of her ruins we are told that she is plotting a new war of revenge. What can the world do to bring these people to realize that the enemy which has led to their destruction is not the exiled Wilhelm, but the enemy within—their own soul of Germany herself, and that this enemy is the foe of Germany as well as of all civilization? Perhaps one way will be to bring her to a realization that her people live in her real superman, the creators in science, religion, music and philosophy, and not in those who are demons of hate, fear, jealousy, and revenge, seeking to bring slavery through fire and sword. We believe that with patience and time (perhaps a very long time) Germany will find the new and useful heights of high idealism, scorn of the curse which has twice brought upon her the hatred of mankind. If, however, we expect to win "the *Herrenkolk*" from their ideology of force and hate, by the traditional idea of morality, we cannot expect results if we do not employ Christian methods.

By this time Germany has already had opportunity to do some tragic thinking about the philosophy of her present morality. It is the only race in the world to dominate the world by conventional tactics. The idea is not new. It sprang into existence something over a century ago in the philosophy of the superman, (*Übermensch*), which was promoted by Nietzsche's prophetic imagination. Friedrich Wilhelm Nietzsche (1844-1900), the mentally affected son of a Lutheran clergyman. Germany completely forgot that she had long been creating a number of historically important supermen in science, medicine and literature. The creative masters went for Germany of other days a foremost position in the world. These were the true *Herrenkolk* of the Teutonic race, and it was these great benefactors of Man that the Germans set aside for material conquest, valentia, military strutters of the *Uster des Linden*, who have marched the people to slaughter, reduced their land to ashes, and have brought havoc to millions in peace-loving countries. The moralists are now reviving the warlike methods of the Hun, Germany is centuries behind the rest of the civilized world upon which she has forced military methods of equally monstrous proportions. In 1800 England and America now become Germany's Nemesis. They are made by military preparators in the hope that war might be avoided.

Not until Germany can honestly think straight, in determining who her real *Herrenkolk* are, can she claim the respect of the community of nations and to accomplish this. Not until she realizes that Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, and Brahms have done a billion times more for Germania than everything that Hitler,

Hoas, Göring, Goebbels, Himmler, Rosenberg and their party have ever achieved, will she be entitled to join the family of civilized peoples. Moreover, the aptitudinal remittance which must be the outcome of war cannot reach a peace, just and universal, until, with the wisdom of the Almighty, it includes all men and all peoples.

As an illustration of this principle, which must become a part of the post-war reeducation of Germany, we selected two hundred running names from Baker's "History of the English Language," which is thorough and excellently balanced compendium. These names represented an unbiased cross-section of the musical achievement of all of the cultural countries of the world, and the names of the great composers and the composers of German birth or ancestry. In the field of science an amazing percentage, possibly not so great as in music, would probably be found. In art, Italy, the Netherlands, and Spain, and the English language would likely be the writers of the English language would likely stand at the top, with France, Russia, and Germany close seconds. These estimates are of course speculative. The works of the German-born Goethe, Schiller, Herder, Höpfer, Hegge, Krize, and Mann are, of course, monumental.

What we desire to bring out is, that much as we revere the magnificent achievements of our own millenials, we prize the principles which are the basis of their, in the long run the creative workers of the nations, who have labored, sacrificed, and died, not for themselves but for the advancement of Man, represent with all other heros, the gradual growth through the centuries of the "one true race" which Synops has envisioned in his majestic verse.

After the unspeakable atrocities at Madanek and Bataan, the world cannot look for a miracle of spontaneous conversion to the principles of morality, and race, used in the countries and races who have suffered these unthinkable cruelties have the memories washed away by a few crocodile tears. No restriction, hard or soft, can be put on the barbarians, the Hitler, can undo what the Nazis or the Japs have done. Only a long period of regeneration can bring these felon nations from the depths of darkness to the heights of light. The German people must realize that the only way in which their own souls can be taken into the family of nations is to emulate Kundry in "Parsifal"—they must gain the forgiveness and admiration of the world by building anew, through service to God and Man, through work, religion, science, art, and industry, and man understanding through these means, and these alone, can Germany, once a great servant of civilization, then its wildest destroyer, again bring priceless masterpieces to the world. Friedrich Nietzsche's prediction that the coming of the her American appearances has made clear that Wagner, starting with the pagan "Nibelungen Ring," turned to Christian idealism in "Parsifal" and returned to the path of the blind Man must come through Divine love and pity.

The dreadful responsibility of wiping out a few thousand malignant military leaders of Germany and Japan will not insure peace. Peace can come only through the realization of the minds and hearts of the people of the benighted countries and the realization of the horrible truth, that the degradation of thought which has led to the greatest carnival of cruelty, hate, domination, and control of the world, Man, must be atoned through a rebirth of the principles of "Christian morality."

The need for world unity and world stabilization was never more clearly and surely stated than by Lord Halifax's British Ambassadors to the United States, at the Penn Club in Philadelphia last year in celebration of the three hundredth anniversary of the birth of William Penn. He made clear that the war had brought the United Nations together and had held them together after the centrifugal force of the world and the fear of destruction. He then presented the fact that science had combined with Man to invent a vast number of new devices for military purposes—devices which have become the enemy of all that is good, and unless controlled will be the destruction of the human race. Thus a new fear has arisen which must command and unite all of the efforts of right thinking men and women of the world for peace, and the combat and control of the world and of murder makers until they can be reeducated in the

principles of civilization. This is our great lesson from the world conflict. We must work to create, firmly, and firmly the life which makes it possible to create and happily and progressively. Music makes me proud that their work is a part of normal, healthy construction and exaltation, and not a part of belated destruction and annihilation.

Only eight per cent of the time since the beginnings of recorded history has the world spent entirely at peace, according to statistics collected by Lieut. Col. Robert Hamilton Hamilton, in his book, "Apparently Mars slumbers rarely. In 3,521 years, only 274 have been wars. Eight thousand treaties have been made and broken in this time. Were it not for the well-justified, but not necessarily true, theory of real Christianity, this dismal record might have been worse. The spiritual nature of Man has been subordinated to the bestial until at this time invention was magnificently advanced, and the level of real Christianity, if continued, portends total destruction. This as Lord Halifax intimates, leaves only one way out, and that is a war by all civilized people upon War itself, the one great common enemy of Man. To this great problem all nations must give their serious and earnest labor.

There will come a time, and it may come through music, when the people of the world will be brought together to the knowledge of the need for the force and unity of the world. There will be a kind of universal disorder, not unlike a great field of human beings with a thousand groups, each yelling a different song of revenge. When they can be induced to join in one chorus of concord, and when that chorus is based upon the Golden Rule and the Brotherhood which came from the Sermon on the Mount, then only may we look to lasting peace. You may think this is some wild, Utopian dream, but Christ did not. Only men and women illumined with this ideal can we expect "a lofter race than this world has known." Well did Mr. Ludwig, who realizes the world hath need of the "Christian idea of morality," conclude his vital article that the "Christianity of the Brotherhood" safeguarded the world from the conquest of Germany cannot longer than a span of one generation. By this human quest can train the Germans to realize a peaceful construction of nations.

The terrible fate of Germany, resulting from the hard-working people with the motives of hate, revenge, lust, and intolerance, stands as a gruesome Heaven spare us the world, including our own country, aggression, greed, and race hatred. As we are forced to the principles of justice, idealism. As we as the "Christian morality" which Mr. Ludwig has come to the heartless loss of the enemy, as well his cruelty and atrocities have brought them an undoing that led to death from the skies.

The approach to the thinking German people, who through music, understanding, idealism, and "Christian morality"—also, over the graves and the ruins of a large part of the world. Have faith in the best and the best shall be yours.

"Now faith is the substance of things hoped for, the evidence of things not seen."

—Hebrews, XI, 1.

## New Keys to Practice by Julie Mason

II

Sustain your good points by improving your bad ones. Recognize your strongest qualities and keep them as your reservoir.

Find your weakest links and give your time to these. If your time is good, don't indulge it with all your attention. If your technique is unsteady, don't neglect it. Things we do best at, tend merely to spend hours; the ones that do not exist, are a waste of time. "Excellence is and praise."

\* We do not know what Tolstoluz means by calling Wagner's philosophy "Wagneria."



# The Music America Wants

The Amazing Story of How Two Banjos, a Drum, and a Piano Developed into a Vast Musical Enterprise

From a Conference with

*Fred Waring*

Sensationally Successful American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ANTHONY DRUMMOND

FRED WARING

**H**OW DID I get into music? I just couldn't avoid it. It was quite as natural as opening a door and walking in. My early instruction came from a small-town violin teacher, G. L. Beyer. Fortunately, he had a fine background and had been a member of The Philadelphia Orchestra. Before attending Pennsylvania State College, my brother Tom and I got together a dance band. Three members of this band are still with my organization. In one particular it was different from all other bands. That is, it was a "singing band." It still remains a "singing band." The voices are as much a part of our programs as are the instruments, and they always will be. It was my conviction that the voice had a wider appeal than the instruments. This is based upon the very human fact that we like to imagine ourselves doing what we hear or see others doing. Far more people can hum a tune than can play an instrument. That means that through the voice, we in the band kept in more intimate contact with our audiences. It was far easier to get the average man to imagine he was singing with us than that he was playing an instrument. There was also another reason. The first instruments we employed were two banjos, a drum, and a piano. These we used mostly for a rhythmic background or accompaniment. The melody was supplied by our voices, or one-piano player in the style since adapted by Eddie Duchin.

## A Momentous Decision

We played numerous dance engagements but refused to take vaudeville engagements. We felt that these were not desirable at that time, as we would thereby have been obliged to play "in an act" with a set program which rarely varied for months at a time. The band, therefore, was likely to become stereotyped and we might lose our incentive. We decided that by making progress very slowly and very surely, the ultimate results would be better. We watched the activities of many different dance band groups and determined to learn from the mistakes of others. Our object was to "make it easy," with the idea of permanency, instead of temporary sensational success.

It was anything but easy, however. We were "broke" over and over again. In fact, to keep some engagements, we actually had to "make the dice." Once, things were so bad that we did not have cash enough to check out of the hotel. Finally things became so critical, I realized that since I was the business manager, if the organization was to be a success I would have to devote all my time to it; so with great regret, I left Penn State College (where I had been studying architecture), and decided to make music my life work. Our group, which by that time had grown to one of nine members, was cooperative. We

*Fred Waring was born at Tyrone, Pennsylvania, June 9, 1902. In a relatively few years he has evolved a new kind of American musical entertainment so distinctive in its technique and yet so far-reaching in its human appeal that it has created a fresh design that has earned a king's ransom for its founder. It comes so close to the pattern the public demands that his work has been carefully but unaccountably imitated. As the reader peruses the following, it will see that Mr. Waring has had a definite artistic strategy, based upon enduring policies, to maintain high standards, develop new methods, and to meet artistic needs, rather than to cling slavishly to crippled traditions. The keynote of this characteristically American music enterprise are its harmonies, its sincerity, its understanding of mass psychology, presented with the smarted kind of professional efficiency and finish.*

*Like John Philip Sousa, Mr. Waring possesses the adaptability, and genial American persistence and inventiveness which would have made him a success in a variety of callings. Indeed, his creations, such as the widely known Waring Band, have brought him a large return apart from his musical earnings. But let Mr. Waring tell his own story.*

—Emanuel Notz.

determined to let nothing stand in our way, although once these were thirty-six memorable hours when our combined cash was just enough to pay for three cups of coffee for each of us. But we were determined to go on.

At various times lucrative offers came to us, but they were out of the type we deemed it prudent to take. We might have had a sudden success which we would not have been able to continue. We did not want to be a "flash in the pan." We felt that it was far better to "take it easy" than to gamble on an uncertainty. Later it became clear to us that the organization could not be completely "cooperative." Someone had to take the lead and the directional responsibility, both musically and from a business point of view. That fell upon me.

Our first big break was at the University of Michigan, during the annual student dance known as "Jay Hop." There were to be three orchestras. Two were already well known. They were to play in the big gymnasium and we were to play to the "overflow" in an adjoining small room. Fate was with us and the advertised overflow got the overflow, but we got the crowd. It "made" the band.

Our next engagement was in Detroit, where we also had our first radio experience at Station WJW. Friends arranged for a theater engagement lasting fifteen weeks. Think of 15-fifteen straight weeks! It must have gone to my head, because I actually made a contract with each member of the band for fifty weeks at a minimum of one hundred dollars a week (\$8,000 a year). Phew! It was five hundred dollars in debt at the very moment, and I had to borrow the amount from a valued friend, who had confidence in me, in order to go to our next engagement in Chicago, which was in one of the Balaban and Katz theaters. Although we had to start at 1800 a week we got along very well and Mr. Balaban raised our

salary to fifteen hundred dollars a week and we stayed in Chicago for four months. Mr. Balaban now operates the Roxy Theatre in New York. We recently finished an 8-week engagement for him there, for which we were paid \$180,000. And we are still a singing organization. I attribute our success to the fact that we always have put proper emphasis upon the mystic value of the singing voice. It has made our organization far more "human" than it could possibly be as a mere instrumental organization. When we adapted Adam Gribble's lovely waltz, *Sleep* (which first appeared in *The Etude Music Magazine*), as the signature for our band, and used it for years, we found the great value of the singing voice as contrasted with a mere instrumental group.

## Varied Appeal

One of the things we have had to learn is, that if we stand still in our organization we are really going behind. Every day must mean a step ahead. Public appreciation in music is advancing rapidly in this day. Yet with the immense radio audience to which we appeal, we have had to remember that there must be something for everyone on every program. In our organization, which now comprises over one hundred people, we have members who have played and sung with many of the greatest organizations of the world. Many are graduates of the foremost colleges, universities, and music schools of America and Europe. This also may be said of many fine organizations. What we have in particular is the accumulation of the experience resulting from years of success by the trial and error method. We have no sacred secrets. Indeed, I have endeavored to carry to schools, colleges, and universities, as well as to industries and to military camps, many things which we have mined out of the hard rock of experience.

(Continued on Page 113)



# Warming-up Exercises Make Better Public Performances

by Andor Foldes

Distinguished Hungarian Pianist

WHEN, after extended months of serious study and preparation, the pupil finally is ready for that long awaited event, the debut at a public recital, the day of performance actually comes. In the artist's life, a recital at Carnegie Hall or a performance with a leading symphony orchestra is a great event. In the student's more limited sphere, a ten minute performance of a Mozart Sonata which he has studied diligently for weeks and months may be even more nerve-racking. The time comes when everything is ready and the neophyte excitedly and impatiently paces the floor of the makeshift "green room," from which a door leads to the "stage."

Now, the young artist faces his first real test. Naturally it is very important for his future self-confidence that he go through this crucial experience with flying colors. He has to face not only the critical remarks of his schoolmates, but those of his parents, friends, and acquaintances, and of some colleagues to whom may be added those of his fellow music pupils. Naturally everything has been done, both on the part of the student and that of the teacher, to make the debut as successful as possible. Careful study, long hours of slow practicing, and perhaps several "try-out" performances before chosen friends have preceded that occasion. There is still one thing, however, which the pupil probably has not taken into consideration. It is just a trifle, but it can spoil the whole performance if not properly handled. I refer to the question of nervousness before the performance—that certain " jittery " feeling which, coupled with cold hands may sometimes come to the young artist like a spear. This nightmare, familiar to almost every performer, whether young or old, is known as "stage fright." It is a kind of nervous palsy resulting from fear, which really has no reason to exist. We have recently heard of the case of two young soldiers, returned from one of the countless battles in Normandy. They had both been decorated for bravery and heroism in action, and were to speak at a war bond rally. When the moment came for them to go upon the stage, one was literally paralyzed through a foolish play and the other departed through a back door for parts unknown.

### A Calm Beginning

In facing stage fright and trying to minimize its effect upon morale, it is in a great help to get one's fingers into good playing condition immediately before the performance. In other words, to eliminate that certain "beginning of a concert" feeling which is relative to almost every performer, and which can develop especially for so many mistakes and which can shake up the less nervous one is at the start, the better are his chances that he will not get platform blind stupidly as he goes along. To be able to play evenly is already half the victory. To concentrate the nervous strain is extremely difficult. If the player's mind must be fixed upon jumping nerves instead of upon the musical build-up of the piece, he is almost certain to give a haphazard and unskillable performance. One piece of music which can be given here is to practice the be-

ginning of every concert piece with special care. If the first page is "all right" everything following that will be much easier. So it really pays to learn the beginning of a piece especially well. Naturally the whole piece should be known as perfectly as possible, but the first part deserves very special attention in every case.

It is easy to give advice, but hard to tell how to accomplish what we advise. Here is one thought. For a week or so before the performance, visualize the piece after the piano. Even when the player has made a good start he sometimes faces the hazard of breaking down through a lapse of memory. Given developed a method of averting this, which was adopted by Liszt and many others. This plan of memorizing, is to play perfectly, the last measure of the composition from memory, eight times in succession. If an error is made, begin all over again until a score of eight perfect repetitions is made. Thus proceed gradually with the last two measures, the last three measures, the last four measures, until the whole piece is mastered "backwards." Then, in playing it after practicing in this fashion, the performer is more sure of what is coming and less likely to break down. This is a grind, but those who have persisted in it find their fingers moving automatically ahead without blunders.

To avoid unnecessary nervousness and to eliminate "beginning jitters," pianists, and as a matter of fact, instrumentalists of every kind, may avoid thousands of the good services of "warming-up" exercises. The primary purpose of such exercises is to bring the hands into good playing condition. Such exercises serve to give the player the assurance that the hands will not rebel. They also serve the actual purpose of "warming

up." It has been proved that in ninety-nine cases out of one hundred the so-called myth of "cold hands" had nothing whatever to do with the temperature of the hand or room where the concert was given. This condition is due to a lack of circulation because the player is suffering from the spent emotion of fear.

### No One Escapes

Every conscientious performer, no matter how stage-bite he is of his playing, experiences the sensation of stage-fright before every important concert, have talked to many virtuosos who confess to this. It contributes to the artistic sensitivity which often produces the finest results. Whether there are only a few listeners or a full hall is packed; whether it is a highly critical audience or a group of well-meaning friends; every performance is important from the point of view of the performer, and that is the factor which makes so many of the young players so nervous. If the young artist could only realize that no great, experienced artist who is an "old hand" at concerting can avoid some degree of "stage fright," he would feel calmer. If he would not exaggerate his own importance, but think more of his spot-piece he is to interpret, and less of his audience he would not suffer so much from stage fright.

When still a pupil in Budapest I used to make it a habit to go to the door of the green room and listen to what the artists did before the performance, instead of asking them for their autographs after the concert. To my great amusement I found out that without a single exception all great instrumentalists have carefully selected "warming-up" exercises which they use invariably before they leave the green room for the stage. I noticed that in a number of cases the artists used identical exercises, and that made me eager to find out more about the nature of this habit. Preparation for performance is one thing. This is true of any undertaking, from a great military invasion to acrobatic feats in the circus, where the performers make a small check-up of the ropes before they ascend to a lofty trapeze.

As time went by and I grew up and also began to concertize, I made up my own exercises which I still use before every appearance. It has now become clear to me that the purpose of such exercises is three-fold:

- (1) To assure the player that his fingers are not cold or wet (or both) just before going on the stage. (2) Utmost importance, right to make sure that all difficulties the performer will encounter in any well-balanced program will be met with confidence, which is in itself a nerve-strengthening factor, and well within which will disturb his fingers in executing the commands of the brain.

### The Exercises Classified

Warming-up exercises always have to be adapted to what the student is going to play. Their chief purpose is to make the player feel "at home" at the piano, where nothing can happen when he plays familiar life in his mood or bad mood. I have seen many a first-class performer "warming up" exercises which have become part of my "standard" repertoire during many years of concerts under the most varied conditions and circumstances. To quote a single instance. In a recent concert the road, I arrived at the scene of unfortunate happenings on minutes past eight. The recital was scheduled for 8.15. I decided to let the public walk into the hall, comfortably, through a set of my familiar exercises, and of being "at ease" that much needed feeling of rest and well balanced beginning of the concert. So twenty minutes before the starting I was already at eight and I found that everything was all exercises. They made up for the "Hello" and "How do you" usually group my exercises and my instrument.

So, depending on whether I begin my program with a heavy piece of double stops, octaves, and the like, or whether it is a study in Chopin or a Bach and peery runs of Beethoven, (Continued on Page 124)



# "There's No Substitute for Knowledge!"

## How Motion Picture Music Is Written

An Interview with

### Victor Young

Distinguished Composer-Conductor

SECURED EXPRESSLY FOR THE ETUDE BY JULIETTE LAINÉ

ONE OF THE MOST SERIOUS handicaps to the young American composer is his fixed idea that to be successful he must write in the larger forms. In most instances this is a mistake. Not only is it far more difficult to obtain a hearing for a symphonic composition than for a lighter, shorter work, but it also takes much longer for the public to appreciate and accept it.

A composition need not be profound in order to be musically good. Paderewski's little *Minuet* will be played long after his operas and other works are forgotten. Of Hevel's fine music nothing has attained the popularity of his *Boleto*, (written for the ballet stage); and while MacDowell's larger compositions are rarely heard, his "Woodland Sketches" are a part of every orchestra's standard repertoire. Certainly I do not say that the unknown composer should not attempt the larger forms, or that he should lower his ideas, musically, but before he can impress these upon his audience he must first acquire this audience. This is true in any art. Sir Henry Irving once said: "Before the theatre can succeed as an art it must succeed as a business," and this is particularly true of music. The smaller, less important things serve as an opening wedge, bringing one's name before the public. Later, the bigger things will follow naturally. Unfortunately, few young composers take this viewpoint.

#### Importance of Title

Another thing which seems important to me and to the public is the title of a composition. The great masters of the past could present their works under mere opus numbers, but modern audiences want the title to create a picture. *Clair de Lune* sounds romantic and charming and they know, even before they hear it, that they will like it. But call the same piece Opus 6, No. 3, and they are not attracted, or at best, indifferent. *Pearls on Velvet* is almost tangible, but call the same thing simply Scherzo and it means nothing at all. I am talking now of the casual listener, not the trained musician, but the man who merely "knows what he likes." It's no use looking down our nose at him. We've got to get him to "play down to him" temporarily, before we can convert him. We must always remember that few persons are born with musical taste and discrimination; in most it must be developed and cultivated; and what is true of the individual is likewise true of the mass.

For example, consider our motion picture music. In the early days a printed cue-sheet accompanied the film, and the theater's pianist played *Hearts and Flowers* for a love-scene, Grieg's *Morning* for outdoor scenes, and Chinese *Lullabies* for almost anything Oriental. Audiences knew no better and accepted anything and everything, just as they accepted the exaggerated heroics and maudlin sentiment of the story. But those days are over. The movies have come of age, and so has their music.

Today every important picture has its own music, especially written for it by top ranking composers. Max Steiner, Eric Korngold, Alfred Newman, Franz Waxman, Miklos Rozsa, Adolph Deutsch, to name a few whose names come instantly to mind, and there are many others of equal distinction. These film scores are written, orchestrated, and recorded as painstakingly as possible by the studio orchestras, and are accompanied, when necessary, by large choruses of fine, well-trained voices. All of this is incredibly expensive, but producers now realize that a picture's music must be on the same high level as the other production elements—cast, story, direction, and so on. In fact, I have known of

Victor Young was born in Chicago of Polish parents who came to this country from Warsaw. Upon his mother's death the ten-year-old boy returned to Warsaw and kept his musical studies at the Imperial Conservatory. His teachers were Jozef Lata, Stanislaw Szarnecki, Robert Strakos, (a pupil of Tchaikovsky), and others. He was graduated with honors and made his professional debut concert violinist with the Warsaw Philharmonic Orchestra under the baton of Julius Weyertlin. He came to the United States in 1920, concentrated, and soon became staff violinist for Brunswick Recording Studio, and later, conductor and arranger for M.G.C. He was engaged by Paramount Studios to write and conduct the music for many of his big pictures. At present, in addition to his film work, he is conducting the Westinghouse radio program, heard Sundays over N.B.C. The family name of Jung was changed to Young (a literal translation—because of American's inability to pronounce the "J" in Jung). Please note the article following this one, referring to another Victor Young, well-known musician and composer, who is in no way related to the subject of this interview.

—Emma's News



JOHN CHARLES THOMAS, VICTOR YOUNG, AND JOHN NESCHIT  
Three famous radio personalities during a nationwide broadcast

more than one film which was lifted from mediocrity to distinction by its musical score.

When Hollywood first began to take its music department seriously the town was deluged with posthumous musicians who had heard tall tales of the easy money to be made here. But there was, and is now, no place for them. Salaries are topnotch, but they do have to be earned. We hear of band leaders and composers who can't even read music, but that's nonsense. The day of the slapdash musician is past, in Hollywood, for both at the film studios and the radio stations, the musical personnel is made up of top rank artists. The music student should never be fooled with the idea that pull can make up for ability.

For example, take the Westinghouse Sunday radio program which I conduct, with John Charles Thomas as soloist. The personnel numbers sixty-two, and production details are in the hands of Carl Oliveblad, the noted composer and music expert. Several of our people, such as Kurt Reher, first violoncello, Solomon Bloch, first cornet, Fritz Meitner, bassoon, Leonard Kurlitz, Viola, Ted Sordani, and Edward Rebozo, pianists, are with the Los Angeles Symphony; Victor Arno, our concertmaster, has a notable background, as has Rankin Westmark, of the first violin section; Ignace Hilleberg is frequently heard as soloist. Space does not permit enumerating all of them or describing their various attainments, but perhaps the above will suffice.

#### Exacting Work

A person of inadequate training or limited experience cannot survive, for the work not only is exacting but also it must be accomplished as quickly as possible. No one can be temperamental or wait for the proper mood when the deadline is in the offing! Whether it's a song, or a scene, it must be right the very first time, for there's no time to re-write or wait for a better idea to come out of the blue. My own contract with Paramount calls for a full musical score for ten of their biggest pictures per year—films such as "Reap the Wild Wind," "For Whom the Bell Tolls," "Story of Dr. Wassail," and so on—in addition to the Westinghouse broadcast. This is largely because as a child, attending the Imperial Conservatory in Warsaw, I lived with my grandfather. He was a tailor, and I had to do my practicing, and my written lessons in composition, amidst the constant whir of his machines

# Victor Young and Victor Young

by Carol Sherman

**A** GREAT DEAL of confusion has been caused in history by different individuals of identical names. This is an affliction which usually falls upon the Smiths, the Joneses, and the Johnsons. Parents usually try to avoid this by giving their children unusual cognomens (C. Aubrey Smith, P. Hutchinson Smith, Alfred Esmenes Smith, Carleton Sprague Smith, David Esmenes Smith). There are three hundred and fifty-eight Smiths who are sufficiently prominent to list themselves in the current edition of "Who's Who." There are seven Harry Smiths, for instance. In Continental countries the similarity of names is so general that composers often have added on the names of their birth places—Giovanni Pierluigi (Pelestrina), Max Meyer (Oldersleben), Joaquín (de Páris), and so on.

The Editor of *The Enquirer*, although without German blood, wrote for German papers in Germany for some years. As he hailed from Brooklyn, his name was presented as James Francis Cooke-Brooklyn, with the result that in German books of reference it appeared under "B" rather than "C."

One of the rarest instances of two rather unusual names being given to individuals who attained fame in different fields is that of the British Winston Churchill and the American Winston Churchill. The British Churchill is known to the world. The American novelist, Winston Churchill, born in St. Louis, 1871, was graduated from the U. S. Naval Academy in 1894. He became the author of many best sellers—"Richard Carvel," "Coalition," "The Oracle," "Mr. Crews's Career."

Then there is the classic case of the two Schuberts, Franz Schubert (1808-1828), a capable violinist and composer of the still popular *L'Arlesite* ("The Zoo"), in his day even more famous than the great master, Franz (Peter) Schubert (1797-1828), and mentioned



VICTOR YOUNG

Well known American composer

(Continued from Page 67)

and a dozen other distracting notes. It was excellent training. I assure you!

In writing the musical score for a motion picture one is freely handicapped by the fact that no film ever permits the composer to develop his themes properly. In symphonic music there need be no abrupt interruptions, but in a screen play the scene, or locale, shifts constantly. The action of the story may begin in the heart of the desert, but after the first hundred moments later to a garden party on Long Island. There may be a different set of characters in each scene and a correspondingly varied emotional content. Naturally, under such circumstances, it is difficult, sometimes impossible, to express a musical idea in the allotted time, and so because of lack of footage much fine material must remain undeveloped. Most of this music would win distinction in our concert-halls if our composers had the time to develop it properly.

### A Notable Experiment

We are trying to do something in that direction right now, through the Westinghouse broadcasts. We are presenting, at stated intervals, a series of short concerts, but in a screen play the scene, or locale, shifts constantly. The action of the story may begin in the heart of the desert, but after the first hundred moments later to a garden party on Long Island. There may be a different set of characters in each scene and a correspondingly varied emotional content. Naturally, under such circumstances, it is difficult, sometimes impossible, to express a musical idea in the allotted time, and so because of lack of footage much fine material must remain undeveloped. Most of this music would win distinction in our concert-halls if our composers had the time to develop it properly.

original compositions of light character, such as folk tunes and nursery rhymes, treated symphonically. The series began on June 4th with my own arrangement of the *Arkansas Traveler*, and continued with works by Anthony Collins, Leo Sliemers, Adolph Deutsch, Eric Korngold, Max Elmes, Robert Emmet Dolan, Franz Waxman, Alexander Tansman, and others still to come. Later we hope to run another series, presenting younger, less known composers.

To succeed in writing motion picture music one must take it very seriously. I mean this, "Too many musicians have a wrong attitude toward the film, and imagine they will lose much of their artistic prestige and dignity by writing for the screen. This is unwarranted and absurd. Moreover, no one ever knows, beforehand, which picture will be a success and which one will not, so the trick is to do one's very best and trust to luck. Every new picture is my baby while I am working on it. The story may seem busy and the cast all wrong, but I do not let it bother me, for experience has taught me that it will probably make eight million dollars at the box office! If it does, everyone connected with it immediately becomes a "fair-haired boy" with the producers.

The young composer should always hold in mind the fact that ability and adaptability are equally important in any line of work, and especially so in the highly

being identified with him.

The foregoing interview with Victor Young (Junior), Hollywood, may lead to some confusion with another composer and performer of note, Victor Young of New York. The latter has some fifty published compositions to his credit, mostly songs. His *Fragrant for String Orchestra* and his *Jeep*, which was played recently by the Detroit Symphony Orchestra and the National Orchestra Association, have met with high favor. As a boy Young heard the mountaineers scraping on their old fiddles, their "wood notes wild." He absorbed some of their quaint and haunting cadences. Some of these he has employed in harmonizations of *The Mountain Girl's Lament*, *When Kicker Wields the Shovel*, *Just Boogie Bush*, *In the Great Smokies* (an orchestral piece), and other numbers.

Victor Young was born in Bristol, Tennessee. His father was of English ancestry and his mother was a member of the famous old Simpson family of Virginia. His commanding height (six feet six) has surprised many, and his buoyant, thoroughly American personality has made him hosts of friends.

Mr. Young's early schooling was in Knoxville, Tennessee. His musical training was very diversified. In Cincinnati, at the College of Music, he studied with Louis Victor Starr, Romeo Gorno, Carl Kohlman, and Herman Behlendorf. In New York he studied with Frederick Schiller and Adolf Schmidt; in Paris he studied with Edouard Philipp and Paul Le Fleur. He has taught piano privately in Knoxville, Cincinnati, and New York. He was Director of Music of the Miami Military Institute (Germantown, Ohio), Sweetwater College (Sweetwater, Tennessee), and Henderson-Brown College (Arkadelphia, Arkansas). He was Assistant Conductor of the South Musical Festival, University of Tennessee. As piano soloist he played the Mozart D minor Concerto with the Russian Symphony Orchestra, and has given recitals in the United States, Canada, and in Europe. For a time he was personal musical director for Thomas A. Edison at West Orange, New Jersey. He was one of the first composers for moving pictures with the inauguration of sound.

At present Mr. Young is representing the Theodore Presser Co., the Oliver Ditson Company, and the John Church Company in the promotion of the interests of publishers. His genial personality has made many friends in all parts of the country, who consult him for advice upon program matters and upon their compositions. His New York studio is in Stuyvesant Hall.

The music of the Polish-born Victor Young and the best of two identical names there has become a typification in order to avoid confusion at the music shops. But what is one to do about such a situation? Quietly aside?

competitive field of music. Many gifted persons fall because they have no talent for meeting emergencies, fail because they lack outward circumstances. Many or because they are not dependent, or self-confident, names for to those persons who, though not highly gifted, are always dependable. A man may be a genius in his art, but if his behavior is erratic and unpredictable we prefer to do without him!

Our heavy myth which needs debunking is that to succeed in Hollywood one need only know the right connections, or be an executive's fifth cousin. Granted that such a thing does help, they do not go all the way. Cleo to do the work, that's what counts—being able to hold it, state for knowledge, either in Hollywood or anywhere

"The ability to read music and to play it fairly well on the piano (not necessarily to play it with a feeling for the piano as, one may be, for instance, a fine orchestral pianist), is an absolute necessity to being a good musician."

—AMELIA GALLI-CURCI

# Our Future Musical Theater

A Conference with

Richard Rodgers

Distinguished American Composer  
Winner of the Pulitzer Award, 1944, for "Oklahoma"

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

*Richard Rodgers, whose Pulitzer prize music for "Oklahoma" is in danger of obscuring his thirty-odd other notable contributions to the American musical theater, is a native of New York City, an alumnus of Columbia University, and a graduate of the Institute of Musical Art where he studied under Dr. Percy Goetschius, his first professional tutor, for the "Gonick Golanik" (produced in 1925 when he was twenty-two), followed more than a dozen amateur productions. The rest of Mr. Rodgers' personal history concerns what he calls work, and what press and public call smash-hits such as "Dearest Enemy," "A Connecticut Yankee," "I'd Rather Be Right," "The Boys from Syracuse," "Hogter and Hogter," "Pal Joey," "Ghost Town"—and, of course, "Oklahoma." Mr. Rodgers has deep and sincere convictions about American music; in the following conference, he outlines for readers of THE ETUDE the qualities which he believes must support any sound future for our musical theater.*

—Edmond's Note.



RICHARD RODGERS

**I**F WE ARE TO DEVELOP an independent musical stature—and I think we are—three basic elements will have to underlie our progress. First, our composers must have something sincere to say; second, they will have to work out their means of saying it in living phrases; and third, they will need to project the thing they want to express to their audience through sound, healthy values of human emotion. Let us look at these three points separately, finding out what needs improvement in the musical theater, and how that improvement may be attained.

A man has only one excuse for writing music and that is the urgent need to express something beside the desire to be a successful composer. A great deal too much of our music reflects a palpable straining to accomplish something other than simple, natural expression. Either our composers are straining to write

like the great masters (or last season's greatest success) or they are straining to be "different." Instead of burning up effort in trying for an effect, why don't they simply look into their hearts and find out what they believe in firmly enough to express in art?

## There Must Be Inspiration

There are two ways of writing religious music. One is to say: "Let's see—maybe a piece of church music would be a good idea;" and then to study ecclesiastic effects. The other way is for a man of deeply religious nature to enter a church; to give himself up to the feeling that the service inspires in him; and then, quite simply and without "effects" of any kind, to write down his feeling. Of course, the second man will turn out a better work, regardless of the fad or idiom that happens to be popular at the moment. It will be better because he writes sincerely, from the depth of his own emotion. If our coming young composers want to do something more than just write notes on paper, they must get away from the excitement of "being composers" long enough to find out what they believe in—religion, love of country, love of home, anything that is real and human and lasting.

Sincere expression is the only thing to which audiences react. Frenzied, handsome scenery, dazzling costumes are merely trappings—needful trappings, but trappings. I've just taken a flur into production, and I've seen a remarkable thing, Oscar Hammerstein II and I have put on a play, "I Remember Mama," adapted from a plain little story of plain home life. There is no plot and there is no love interest. All the books of rules tell you

that plot and love interest are the first needs of play-writing; that without them, no play can stand up. And our production, I am not unrelated to report, is the smash hit of the season. It is a success not because it breaks the rules! It's because "Mama" offers deep human values that compensate for the rule breaking. "Mama" projects the security that springs from close, warm home ties—and every human being who sees it, whether he be the father, the mother, or the child of his own home, finds in it something that speaks to him personally and sends him away strengthened. There you have the secret of creative composition of any kind. It's a good object-lesson for young composers. The thing you have to say must be stronger than rules. Then, if you break them, it will not matter. But the important thing is that rule-breaking, for its own sake, gets you no further than if you had nothing to say! Don't worry too much about parallel fifth or atonality; find out, rather, what you believe in so deeply that you have to work it out of your system regardless of the forms you use. It's human feeling that people care about.

## The Role of the Audience

What brings us to our audience, I firmly believe that we could have American opera today if we set about it in the right manner. American opera as we know it—even if it is written by American composers—is simply a warmed-up dish of European traditions. And the trouble with that is that European traditions do not express our lives, our problems, our heart-beats. Much as I appreciate the music of *Bigolette*, I can't imagine anyone's getting really excited over the story. About the best you can do is to understand the story, after carefully studying the (translated) libretto. Now, that sort of thing does not produce the direct emotional impact that is necessary to complete enjoyment. I believe that the splendid reception accorded "Oklahoma" was due primarily to the fact that it was something that Americans could not only study and understand, but *feel*—it was part of them. The average American might very well be bored by a grand opera performance of "Carmen," which he wouldn't understand and which wouldn't mean much to his personal life if he did understand it. But put "Carmen" into a setting that he knows, people it with characters whom he knows, enliven it with words that he not only comprehends but accepts as part of life—and you have "Carmen Jones," one of the country's smash-hits. Your average American is still listening to "long-haired" music—but it isn't obscured by grand-opera distance. He understands it and he *feels* it.

That's what an audience wants. Will our audiences need to be "prepared" or (Continued on Page 100)



JOAN MCCRACKEN AND KATE FREDRICK  
In their famous roles in "Oklahoma"

# New Radio Programs Of Unusual Interest by Alfred Lindsay Morgan

**T**HE NATIONAL BROADCASTING COMPANY announced in the middle of December that five symphony orchestras of this country, headed by eminent conductors, will be heard on a twenty-four-week series titled *Orchestras of the Nation* (Saturdays—3:30 to 4:00 P.M., EWT). Already three of the orchestras have been featured: the Kansas City Philharmonic, the Indianapolis Symphony, and the Baltimore Symphony. The last named has the more compact 30 Under the knowning direction of Reginald Stewart, the Canadian-born pianist and conductor, the Baltimore Symphony has grown into one of the major orchestras of the east. Besides his work with the Baltimore Symphony, Mr. Stewart is the active head of the Peabody Conservatory in the noted city on the Chesapeake.

Beginning February 10, the Indianapolis Symphony, under the direction of Fabian Seifert, returns to the airways for three encore concerts, and the Baltimore Symphony, with Mr. Stewart, of course, also comes back for three more engagements beginning March 3. The Chicago Symphony, under the direction of Dmitri DeFauw—who it will be remembered launched the first series of *Orchestras of the Nation* during the spring of 1934, will broadcast five concerts in a row starting March 24. DeFauw, the Belgian-born violinist and conductor, prior to his arrival in this country, was professor at the Antwerp Conservatory and conductor of the DeFauw Concerts at Brussels. In 1933, he was appointed conductor of the Chicago Symphony Orchestra, succeeding the late Frederick Stock. During World War I, DeFauw gained considerable musical prestige as the first violinist of the Allied Quartet (1913-16), which contained among others, the noted English violinist Lionel Tertis.

On April 26, Howard Hanson and the Rochester-Eastman Philharmonic Symphony Orchestra will take over the airways for the last five concerts of the series. Under Hanson's direction, this noted school orchestra has become one of the top-ranking symphonies of the country. Perhaps no conductor has done more to stimulate interest in American music than Mr. Hanson, and we can expect his programs to feature many American works.

Following Eugene Ormandy's four concerts with the NBC-Symphony (December 24 through January 14), Maestro Toscanini returned on January 21 for a series of four programs. The noted Italian-born conductor's appearance at the Metropolitan Opera was by many considered the most memorable musical treat of the fall radio season. The culmination of the Festival brought us in two programs (December 10 and 17), a brilliant performance of Beethoven's only opera, *Fidelio*. This former of his first time, in a number of years that Toscanini had conducted an operatic performance, and his initial broadcasting of any opera. Opera was Toscanini's first love; for over thirty years he was the reigning conductor at Milan's famous La Scala, and for seven seasons (1908-1915) at the Metropolitan Opera House. As we listened to the radio version of Beethoven's wonderful musical score we could not help but think how often it adapted itself to radio performance. The opera has always been regarded as lacking in story interest in the theater, but as it came over the radio one was

immensely impressed with its splendid music which has not been set forth in recent years so tellingly as it was by Toscanini and the fine group of singers he selected. To be sure, the spoken lines were omitted for the radio performance, but despite the loss of some continuity in the story, the opera remained more impressive in a straight musical presentation. We are reminded of the utterance of a musical colleague of

"This could have only happened here via American radio" can be said in regard to the Christmas programs of 1934. Where else but in America was such an array of musical and Christmas-story broadcasts made available? Could anyone forget the varied holiday programs that came across the airways on Christmas Eve and on Christmas? How deeply impressive was the broadcast of Yuletide Greetings from the British children and adults of buzz-bombed London in their sixth Christmas at war on the Atlantic Call exchange series program (Columbia network)—December 24, 12:30 to 1:00 P.M., EWT). And the Christmas music played and sung that day and the next, by such noted artists as Yehudi Menuhin, Helen Traubel, Eugene Ormandy, John Charles Thomas, Richard Crooks, and the Victor Chorus. Perhaps the most beloved of all Christmas programs was the presentation of Dickens' immortal *A Christmas Carol*, with Lionel Barrymore as Scrooge. Columbia's broadcast of this Yuletide play came on Saturday December 23 (7:00 to 7:30 P.M., EWT). It was Mr. Barrymore's ninth year on the air as old Scrooge. Only one since this radio adaptation of Dickens' immortal classic was started in 1934 has Lionel Barrymore failed to play a characterisation for which he is justly famed. This was in 1936. That Christmas Eve, Lionel's wife—the former Irene Fenwick of stage fame—died, and John Barrymore stepped into the role in place of his brother. No doubt England

and its own broadcasts of *A Christmas Carol*, but so widely admired has been Lionel Barrymore's performance as Scrooge, that the American broadcast—when told—is relayed by request to British listeners.

To return to the programs of the NBC Symphony Orchestra: on February 18, Malcolm Sargent, conductor of the London Philharmonic Orchestra, begins a series of four programs, while Maestro Toscanini stands up for the final three concerts of the 1934-35 season of the NBC Symphony. Mr. Sargent has been one of the most active orchestral leaders in the British Isles during the present war. He was for a number of years teacher of conducting at the Royal College of Music in London (now bombed out), and subsequently associated with the National Opera Company. He was the D'Oyly Carte Opera Company (the famous Gilbert and Sullivan traditionalists).

Steel Horizons is a new radio program which started last fall (Mutual network, Sundays—9:00 to 9:30 P.M., EWT). It features light classics and popular favorites. The series stars the young American baritone John Baker, who is with the Metropolitan Opera, and the young American conductor-composer-musician Frederick Dvorchak. Each broadcast introduces a girl soloist chosen from one of the leading cities of the country. These guest singers are established singers in their own communities, and are selected from a group of girls auditioned each week. These youthful girl soloists provide a human interest side to the program which is decidedly unique. John Baker is one of our own American-trained concert and opera singers who started his career in his home town, Passaic, New Jersey, a member of a church choir in 1923, he got his Metropolitan engagement, and during the first year he has been singing regularly on Mutual's Music For An Hour. Dvorchak also is an example of the young American trained musician. A gifted violinist, he studied under Hans Letz and the late Albert Stoevel at the Juillard School where he was awarded fellowships in both violin playing and conducting. He will be recalled by radio listeners for his fine work as guest director of Alfred Wallenstein's *Sinfonietta* (heard Tuesdays from 11:30 to 12 Midnight).

Other Mutual programs, worth checking up on your radio calendar, are *Musie de Worship* (Mondays 9:30 to 10:00 P.M., EWT); *Symphonette*, featuring Michel Piastko, violinist (Mondays through Thursdays—10:30 to 11:00 P.M., EWT); and the *Chicago Theatre of the Air* (Saturdays from 9:00 to 10:00 P.M., EWT). CBS—Columbia network, a young American conductor, Miss Moore, is giving some appreciable acting, English and French songs, and now and then a popular classic like a *Feruccio Kern sup. Mad Len* that a month previously she had had her first October 30, and on November 5 she made her first program brought about the arrangement for her series, twenty, tall and striking. She came east two years ago to study on a scholarship at the Academy of Vocal long been active in music, as a member of several church choirs and choruses. (Continued on Page 121)



VERA BRODSKY

11:00 P.M., EWT); and the *Chicago Theatre of the Air* (Saturdays from 9:00 to 10:00 P.M., EWT). CBS—Columbia network, a young American conductor, Miss Moore, is giving some appreciable acting, English and French songs, and now and then a popular classic like a *Feruccio Kern sup. Mad Len* that a month previously she had had her first October 30, and on November 5 she made her first program brought about the arrangement for her series, twenty, tall and striking. She came east two years ago to study on a scholarship at the Academy of Vocal long been active in music, as a member of several church choirs and choruses. (Continued on Page 121)

## RADIO

## A MEMORABLE ACHIEVEMENT

"THE CONDUCTOR RAISES HIS BAYON." By The Reverend William J. Finn. Pages, 302. Price, \$3.75. Publisher, Harper & Brothers.

The unusual success of Father William J. Finn, founder of the Paulist Choristers, is due not merely because of his distinguished natural gifts or his splendid training, but quite as much to the fact that he has made his methods familiar to educators of all faiths. At national conventions and large gatherings while preserving the dignity of the cloth, he has nevertheless been a "black fellow well met" and has made hosts of friends.

His new book, "The Conductor Raises His Baton," reveals his original mind, and the methods he has invented and followed in his field. It is an especially practical book, and Father Finn through his long experience in addressing audiences has seen to it that his ideas are presented without wasting words. He treats of rhythm, tempo, dynamics, a cappella polyphony, homophony, modality and allied subjects in a way in which all choral conductors may profit.

Father Finn was born in Boston in 1881, and received his early education at the Boston Latin School. Later he studied at St. Charles College in Maryland and at the Catholic University. In 1912 he was Magister Cantorum at the Vatican. Notre Dame conferred the degree of LL.D. upon him in 1916. His famous choir was established at St. Mary's Church in Chicago in 1918. In 1918 he moved the choir to St. Paul's Roman Catholic Church in New York City where he served as organist and conductor until a few years ago. Leopold Stokowski has written the introductory preface.

## WHAT DOES IT PAY?

"YOUNG CAREER IN MUSIC." By Harriet Johnson. Pages, 319. Price, \$2.00. Publishers, E. P. Dutton & Company, Inc.

Who created the fiction that musicians are impractical? We do not know, but your reviewer has found through thousands of contacts with musicians in all parts of the world, that they are exceedingly practical as a whole. Occasionally, one encounters an eccentric character who happens to have chosen music as his profession and of course, there is always a fringe of those half-baked, half-trained unfortunates who like to think themselves musicians but who have never taken the trouble to learn the art.

Does music as a career pay? Of course it does, and it pays excellently if one has anything to sell that the world wants. On visits to many colleges your reviewer has found over and over again that there are far more demands for graduates of the music department than the institution is able to fill.

The trouble on the whole is that many musicians are deficient in training. They have not the complete working technique of their profession such as the world demands of a good dentist, a good engineer, a good architect or a good physician. The result is a great deal of unhappiness and disappointment. Recently your reviewer took two of his friends to play two pianos for a great conductor with a view to securing an engagement with the conductor's orchestra. They played two numbers and the conductor said: "I will want you for next season." "That was quick," your reviewer remarked solo voce. "Well," replied the conductor, "they are so perfectly trained and so musically proficient that I could put them on almost without a rehearsal and that saving of expense means much these days!"

All this is a preamble to the discussion of a book entitled "Your Career in Music" by Harriet Johnson, Music Critic of the New York Post, which describes all branches of the musical profession. It indicates how professional proficiency may be acquired and suggests what the remuneration may be gained from those precious intangible emoluments which come from the joy of pursuing any art. We recommend Miss Johnson's book highly. It is comprehensive,

# The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

up-to-date and filled with practical references which will fire the imagination of the aspirant. There is a fine introduction by Madame Olga Samaroff Stokowski, and there is a large number of new and pertinent illustrations.

## MUSIC FOR WORKERS

"MUSIC IN INDUSTRY." Authorship anonymous. Pages, 64 (paper bound). Price, \$1.00. Publishers, Industrial Recreation Association.

One of the amazing developments in recent years has been the adoption of music in industry not to accelerate the production, but to make man's relation to machinery more interesting and more profitable. The most "meaty" and least expensive book upon the subject we have seen, is the little paper bound volume issued by the Industrial Recreation Association which does not merely state the possibilities of music in offices and factories, but tells from the results of experience, how music can be best employed for the advantage of workers of all kinds. There is in most cases a definite increase in efficiency where music is intelligently employed. Most of all however, the strain upon the worker is lessened and his relations to his fellows are improved.

## LIVING WITH MUSIC

"LIVING WITH MUSIC." By David Barnett. Pages, 62. Price, \$1.50. Publishers: George W. Stewart, Inc.

The thinking of many people consists of hunting for a thought track laid down by some other person and running along on that track. If the music is unadorned, such an individual believes that he is thinking hard. It never occurs to him that he might by his own tracks.

David Barnett, a pianist and teacher with fine training here and abroad, has sought to "do it just a little differently" and in "Living With Music" tells how he has gone about it, and reports the results of his work with young and old students. His object is to make music a living thing in the work of the student. His following has not been so much with those who seek to be professional musicians, as those who go into music for the love of the thing.

## METROPOLITAN GLAMOUR

"SPOTLIGHTS ON THE STARS." By Mary Ellis Peitz. Pages, 112 (octavo). Price, \$1.00. Publisher, The Metropolitan Opera Guild, Inc.

A different kind of an opera book is "Spotlights on the Stars" by Mary Ellis Peitz, a series of over forty full-page sketches of the star singers at the Metropolitan Opera House in New York. In addition, there is a large amount of information having to do with other phases of the opera including the famous conductors, the score of more of younger artists, the expert staff. It is the kind of book which one might buy as a souvenir while on a trip to the opera, and in these days of the radio it becomes an interesting, intimate medium of contact with the personalities who make opera what it is. The book is written in engaging style.



LOTTE LEHMAN

With her portrait on the Marchette in "Der Rosenkavalier"

## BOOKS

"FORWARD MARCH WITH MUSIC"



### An Unpleasant Crisis

I found out recently that a severe young band leader could do mine didn't know her notes after fourteen lessons. At her first lesson she was playing very carefully, so when I asked her to name the notes she burnt out crying, left the piano, ran to her mother. The lesson came out when her mother confessed that she had been taking her notes at home all three times. She became angry and told me if I had taught the child correctly she wouldn't have had to help her.

This is ridiculous and unfair because I worked very hard with this girl to teach her to read notes at the beginning. . . . The amazing part was that she did her notes so well that she could play a thing until that very lesson. I suppose she didn't try to learn the notes but depended on her mother and me to tell them to her.

Also, according to the method I used, excesses from Hinon, but after one exercise her mother brought it back and now she didn't find it very interesting. . . . The child certainly needs some finger exercises. I have had a number of pupils whom I suggested exercises to them. What is the matter? They just don't want to do them, and the parents don't seem to cooperate with the teacher at all.

—B. E. D. Washington.

If we were present at an actual Teaching Round Table you picture the bedlam which would break out over B.E.D.'s problems? It would probably start a roar! But, I'll wager seventy per cent of the members would side with her for both predicaments. . . . The remainder would side with B. E. D.

Well, ladies and gents, let's not throw stones. How often, especially in our own early experiences, were we teaching when we learned to our chagrin that clever kids were holding out on us like that? We didn't check up constantly on the note-reading, and they resorted to guessing, pretending or better still to hesitating, knowing well that teacher (or mother) would tell them the proper note to play if they put on such an "act." . . .

So we learned the hard way, which is to assume that a child never knows anything until it has been drilled out of him. . . . I don't think that I did it any too often, but it is not sufficient. One of the essential qualities of a good teacher is the ability to repeat any learning process in so many varied and imaginative ways that the child finally knows it automatically. . . . A large part of this is the "educative" or leading out process. It is never enough to explain a point once or twice to a student and then drill it into his consciousness interminably, and then draw it out over and over again. This is especially true of such a complex project as note reading.

Did B. E. D. drill the notes out of her little girl for those fourteen lessons? Obviously not; she didn't even drill them in. . . . So I'm afraid she must take the blame. I'm very sorry she had this unpleasant experience, but perhaps it was worth while to ber her for the hard lesson it taught. But under no circumstances must she blame the mother, for it was her own fault for failing to check up on her notes at the child knew the notes or to ferret out the reason why. Then if the mother were to blame she could have gone to bat with her for it.

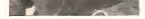
As to those exercises, Round Tables would probably agree that no beginning child of seven ought to practice Hinon or any other dry, dull finger gymnastics

# The Teacher's Round Table

Conducted by

Guy Maier

Mus. Dir.  
Noted Pianist  
and Music Educator



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

during the first fourteen or forty lessons. And as to losing pupils because a teacher insists on technical work—that depends wholly on the force and power of the teacher's personality and musicality. I have never yet heard of a first-rate teacher losing a pupil because of assigning good, sensible concentrated exercises. On the contrary, I've heard of many of them gaining students and added respect for their foresight and intelligence in building up a solid resistant technique for their pupils.

I advise B. E. D. to re-examine her whole teaching approach. Is she optimistic, gay, humorous with her students? Does she throw her hints wisely and forcefully into each lesson? Does she try to lead her pupils to love music? Or does she hang tearfully on those old outworn, ungodly formulas which have so long decried piano teaching?

Think it over, all you teachers who encounter these problems.

### Working or Playing the Piano

One of the best teachers in this part of the slide tells his pupils have strong grand material before they are halfway through their first grade music. He supplements regular piano books with melodic studies, style and expression studies, and so on, so the pupils sometimes having several right books at one time.

If they don't play their lessons very well he gives them some new study each time and keeps ratcheting them through book after book even though they do not play the studies correctly. Yet most of his pupils turn out to be fine players.

He is considered a very good teacher and his many pupils. But I cannot understand how they develop into good players when they are ratcheted through their studies as they are. I always thought pupils should learn everything thoroughly as they go along; this policy is not to keep them too long on one thing. . . . Can you enlighten

me on this matter? Would it be all right for me to give pupils a new study every lesson even if they won't play the last one well?—E. M., Oregon.

Your broad-mindedness in writing so generously of the teacher whose policies you disapprove and whose work you do not understand marks you as a person of integrity and sincerity. The most remarkable part of your letter is its ungrading appraisal of the results obtained by your rival. . . . Under similar circumstances I wonder how many of us Round Tables would not only feel as you do, but would also be courageous enough to put their sentiments in writing. . . . Very few, I fear. . . . A first prize to you for your honesty and good sportsmanship!

Yours in one of the most important questions asked of this pure in a long time. Unwittingly in your letter you have given a much better answer to it than I ever could. You justify your rival's methods by saying that "most of his pupils turn out to be fine players," and twice you write that "he keeps rushing them through." . . . What greater praise could any one give him? He produces good pianists and he is a vigorous punter! He is a teacher who doesn't pretend to be thorough, whose students are turned out to graze in pleasant fields where they have such a good time that they don't even notice when the slopes ascend sharply. . . . They look up and see the top of the hill, and hurry along (pushed by teachers) in order to enjoy the view from up there. What does it matter if they don't thoroughly munch their fodder by the wayide, or clear the field in which they graze?—and up they go! They can't help but develop into good players because they pick up so many essential points as teacher pushes them along. The nourishment must be sustaining, for how else could they have reached those upward pastures?

What sort of teacher is your rival to be able to accomplish all this? I wager that he is a man possessing plenty of vitality, one who loves and lives music, understands the aims of young people, a man whose enthusiasm strikes fire in his student's hearts, a man who knows his pupils are taking lessons to enjoy playing piano, not

to learn to play a few pieces impeccably. Because of these qualities he is able to push them through book after book; and as a consequence many of them emerge excellent pianists.

Teachers, please take a tip from a conscientious, thorough old piano teacher—myself: Consider well this man's success and follow in his steps. . . . Why shouldn't we give students three, four or half a dozen volumes to play or practice at one time? Why hang tenaciously onto material which has become stale, dull and unprofitable? What is wrong with assigning intriguing, hard pieces to students even if they are temporarily too difficult and cannot be polished to perfection at once? . . . A diversity of books, studies and pieces assures the flow of new material to pupils, keeps interest from flagging, develops facility, and gives the teacher an occasional chance along the way to insist upon thoroughness—even fondness for some piece or two.

It's the old conflict of working or playing the piano. The ordinary student doesn't want to work, he wants to play. . . . Teachers must revise their traditional pedagogic approach. They must live not be guided by the pupils' objections, narrow, academic standards, Yomama's more than have fun with their music—no more than ever before. So let us feed it well soon enough. They will surely need it, then for release, surcease and restoration.

### Nervousness and Worry

Although I am progressing very well with my piano studies, I can't memorize with me the greatest ones. . . . I almost impossible situations. I become nervous which leads to playing too fast, sometimes four times too fast. I'm a very sensitive and very shy child. . . . Let me be thinking "nervous" problems!—L. B., Pennsylvania.

Everyone who plays in public gets this disease in his life. . . . It is a never remedy, a very simple one, but most painful to take. Here's the prescription: You must learn to concentrate every moment, even in the practice of your practice—intensely and intelligently, so that concentration is finally so ingrained of nervousness and stress in times of public performance.

If the years that follow are uneventful, have been in stupid, dull, harmful, commonplace on the piano could be nominal progress. An appalling figure of astrol blackness, of sterility would result—years.

There is only one way to escape this time of precious time and energy. Put Practice for exactly two minutes (not a

(Continued on Page 105)



EVER SINCE the article, "A Music Studio Goes Patriotic" appeared in the May, 1933 issue of this magazine there have been repeated requests for information regarding the phases of music study for which awards are made, the number of war stamps constituting an award, the frequency of awards, the points system and the procedure of keeping accurate records of achievement and practice so as to arrive at equitable ratings and awards.

Those who favor giving some tangible recognition of a pupil's work and who would like to try the point system of awarding, but hesitated to do so without some kind of guidance, might try the following plan until such time as you can devise a better one. Right from the first some doubtless will deviate from it in particular, for of course no two teachers have parallel conditions or circumstances.

The path in my own studio was blazed by means of three tools: A yearly folder containing the announcement of prizes, a very special kind of pupil's note and record book, and score studio charts. These "tools" have served us well for neither my pupils nor I have ever become completely lost; we know where we stand and where we are going all the time. This entails a minimum of work, but yields maximum results in better business methods, more faithful effort and a clearer vision of responsibility and honor for every one of us. It has also enabled us to accept with complete understanding and good nature the challenge, "To the victor belong the spoils."

### Yearly Folder

Shortly before the opening of our studio each year a folder is mailed to all enrolled and prospective pupils and their parents, announcing the opening date of the studio and carrying such information under bold type headings as: Tuition, Duration of Year, Address, Lessons, Bill, Vacations, Assemblies and finally the following announcement:

- Patriotic Awards of War Stamps for Each Semester**  
 "1. A prize of 15 war stamps will be given to each and every pupil who is so fortunate as not to have missed a lesson, changed the time of his lesson, had to have a lesson made-up or been tardy at any lesson during this semester.  
 2. Ten war stamps to the pupil in each age group who has achieved the most points for good work.  
 3. Ten war stamps to the pupil in each age group who does the most practicing.  
 4. Ten war stamps to the pupil in each group show-

ing the most improvement in Technique.

5. Ten war stamps to the pupil showing the most improvement in scales and arpeggios.

6. Five war stamps to each and every pupil of all groups who fulfills the practice quota of his group, or the amount he himself agrees to do.

7. A special prize of 20 war stamps to the pupil of each group who not only fulfilled his quota of practice but at the same time shows he has done the best kind of practicing, as evidenced by results. (This will not necessarily go to the pupil who has done the most practicing!)

### The Practice Problem

One of the biggest problems in any music teacher's life is that of home practice, so let's tackle that problem first. (Notice quota prize No. 6.) My pupils are classified into age groups, and a different practice quota is given each group. There are some exceptions; however, for instance, a child may naturally exceed his own group and be promoted to the next age group provided he is able and willing to do the quota practice of said group. If a pupil for such valid reasons as poor eyesight, poor health, having to work after

school, and so on, is not able to do the quota of practice required for his age group but agrees to do a lesser definite amount daily, he is still eligible for the "quota prize." This arrangement is, of course, noted on his group chart and the agreed amount written opposite his name. (Very few pupils enjoy being the exception and make every effort possible to join the group one hundred percent.)

"What about the pupil who defaults in his practice through no fault of his own?" If for any unremediable reason, such as sickness, the child is really unable to practice for a period, the situation is handled as reasonably as any friend who loans money to another friend. The pupil is expected to make up the time (without interest) he has lost in addition to his regular practice. I allot more time on each phase of the work until the time lost is made up. In order to win a quota prize and keep in good standing of the group, all lost time must eventually be made up, and as soon as possible. Conscientious, daily, regular practice is greatly commended, but the habit of waiting until a day or two before the lesson and then trying to cram all practicing into a shortened space of time is greatly frowned upon. So is procrastination of a musical debt.

"What about the pupil who likes to take his lesson but who just won't practice in spite of prizes, agreements and so on?" Frankly, I am not interested in such a one-sided arrangement, or a pupil who is not willing to pay the price. I drop such pupils and fill their places from a waiting list. It just so happens that I can't stand "getting nowhere fast." This policy is clearly outlined in my folder.

### Pupils Music Note Book

"It's my own invention," but it is available to everyone. A brief explanation of its usefulness may help the reader.

It is odd in shape (6"x10"), and color (vivid green), and therefore, easily found amongst the music on the piano or in the book bag. It goes to every lesson and is present at every practice period. Its job is to remind pupils and teacher of the assignments made, to keep a record of the pupil's practice, and his points gained on the assignments. Herewith is a copy of two of the pages as they open up. (The other pages are the same.) I have done a bit of retouching as shown by the asterisks and the insertion of the one word "Points" on Page I. These "retouched" notes are taken from the preface of the note book to better show the use of these pages. As explained in the preface, the teacher cannot, nor is he expected to, touch on every phase of assignment outlined at every lesson, but they are clearly outlined so that none of these necessary steps of a musical education will be too long neglected. It makes it a point to make, hear, and record points on an assignment in every phase within two or three lessons.

### The Point System and Record of Same

Small gold seals count 10 points and when pasted on the pupil's music denote that that part of his lesson was perfectly satisfactory. (Continued on Page 166)

# Music Student Awards

## Make Better Pupils

### War Stamps Make Splendid Prizes

by Josephine Hovey Perry

Teacher's Record  
Date of Lesson

Points	Assignments (Page No.)	Time Allotted
	Rehears	
	Scales	
	Studio	
	Sight Reading	
	Ensemble	
	New Piece	
	Old Piece	
	Memorization	
	Keyboard Memory	
	Written Work	
	Miscellaneous	
Total	Total of Practice per week	

Daily Record of Pupil's Practice

Technic	Mon	Tue	Wed	Thurs	Fri	Sat.
Scales						
Studio						
Sight Reading						
Ensemble						
New Piece						
Old Piece						
Memorization						
Keyboard Memory						
Written Work						
Miscellaneous						
Total Practice						

\*Assignments are piece numbers from their study books or sheets. If further directions are needed the teacher writes it on opposite page under its proper heading.

Teacher's Remarks

Technic	
Scales and Arpeggios	
Studio	
Sight Reading	
Pieces	
Memorization	
Keyboard Memory	
Written Work	
Miscellaneous (Or brief notes from teacher to parent, or vice versa)	

\* Teacher writes her directions or remarks briefly under his proper heading. Outlined work as above makes for economy of attention and time.

# Making Bach Interesting

A Conference with

Alexander Borovsky

Internationally Distinguished Russian Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Alexander Borovsky, one of the most distinguished pupils of Mrs. Annette Esipova, wife of Theodor Leschetizky, returns to his American audiences in an interesting way. After winning fame here as a pianist of widely diversified programs, he returned to Europe, where, in 1937, he first devoted himself almost exclusively to presenting the works of Johann Sebastian Bach. At the outbreak of the war, Mr. Borovsky went first to South America, where he continued his Bach cycles—the first such recitals ever to be presented in any of the Latin-American capitals—and where he earned first laurels. He gave five Bach evenings in Buenos Aires, with marked acclaim and, as a result, was invited to repeat his performances under the auspices of the Cultura Artística of San Paulo. He recently now brings his Bach program to the United States. He says that he has never before been so happy or so successful as he now is with Bach. In the following article, he explains why.

—Ester's Note

THE FIRST THING that came me to turn to Bach was a love for his music. Further, after having lived for years with a large variety of composers, I found that sheer repetition made many of their works seem a bit tedious. With Bach's music this is never the case. The more one repeats it, the more vivid it grows, and the richer the beauties that come to light. This is true, I believe, because of the typical Bach qualities. His music is entirely concerned, there is nothing superficial. For that reason, it requires more concentrated penetration than any other music in the world. It demands more sheer perfection in playing, as well as in interpretation. The artist's ideal of perfection finds its highest realization in Bach. It seems to me that the pianist who strives for the goal of perfection—impossible though it is!—comes closest to fulfilling himself when he turns to Bach. In interpreting his works, the pianist must employ the constructive, creative qualities of a composer.

### A Mistaken Impression

Devoted as I am to Bach, I cannot help but realize that his works are not truly popular, in the strictest sense of the term, which means food for the general, average public. Certainly, there is nothing in the music of Bach that prevents it from being popular! The difficulty grows out of our approach to Bach. In the general public mind, Bach is associated with the church. The grandeur of his *Chorales*, *Passions*, and *Masses* seems to belong first to the church and only secondarily to the concert hall. Further, this same average public mind regards music as something quite different from church values. Music means poetry, life pleasure. Bach's religious value and his fingers so that they may be ready for the more popular composers later on, and in order to get him over with by the time the late-comers have arrived. They derive a certain

intellectual satisfaction from playing Bach—and they play him purely intellectually! They reveal little warm love of him, and interpret him in an over-ponderous style.

This kind of Bach style is directly attributable to the German school of musicianship—notably that of Max Reger—which went out of its way to make Bach seem cool, to emphasize his great mind, and to overlook his even greater heart. Indeed, Reger wanted Bach interpreted solely as a composer of organ works—on the piano! This means, of course, that interpreters of this school play Bach only piano or forte, with no intervening *crecendos* or *decrescendos*, no development of sonority. Also, there are the "Bach purists" who say that since Bach wrote for the clavierchord, his music must be played as if on a clavierchord, with brittle, tinkling touch, no modern sonority, and few dynamics. Naturally, music—any music!—consistently misread in this fashion would seem monotonous and dull! And that is exactly the way Bach has suffered at the hands of these various "schools."

Actually, when an artist truly loves Bach, and shows his love in his playing, he rouses a special warmth and happiness in his hearers, called forth by no other composer. An example of this was found in the Bach recitals of the late Harold Samuel, and the occasional Bach items of Myra Hess. And the reason for this great appeal, when Bach is properly played, lies in just the qualities that make Bach distinctive—truth, sincerity, joy and human zest.

The secret of a musical approach to Bach, I believe, is a determination to make him human; better, to allow his own vast, expansive humanness to come to

light, without suffocating it behind intellectually. Let us drop mathematical analysis in reading Bach. Actually, there is no mathematical basis in his work. That may sound surprising, but it is so. There is no less orthodox composer! Each Prelude and Fugue offers an exception to some orthodox rule, of form, harmony, or development. Take, for example, the "Fugues Little Preludes and Fugues"; one has ten bars, one has thirteen, one has fifteen, one has seventeen, one has eighteen, one has twenty-two, and one has twenty-seven. Again, we can find a few fugues where the contrapuntal development stops in the middle, and where the second half has no appearance of the theme. An example is the *D-major Fugue* of the "Well-Tempered Clavier," Volume I. Again (C-minor Fugue, Volume II), we find a Fugue for four voices where the fourth voice appears, in full theme, only once, at the very end. In the Prelude which Gounod used for his *Ave Maria*, we find measures 21, 22, 23) that the bass jumps from F-sharp to A-sharp without any intermediary G— which, from the "orthodox" or "mathematical" viewpoint, should surely be there! Further, it is strange to discover the full, big chords that bring two or three voices together, and which close in five or six parts. And countless other examples of musical originality can be found—by those who love Bach well enough to look for them and let them sound. Let us get away from the fear of mathematical precision in Bach—it does not exist.

### Optimistic Bach

From the strictly pianistic point of view, Bach should be interpreted so as to give him age to bear, regardless of the difficulties. This is not to say that Bach himself helps most in doing it. His themes say plainly there—only needs only to point to their natural expressiveness. This can be done by a clear understanding of the melodic themes, in which the pianist should try to discover and reveal the human feeling. For the most part, Bach, like Beethoven, is essentially optimistic. Nothing could crush his soul.

In second place, the many sequences must be made to follow each other, not in a monotonous, balancing of piano or forte, but in a careful balancing of *crecendos* and *decrescendos*, which capture the interest of the listener and lead him from "up" to "down," and from "down" to "up," as stairs lead him from one floor to another. This gradation of dynamics is of utmost importance in making Bach's music live as it should.

In third place, the Bach player must weigh his touch according to the fine values of the notes. That is to say, whole notes demand more weight in playing than do half-notes; half-notes need more weight than quarter-notes, and so on. This technique requires the greatest concentration, as well as the most developed self-hearing and self-judging. It is vitally necessary, however, to make clear the polyphonic design of the music.

### Concerning Tempo in Bach

Bach's tempo should not be taken too slowly; otherwise the sustained notes will become before they are beautiful, either. It is not possible to accomplish all the did not ask for it! A fast tempo—further, Bach general standard of Bach tempo, varied naturally, by never does Bach demand a fortissimo. Bach should cry. Gradualism may end in a (Continued on Page 165)



ALEXANDER BOBOWSKY

# The Use of the Palato-Pharyngeal Muscles in Singing

by William G. Armstrong

**F**OR AS LONG as the writer can remember an arching of the palate has been advocated by voice authorities, but not only is it new of it, little or nothing has been said. Hence the following investigation. But first, the observations of medical experts relative to the importance of the soft palate:

Dr. G. V. Blank, oral surgeon:—"There is a peculiar fact in connection with the phenomenon of cleft palate. We may cut away the lips, the teeth, and the tongue, and the patient may talk perfectly well, but if we now cut away the soft palate, it seems to be utterly impossible for the patient to speak perfectly."

Dr. G. N. Stewart, celebrated physiologist:—"When the vowels are being uttered, the soft palate closes the entrance to the nasal chambers completely, as may be shown by holding a candle in front of the nose, or trying to inject water through the nares (nostrils). If the cavities of the nose are not completely blocked off, the voice assumes a nasal character in producing the vowels."

Dr. G. Hudson-Malenek, oral surgeon:—"Both the palate and the tongue are important organs of speech, but the former the more so, for not only is it essential in the enunciation of nearly all the elements of speech but, owing to its direct attachment to the larynx, it is also an important factor in the production of voice. The vowels may be uttered with the tongue perfectly effective, but their resonance is so much impaired that they are scarcely recognizable, and their pitch cannot be changed with any degree of accuracy. . . . Moreover, the rapid changes in pitch, which result in the so-called inflections of the voice, are produced with any degree of accuracy, because the function of the palato-pharyngeal (palato-pharynx) muscles is at least partially destroyed." It is these palato-pharyngeal muscles which are attached to the larynx, and since they play the leading part in our investigation, we would have the reader keep them in mind.

## An Impotent Relationship

Forty years of careful observation has shown the writer that the voices of singers—especially those of the operatic type—who resort to direct use of the nose become prematurely old and overworn by a ready sound. Also that singers of French and Italian languages frequently demands direct use of the nose, do not retain their clear, unaged tone nearly as long as do those of Italian nationality whose language is unusual. To what may this be attributed? We can find but one answer: that there is a relationship between an elevated, arched, tensed soft palate and a self-protecting tension in the vocal bands, and that the same relationship is in the palato-pharyngeal muscles and their direct attachment to the larynx.

We have it from Dr. Frank E. Miller that a monotone resulted from an accidental severance of one of these muscles. Also, we have the case of the young singer who, on the day of his final examination, suddenly experienced difficulty in singing by high notes on pitch. Evidently the trouble arose from nervous anticipation of the coming event for, following Dr. Miller's simple procedure of stretching the soft palate, the fastened notes immediately recaptured their normal pitch. The significance here is that increased tension in the vocal bands for the high notes was not possible without the cooperation of an arched, tensed soft palate.

Now a vowel or a consonant sound—except *m*, *n*, and *ng*—that is in the least degree nasal, is not a true English sound. And since vowels are the inclusive tone, use of voice, what is desired is to free the voice. To protect tone from nasality, the soft palate completely closes the entrance to the nose for all sounds save *m*, *n*, and *ng*. Therefore, to produce a nasal sound, the palate must be caused to lower, and since in the act of lowering it cannot be divided into two parts, voluntary lowering, the only way this can be accomplished is through causing the sound to become nasal.

But, the reader queries, if the entrance to the nose is completely closed, how is vibration set up in the nasal cavity and passages? By contact, and by the body, resonant palate which forms the roof of the mouth and the floor of the nasal cavity. Also, when the soft palate is arched it is tensed, and when tensed it is capable of transmitting vibrations to the nasal

cavity and passages—just as vibrations are transmitted by the stretched skin on a drum to the sounding-body of the drum.

But, if the nasal passages are completely blocked off, why is it that one experiences a lacking nasal resonance when the nasal passages are obstructed? It is not the nasal cavity and passages themselves which vibrate. It is the air contained in them that vibrates, and hence, the greater the obstruction, the less the air content. Then, too, the vibrating air must have connection with the outer air, and since the nasal passages alone permit the connection, the obstruction of them prevents it, and one experiences a missing "nasal resonance."

And now about our palato-pharyngeal muscles and tension in the vocal bands. Self-protecting tension in the vocal bands is the great enemy, because tension alone can protect them from injury. There is not the faintest evidence that any part of the vocal bands, save their edges, vibrate.

The vocal bands are two bands of elastic tissue which form the borders of two projecting folds of flesh and muscle which, in turn, are attached along their entire length to the inner sides of the Adam's apple. Therefore, having but one free edge, vibration by any part save their edges is impossible.

Now, the back ends of the vocal bands are attached to the cartilages which are so bound to the base upon which they rest as to greatly limit their forward movement, while their front ends are attached to the front of the Adam's apple which can, with much greater freedom, swing forward and downward on its base. Through this swinging action, the distance between the back and front points of attachments of the vocal bands is increased and the vocal bands are stretched, hence tensed. This swinging action is wrought about by contraction of not one but principally three pairs of muscles, including the palato-pharyngeal muscles. Since all three pairs contract together, the failure of one pair to contract will prevent the other two pairs from contracting. Therefore, since the palato-pharyngeal muscles are the downward continuations of the soft palate, parts of it—a relaxing or lowering of the soft palate—will prevent the swing action of the Adam's apple which uses the vocal bands. Accordingly, adequate tensing in the vocal bands accompanies an arching of the soft palate, and an inadequate tension accompanies a lowering of the soft palate. The results of the inadequate tension are irritation and, later, a rounding of the fine edges of the vocal bands; impairment of their elasticity; and a ready sound, while through the nasality resulting from the lowering of the soft palate, vocal characters are lost and a "one-color," is the consequence.

Much has been said about vocal band tension, but little or nothing about vocal arching. There is a muscle (thyro-arytenoid) which lies parallel with each vocal band and is incorporated with their elastic tissue. When these muscles contract, they draw the cartilages to which the back ends of the vocal bands are directly and indirectly attached toward their front

point of attachment, and thus relax the vocal bands. This is their function, so that instantaneously with the least giving way by the muscles which tense the vocal bands, the thyro-arytenoid muscles contract and relax them.

But it is not only adequate tension in the vocal bands that accomplishes an arching of the palate; it is also depth, fullness, and resonance of tone. Tense, in short, is made noble by reinforcement in the cavities of the head by the resonance of the great sounding-body, the chest; and this is added principally through contact of the vibrating larynx with the fifth and sixth cervical vertebrae of the spine where Nature divided the muscles (*longus colli*) which line the back wall of the throat, thus permitting the larynx to rest close to the spine.

Through this contact the vibrations of the larynx are transmitted to the spine, and thence to the chest. This is the natural position of the larynx, arising from a perfect muscular balance. The position of the larynx is decided by the action of muscles which pass from it and the tongue bone upward to a point just below the ears, and other muscles which pass from the larynx and come home downward to the breastbone. When the upward and downward pulling of these muscles is equal, the larynx is positioned opposite the fifth and sixth cervical vertebrae of the spine. Since it is only when this equalized muscular pull is established that the swinging action of the larynx is possible, the vocal bands are properly tensed only when the larynx is positioned opposite, and in contact with, the fifth and sixth cervical vertebrae.

## Arching the Palate

So, with an arched palate, we have tension in the vocal bands which protects them from injury and gives mobility of tone. How then may the arching of the palate be attained? The dominating influence is a slight dilation of the throat, for with that dilation the soft palate rises and the larynx lowers, while with contraction of the throat the soft palate lowers and the larynx rises. Therefore, since in the act of yawning the throat is fully dilated, a yawning action would seem to be the proper method; but it is so likely to be carried too far—as evidenced in the muscularly low tones and the strained upper tones of *t e e* average "blues" contralto—as one fears to recommend it. A safer way is through actuation of a different group of nerves, the facial group which actuates the elevating and tensing muscles of the soft palate without possible dilation of the throat.

Raise the upper lip over the teeth and draw it tightly against the teeth, and at the same time dilate the nostrils. Having practiced this for longer and longer periods until the nostrils have ceased their trembling, make the adjustments while singing the following exercise:



In singing this exercise, these additional instructions are to be observed: With the tip of the tongue held in contact with the lower teeth. (Continued on Page 106)

## VOICE

# Letter from London

Music, During Britain's Darkest Hour, Is Employed  
To Help the Workers on the Home Front

by Colin Horsely

*This is the story of the dire drama in Great Britain and the courageous attitude of the masses stimulated and comforted by music, as seen by the New Zealand pianist, Colin Horsely. The concerts discussed were organized by the British Broadcasting Company under the program name "London Calling."* —Edna's Note.

London, January 1, 1943

THE ADVENT OF WAR, September 1939, struck the cultural life of London a great blow. We expected that the capital of the Empire would immediately be subjected to aerial bombardment. Evacuation commenced and soon only those who had to remain were left. Everything seemed to collapse. In those dark days the need for music became acute. A few people grasped the idea; one of the most successful ventures was that of Dame Myra Hess, who organized the Lunch-time Concerts at the National Gallery, Trafalgar Square. These concerts have become a fixture; we hope they will remain so. All seats are a shilling, and coffee and sandwiches are served voluntarily by charming ladies anxious to help. There is usually an audience of a thousand, most of whom are office workers who revel in such a lunch time. Naturally Myra Hess is the heroine, and when she plays, the place is packed out. Another famous performer is Irene Scharrer. Once I overheard two elderly ladies in the concert line arguing as to whether Myra had larger audiences than Irene. They are wonderful audiences to play to.

In the villages and small towns, the evacuees and villagers found themselves increasingly isolated owing to transport difficulties. Music had to be taken to them. So, at the beginning of 1940, C.E.M.A. (that is the short name for The Council for the Encouragement of Music and the Arts), was instituted under the Chairmanship of Lord de La Warr, who was then President of the Board of Education, with a grant from the Pilgrim Trust Fund—its purpose being to maintain the standard of the arts in wartime and to take them to those parts of the country where they are needed. As many halls had been requisitioned by the military authorities, they were often dependent on the kindness and interest of clergy, who would allow their churches to be used for concerts. Many villagers heard Bach, Handel and Mozart for the first time, and it is surprising to observe how readily and easily they appreciate those composers. On the other hand, the more sophisticated town-dwellers usually prefer more sophisticated romantic music, such as Chopin, Rachmaninoff, Haydn or Beethoven composers.

Encouraged by the freedom from air raids, concert promoters became quite daring. In London the Promenade Concerts commenced a nineteen-forty season at

the Queen's Hall. Very soon the blitz on London started. Several times the audiences were stranded all night as it was unsafe to be outside; one fortunate one was safer inside. We made ourselves comfortable.

### Making the Best of It

The Queen's Hall was a delightful place and the stalls-seats were well cushioned. We were determined to make the best of it: about 1:30 in the morning we'd have an impromptu concert. I played some Chopin and Liszt at 2:00 a.m. at one of these affairs—it was great fun! Not long afterward the Queen's Hall was bombed. That was a tragedy as it was ac-



LUNCH HOUR MUSIC IN A BRITISH MUNITIONS FACTORY

continually and artistically perfect. The facade is still intact. Some of the members of the London Philharmonic Orchestra had left their instruments there overnight; most of them were destroyed.

The raids in those days were mainly confined to the hours of darkness, so most people spent their evenings in shelters. Concerts simply ceased. Fortunately, Val Erbery, who was then organist of St. Peter's, West



HARDS IN THE STRIES—MUSIC AND JOY UNDERGROUND

Street, realized the need and, in spite of many difficulties took artists with a small piano from one shelter to another. They did this often in spite of personal danger from shrapnel or bombs. One night they were unable to take the piano down some awkward stairs into the shelter, so the accompanist played outside and the singer sang inside. After some time, C.E.M.A. came forward to take these concerts under its wing and also arranged to give them in Best Centers to people who had been bombed out—they were always warmly welcomed and their music much enjoyed.

Everywhere in wartime England the need is growing. C.E.M.A. now provides concerts for workers in factories in their hostels, in Y.M.C.A.'s, as well as encouraging them to run their own concerts by giving a financial guarantee for music clubs which exist all over the country. Some of the factory concerts are held in enormous canteens. It is a wonderful relief to find a good amplification system—suitable can be established and the concert is able to be successful. I have been struck by audiences are usually the most respectful. One reception I shall never forget of England. The sight of those men at work almost terrified me—they were at inspiration to play to

Lunch-time Concerts, based on the National Gallery concerts, operate in the Art Gallery or Museum of most cities. As C.E.M.A. also supplies exhibitions of paintings as well as The program often conforms to the classification of art. For instance, if there is a French exhibition, the music also would be French. There is so much affinity between the arts, and these arrangements try to realize it. The major orchestras tour all over the country. The Malcolm Sargent, was the first to do this when Jack Mack-Halls. The London Symphony, financed a tour of harmonic and Halle orchestras have followed suit. Since early in its career C.E.M.A. has had a substantial annual grant from the Treasury. I am glad it is able to do so much, as the promotion of concerts has often been a gamble; so (Continued on Page 198)

The recent appointment of Dr. Charles M. Courbion, former head of the organ department, Peabody Conservatory, Baltimore, as Director of Music of St. Patrick's Cathedral, in New York City, serves to associate one of the world's greatest organists with one of the world's greatest churches. Renowned alike for his church work, his concert, and over the radio, Dr. Courbion has an unusual background. As a boy, in his native Belgium, he was unable to decide whether his life's work was to lie in music or in mechanical engineering, with the result that he specialized in both. He received his degree in engineering from the University of Brussels and has since directed the fruits of his knowledge to the designing of organs. He has planned one hundred and sixty-nine organs, for churches, public buildings, and private homes, his masterpiece, perhaps, being a major part of the Grand Court organ at Westminster, in Philadelphia, valued at \$500,000, and containing 30,173 pipes. At the age of twelve, he entered the Royal Conservatory of Brussels as organ student, where he pursued his instrumental work until Alphonse Mully, the great friend of César Franck, and architect and organ-builder, and where he won distinguished prizes in organ, harmony, and counterpoint. At seventeen, he gave his first public concert in the Albert Hall, London, before an audience of 16,000 people, and a year later was appointed organist of the Antwerp Cathedral. Dr. Courbion has always managed to find time for teaching, and his pupils include some of the best-known professionals. In the following conference, Dr. Courbion brings to readers of THE ETUDE an analysis of sound organ techniques.

—Eugene S. Nora.

# Practical Hints for the Organist

A Conference with

## Charles M. Courbion

Internationally Renowned Organist

Director of Music, St. Patrick's Cathedral, New York City

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

THE FIRST STEP in the preparation of the serious organist, must be taken away from the organ. This step involves the building of a sound, thorough, unharmed musical background. The most common obstacle to progress is the desire to get ahead too quickly! The student who aspires to playing organs after only a few months at the organ is doing himself a great dis-service—also, he is doing a dis-service to the church of the organ. Now, this building means of a background, this means means more than store facts out of books. Certainly, the young organist needs his book-facts, in the form of a thorough groundwork in theory, harmony, counterpoint, composition, orchestration, and musical history. But he needs more, besides. He needs artistic and imaginative development.

I like to think back to the kind of teaching I received from my own great master, Alphonse Mully. When the actual "lessons" were done, Mully would use his leisure to take groups of us on tours—making it in the woods, looking at great paintings in museums, and always developing in us an awareness of the influences (both technical and spiritual) that make beautiful things beautiful. Again, in setting new works before us, he was never satisfied to let the matter rest with the printed notes alone. He would discuss with us the meaning of the music, point word-pictures for us that helped us to see what the music was about. Never shall I forget Mully's analysis of the Bach Chorale, *Christ Lay in the Arms of Death*; he actually made us see the Tomb, the sorrowing eyes of Mary the Mother of Joseph, of Mary of Magdalen—made us feel their grief—made us thrill to the heart-breaking tenderness of the final measure, in which Mary the Mother, seems to rock her Son in her arms, as though He were again a little

child. After such an analysis, it was quite impossible for even the least imaginative to approach that Chorale as a mere series of tones and rhythms. Training the imagination to probe below the surface of the music is as vital a part of the organist's background as the sequence of scales!

### First a Pianist

As to purely technical preparation, our young organist must first build himself into a competent pianist. It is utterly impossible to master the organ without a sound pianistic foundation. This foundation, however, must be planned in terms of future organ values.

That is to say, stress should be laid upon those pianistic skills which will be useful later, in organ work. Since the organist has need of absolutely clean finger facility, his piano training should be along the road of scales, arpeggios, the exercises of Hanon, Czerny, Kramer, the "Two-Part Inventions" of Bach, the "Well-Tempered Clavier," and the "Harmonium Pieces" of César Franck. There is no need for him to spend his energies on the more surface-shining "fireworks" like the *Four Polkas of Liszt*, let us say. His piano preparation should afford him

depth, fluency, and absolute precision rather than mere surface brilliancy.

"Not until our young organist has completed the equivalent of three years of piano work should he be so much as touch an organ! When he ultimately does, the best thing he can do is to spend much time in

working out his actual physical approach to the instrument. Upmost in mind should be the matter of complete relaxation. The organ is a difficult instrument because there is so much, not merely to think of, but to concentrate upon! One cannot manipulate the pedals, the manuals, the stops, and the music if you have to worry about your arms and your legs, in addition. For this reason, there must be no obstacle to the complete relaxation, which alone permits of full concentration—and for this reason, the organist must train himself to feel absolutely at ease when he sits at his instrument. He must find out just where to sit on the bench, just how to sit, how to hold his arms, his wrists, his fingers, his legs, his feet. I can offer no definite suggestions here, because, quite simply, there are none to offer! Human bodies are differently constructed, and each performer must determine for himself just what he must do to feel at ease. But I can insist that the ultimate result of his experiments in posture must be complete relaxation.

The young player should use little mental help to relax himself. He should practice lying down on his bed with the feeling, not that he is holding on to the bed, but that the bed is holding him up and saving him from falling through to the floor! He should try to think that there are no bones or muscles in his arms at all—let them be merely flexible electric wires which transmit his muscular intention from the generator in his brain to the motors in his fingers. Another way of securing relaxation is the establishment of a free and buoyant relationship between teacher and pupil. The teacher, if he is wise, will never lose his temper! On the contrary, he will encourage his pupil to regard him as the one person with whom he need never feel tense or ashamed.

### Balanced Finger Action

"The actual playing of the organ is divided between manual and pedal techniques. On the manual side, the important thing is to develop an absolutely balanced finger pressure. Let the fingers be like the weighing pans of a scale—never does one side go up before the other comes down, and exactly the same balanced rhythm governs the motion of both. That is how the keys of the organ must be moved. On the piano, the percussive nature of the instrument/makes a pure legato impossible; one note must often be held until just after the next one has been struck. On the organ, where a pure legato is not only possible, but essential, the slightest interference in key pressure blurs the tone. If the player lifts one finger a fraction of a second before the next one comes down, he breaks the tone; if he holds down the first finger a fraction of a second after the next one is pressed, he smudges the tone. Only the most complete balance in finger pressure will do—and that must be acquired through the most diligent planning and practice.

"Let me offer another hint, in manipulating stops, pushing pistons, and pulling out stop-controls, the player should always try to move his hands rhythmically with the pattern of the (Continued on Page 106)



COURBION AT THE WORLD'S GREATEST ORGAN IN THE WANAMAKER STORE, PHILADELPHIA

ORGAN

# Steps in Building the Junior High School Orchestra

by Dr. Clyde Vroman

Instructor of Music Education, University of Michigan

**I**N THE PRECEDING article in this series on building a school orchestra, certain "first steps" were suggested as a pattern for planning the instructional program in the elementary schools, the first essential in the total plan for building the school orchestra. It was pointed out that the second major phase or level of the problem consisted of the junior high school program, which is undoubtedly the most important and crucial period in the development of the school orchestra. If a director can establish an appropriate and successful program of instrumental music on the junior high school level, his work in the senior high school organizations will be greatly simplified and both he and the pupils will be assured of a rich experience in playing music appropriate to the emotional maturity of the pupils.

It should be understood that by a junior high school orchestra the writer has in mind a group of players of string, woodwind, brass, and percussion instruments with an instrumentation growing in the direction of a balanced orchestra and playing good orchestral literature. Likewise, it should be understood that no single pattern or plan of organization will fit all schools. In general, there should be from two to five schools. The number should be determined by the size of the school and the music staff. Of course none of us can prescribe by remote control a detailed plan for building an orchestra in any given school. On the contrary, this article will deal with the over-all thinking which is essential and preliminary to the specific steps in building an orchestra in the school.

## Basic Viewpoints

The first step in building a junior high school orchestra is to clarify the basic viewpoints which underlie the total program. Some of the major viewpoints which the writer has found helpful in building his school orchestra are:

First, The primary objective of the school orchestra is to make it possible for school youth to play good orchestral literature as one of the most effective means of achieving some of the fundamental purposes of American education.

Second, If we accept this point of view, then we must recognize that instrumental music requires considerable technical training and is to some extent, therefore, a specialized area in the total school music program. Just as football is a specialized phase of physical education, both programs require teachers with special preparation and both programs are intended to serve pupils with special interests, aptitudes and abilities. This natural and appropriate tendency toward specialization is the result of the general philosophy and purposes of secondary education, wherein it is intended that youth begin some specialization in those fields where they find themselves to have special interests and aptitudes.

Third, The rate of progress and level of achievement of the orchestra will be set by the standards attained by the majority of pupils in the orchestra. This continuous need to near the instruction to the group as a whole results in pupils with inadequate interest or ability dropping out of the orchestra. This process is natural and to be expected, for in an elective course such as the orchestra, certainly no pupil should continue beyond the point when the experience he is having no longer represents the best use of his time and the school's resources.

Fourth, Unless pupils with adequate interests and aptitudes for instrumental music are found and developed by the end of their junior high school years, it is not likely that they will have a worth-while experience by starting instrumental music in the senior high school. This viewpoint is based on the simple fact that the pupil who begins an instrument during his high school years will have mainly these experiences which are appropriate to children in the elementary school. Of course there are exceptions to this general rule, but in the main this concentration of the teacher's time and effort on the beginning high school student is one of the striking weaknesses in most schools where the instrumental music program is in the drums. The few pupils who do merit special attention will be assigned to secondary instruments with which they can most rapidly become acceptable members of the orchestra; that is, string bass, viola, trombone, and percussion.

## Planning for Two Groups of Pupils

These four basic viewpoints, then, are typical of those broad areas of thinking in which each teacher must orientate himself and set the scope and nature of his instructional program.

The second step in building a junior high school orchestra is to plan an appropriate program of instruction for the pupils. Here again the problem is children who have received training in the elementary school classes and orchestra, and from this group the teacher should receive a continuous supply of players on the primary instruments, violin, clarinet, cornet, and drums, as well as a few players on such secondary instruments as viola, violoncello, trombone, horn and flute. On the whole this group of pupils with previous experience should provide the nucleus for the junior high school orchestra. Since the teacher knows these pupils quite well, he should be able to plan rather quickly their adjustment as regards continuous technical growth and the occasional change to another instrument.

However, the main problems and challenge to the

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

teacher lie in the second group of children who come to the junior high school instrumental music program. In most junior high schools there are many pupils who have either not had an opportunity to study an instrument or who have now become interested in playing one. This group not only has a right to explore the possibility of playing an instrument but it also represents a resource that the alert and capable teacher can use to start pupils on instruments needed to maintain balance in the orchestra. Furthermore, the time and effort used by the teacher to develop these players is one of the most effective applications of his time in terms of building the orchestra.

Now the basic problem in working with this second group of pupils is to find out which children are likely to succeed in their study of orchestral instruments. For it is neither desirable for a pupil to invest time, effort, and perhaps money in the venture, nor for the teacher to use valuable time and effort on the pupil, if he does not have a reasonable chance to become proficient on an instrument. There certainly is no way to answer this question, but the experienced teacher will look immediately for information concerning the pupil and with due regard for such factors as the following:

1. Education factors:
  - a. General intelligence. Most schools know the intelligence quotients of their pupils. The important point here is not the actual I. Q. of the pupil but rather the relationship of the pupil to the group. In general the pupil should have intelligence adequate for the demands of the group actively and sufficient to avoid unfavorable experiences for him when he participates in the group.
  - b. Academic achievement. School records should reveal the pupil's scores on standardized achievement tests as well as his school marks. Taken together they give some indication of the pupil's general ability, academic potentialities, and work and study habits.
  - c. Educational experiences. What kind of school has the pupil attended? What opportunity did he have for musical training and what use did he make of his opportunities?
  - d. Home situation. Is the home environment conducive to the musical growth of the pupil? Are the parents interested and willing to support the pupil's musical education?
  - e. Health. Is the pupil healthy, normally developed, and without physical handicaps that would jeopardize his chance of success?
2. Musical factors:
  - a. Music background. What general and special music training has the pupil had, and what has it actually done for him?
  - b. Sense of pitch and rhythm. Is the pupil's sense of pitch and rhythm developed? If not, is there at least some promise of adequate development?
  - c. Technical skills on an instrument. A brief test of performance involving scales, rhythms, and articulation will be helpful in evaluating previous training.
3. Personal factors:
  - a. Personality. Does the pupil have a desirable attitude and enthusiasm for the work to be done?
  - b. Citizenship. Has the pupil proved himself to be dependable and cooperative?

Thus, in this general way the good teacher tries to acquaint himself with his pupils, and on the basis of this thorough understanding he may proceed safely to construct his curriculum for building his orchestra.

## Supplements to Full Rehearsals

So far, we have considered some of the thinking which must precede the actual work of the year, and children entering the program. Attention to the nature of the types of planning and activities which are essential to the success of the school orchestra. These are "mile" in his work without which the program inevitably will remain mediocre.

1. Private technical instruction should be available for intermediate and advanced players. Unless such instruction is available through local or visiting teachers, the school (Continued on Page 119)



**OBOES ARE MADE** of metal, wood and ebony; the latter is valuable chiefly for instruments intended for use in hot climates. Of woods the following varieties are used: cocobolo, generally too hard; rosewood (palisander), cocco wood, violet wood and boxwood. Ebony is a very dense wood and favors the production of a rather thick tone with plenty of body; it wears well, but its habit of splitting may times.

For hot climates, ebony is usually to be recommended. Rosewood is very generally favored; its characteristic tone is sweet, but with less body than ebony; in most cases it wears fairly well. Cocco wood is much used by some makers; its tendency is generally towards excessive woodiness, but it is perhaps the most durable of them all. Violet wood is rare, and satisfactory, but is not considered very durable. Boxwood is good for tone and wear, but there is a practical objection to its habit of splitting its employment. It is a hard material, does not easily crack, but it has one great objection—its liability to warp. In so delicate an instrument as the oboe, the very slightest deviation from truth in its bore is enough to affect seriously the tone and intonation of some of the notes, and it is because of this that the more reliable rosewood has come into use.

Early oboes were chromatic only so far as partially, or irregularly stopping the fingerholes would allow, and the reeds used were almost as wide as our modern bassoon reed. According to Merseane, such an instrument was more shrill than all others with the exception of the trumpet and this sort of affair was little, if at all, improved even so late as Mozart's time. Mozart used clarinets whenever they were available. For he is said to have remarked that the "impudence of tone" of the oboe, was so great that no other instrument could contend with it in loudness.

### The Reed

That fine attenuated timbre peculiar to the modern oboe, is dependent far more on the adoption of the smaller reed now used, than on any improvement in its manufacture and construction. The oboe reed consists of two blades of thin cane bound together with silk thread in such a manner as to leave a small opening through which the air is blown, and an unimpeded vibration of this reed sets the column of air in motion thus producing the tone, the pitch of which is controlled by opening and closing the fingerholes and keys.

Oboists always experience more or less difficulty in obtaining stable reeds, and out of a dozen, perhaps less than half are really satisfactory to the individual performer. Reeds should neither be too soft nor too hard, for if the latter, the reed is stiff and unresponsive. If too soft, an equally undesirable timbre results. A moy reed is also to be avoided, and care should be taken to see that double reeds are not made with too wide an aperture, for this fault often gives rise to instability.

Where possible, it is a good plan for oboe and bassoon players to get some instruction in reedmaking, for often a reed otherwise discarded as useless can, with a little judicious adjustment, be rendered perfectly satisfactory. The "blank" or semi-prepared reed, is a piece of cane bent or doubled and bound with thread. This must be soaked in water and bound to a small brass tube, or staple, the lower end of which is corked to make a tight joint inserted in the oboe. After the reed is quite dried, a special knife is used to pare it into shape. Then it is "laced" on an ebony block. This is nothing more than placing the blade of the knife straight in the middle of the reed, and drawing the cutting through it, thus making the two tongues free. Then the reed is tuned by shaving with glass and fine sandpaper. It is then made airtight with gold-beater's skin and is ready to be used.

### Selecting the Cane

It is important to get a good shaped reed, but it is often a difficult matter to obtain just the right cane. If canes persistently refuse to lie up airtight, the justness of shape may be suspected. Cane may be shaped by drawing it at the mouth, or too tight. It may be too wide or too narrow. Shapes are made in two sizes, No. 1 and No. 2, but the most popular model at present, and a good one, is a medium size between the two. A wide reed is usually flatter in pitch than a narrow one,

and is capable of producing a louder and fuller tone.

Reeds made from cane sticks of smaller diameter will obviously be more open, that is, each blade of the reed will be more arched than reeds obtained from larger sticks; each plover, therefore, should work up the materials which best suit his methods. The more narrow the reed, the smaller the diameter of the cane will need to be. A reed, the blades of which lie very close together (when wet) can give but a double sound owing to the blades having so little room to vibrate, the slightest movement bringing them together. Such a reed is said to be too close.

The quality of cane varies astonishingly. This variety is due not only to different growths, but also to the time of cutting, seasoning, and general treatment of the raw material; weather too, has some influence. As a rule, cane with a bright yellow bark, clear of markings, inclining rather to orange than to pale straw color, and showing a sort of silky shaven on the edge of the scraped part will prove satisfactory. Cane much marked is bad, especially if it is unusually marked so as to make one blade differ widely from its vis-a-vis. On the other hand cane a dark chocolate color, if bright and shiny, may make up possibly; green tinted cane is seldom satisfactory; very pale cane is dull, lifeless and becomes sodden by the boils water, and is often eaten, and showing a brown tinge is usually very hard and unsympathetic, but a reed made of such cork wears well.

### The Important Staple

Cane should be straight in grain and without ribs or ridges. As to the best age for cane reed work and how long it should be kept seasoning, opinions are rather more divergent even than they are on other details of reed making. Some believe the proper age to be two years, some five, others ten; and some even claim that twenty years is not too long for seasoning. One thing is practically certain that cane which is cut from growth in a bad condition will not be improved by seasoning, and it seems highly probable that artificial methods of drying and forcing are not harmful. Cane should be stored in a dry, but shady and cool place with a free current of air. Steam and gas heat should be avoided.

Staple as reed making may now be, it is simple compared with what it was previous to the introduction of the gouging machine by which the thickness and size of the reed can be regulated as precisely as possible. It will sometimes happen, notwithstanding the greatest care and attention, that the reed turns out badly, an error arising not from any fault in the making, but from the quality of the cane itself. An important intermediary between the oboe and the reed proper is the staple, which is commonly made of brass, silver, or German-silver. Brass being less liable to corrosion, is much used, but the metal is somewhat soft; German-silver staples are stiffer and stiffer and are rather lacking in vibration. The essentials of a good staple are thinness of metal to insure sympathetic vibrations; sufficient strength to resist

## The Oboe Its Function in the Band and Orchestra by Dr. Alvin C. White

the strain of binding on the cane and to maintain its true shape; exactitude of bore taper, which should be a continuation of the conical bore of the oboe until it merges in oval form at the mouth to receive the cane. Staples may be with or without collars indifferently. Nearly all staples are now fitted with a cork base. Should the cork shrink and become too small to fit the oboe socket, attention to it with vaseline and passing it through the flame of a lighted match will cause the cork to swell to the required size.

In the oboe family, distinguished by its double reed mouthpiece, there are four instruments; the oboe, or cornetto; the English horn or tenor; the bassoon or bass; and the double bassoon or contrabass.

Probably no instrument can boast of a tone so peculiarly unique as the oboe. It has the faculty of penetrating without thrusting itself into the foreground owing to its incisive melodies and its low notes, the strength of its higher overtones. The tone of the oboe should be eminently bright, and free from any trace of coarseness.

In quiet movements, the oboe is sinistrally adapted to portraying the spirit of lightness and delicacy; still it holds its place in the slow movements. This is due to the fact that it is perhaps the only instrument capable of conveying the lightest stinging tone which sounds so entrancing and prayerful, exclusive, however, of "whining" effect. The comical "cheeky" aspect of the oboe should not be overlooked. This is ably illustrated in the *March of the Apprentices*, from the "Maidensinger" overture. The oboe, sometimes called the "coquette of the orchestra," is lightly favored in solo passages, and lends itself to somewhat greater variety of tone and distinction of piano and forte than any of the incisive melodies on the lower octave of the oboe sound exceedingly tender and melancholy—the effect still more pronounced on the *cor anglais*—and yet brightly written passages played on the upper tones create the most poignant and agonizing and overwhelming aly. The highest tones are difficult of production and are of doubtful utility, the flute taking these tones more effectively. It is an interesting fact to note that the upper tones, together with violins playing forte, have an effect very similar to that of a high trumpet. It is in the medium register, comprising about an octave and a half, that the oboe seeks its charm and flexibility.

Herivel, one of the greatest authorities on orchestration, said: "The oboe is essentially a melodic instrument; it has a pastoral character, full of tenderness—nay, I would even say of timidity. Candor, artistic grace, soft joy, or the grief of a fragile being, suit the oboe's accents."

### The Oboe's Place in the Band and Orchestra

The first military bands in France consisted of oboes and drums, the authorities allowing generally two oboes and one drum. In the English band company of infantry, Lully wrote for these in four parts, descant, alto, tenor and bass oboe (or bassoon) with two drum parts. This instrumentation appears to have been adopted by the French during the reign of Louis XIV. Koster, the historian of French military music declares that they took the custom from the Germans. Certain it is that the oboe was not included among the warlike instruments of the French when Taborist wrote in 1583.

In the present day the oboe is a member of the king's music. Bherian, collected an (Continued on Page 112)

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



Recommended Teaching Material

I should greatly appreciate it if you would print a list of recommended teaching material—studies and exercises—ranging from beginner's methods through to Paganini. . . . Are there any modern books of studies which can be used in place of the old standards by the Mazas and Kreutzer? I should also like to know what studies would be recommended for the development of tone in pupils who can play comfortably in the first three positions—E. K. Lova.

Considering the advances in violin technique that have been made in the last half century—even in the last fifty years—it is rather amazing that these advances have not been crystallized in some really good books of modern studies. The fact remains, however, that a well-rounded technique—which includes the technique of expression—must be developed by an intelligent and imaginative use of the time-honored "classic" curriculum, much of which is more than a century ago and composed more than a century ago old, most of which is at least fifty years old. For the first two or three grades there have been some excellent methods and studies published within recent years; but as the pupil advances, the teacher must be developed by an intelligent and imaginative use of the time-honored "classic" curriculum, much of which is more than a century ago and composed more than a century ago old, most of which is at least fifty years old.

For most beginners, the best Method is probably that of Nicholas Laoureux, in four books and two supplements. Other standard methods, each of which has its particular advantages, are the "Very First Violin Book," by Rob Roy Peary; the "Finger Method," by Joseph Kayser; and the "Method" by Matthias Crickboom. In general, the Crickboom Method is not as interesting for the student as that of Laoureux, but the material presented is more graded and more logical. For very young children the Mats Bang "Violin Course" can be highly recommended. This phase of our subject was covered in some detail in an article entitled "The First Violin Book," which was published in the November, 1942, issue of *The Etude*, so there is no need to repeat what was said there.

When the pupil has advanced about halfway through the first book of Laoureux, he should also be given the first book of Wohlfahrt's 60 Studies, Op. 45. Sometimes it is difficult to interest a student in the Wohlfahrt's 60 Studies, but Josephine Tröltz may well be substituted for them. By the time the pupil has finished Laoureux Book I, or the first book of the Kayser Studies, Op. 20. If these seem too difficult, the last part of the Supplement to Book I of Laoureux can be used.

During the first year or so of study, most pupils need some kind of specialized finger exercises; the best are the "Preparatory Trill Exercises" of Sevcik. However, they should not be allowed to take over a large part of the practice time. They are desperately uninteresting, and are of value only if the student clearly understands what they can do for him and will practice them conscientiously. The outstanding finger exercises in the first book of his Violin School, Op. 1, have considerable value for bringing about a correct slanting of the thumb, should the first position. But these, too, should

# The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



No articles will be accepted in THE ETUDE unless accompanied by the full name and address of the author. Both name and pseudonym given will be published.

musical expression, and Mazas' Studies give it to him.

Then comes Kreutzer. In the January and March, 1944, issues of *The Etude* were articles discussing a dozen or so of the Kreutzer studies and their possible adaptation to the needs of modern technique. We need not go into that here—except to say that it is an exceedingly good idea, for the reasons mentioned above, to continue with the more difficult of the Mazas "Special Studies," and later the "Brilliant Studies." The Twelve Caprices of De Beriot can also be used in conjunction with Kreutzer. At this stage, many pupils derive great benefit from the "Preparatory Double Etude Studies."

While he is working on Kreutzer and Mazas—and later—the pupil should certainly be practicing the third Book of Sevcik's Op. 1. This is one of Sevcik's most valuable books.

After the student has mastered the single-note studies of Kreutzer, and while he is engaged with the double-step studies, he should begin to practice the Caprices of Fiorillo. There are no other studies at this stage that so quickly accustom the left hand to playing the higher positions; moreover, these Caprices give far more opportunity for the development of bowing technique than do the studies of Kreutzer.

Following Fiorillo should come the 24 Caprices of Rodé, and, with them, the Book 4 of Sevcik's Op. 1. The Rodé Caprices are, of course, a lifetime's study—to be returned to again and again as the years go by. The intelligent student will want to work over all twenty-four at least twice before proceeding to more difficult studies. The second time he goes over them he will do well to practice, in addition, the "Twenty Brilliant Studies" of Dancla. After Rodé and Dancla come the Studies and Caprices, Op. 39, of Dont, and the "Fourteen Studies," Op. 132, of De Beriot. When possible, these two books should be studied at the same time, for they call for entirely different qualities of left-hand technique, and the De Beriot Studies give many more opportunities for bowing practice than occur in the Dont Caprices.

When the pupil has thoroughly assimilated Dont and De Beriot he is ready for the Etudes-Caprices and the "Soles Modernes" of Wieniawski, the Grand Etudes of Sauret, and finally—the 24 Caprices of Paganini.

There are a number of excellent books of studies that I could mention, but the time I have outlined here has many times brought splendid results, and I hardly think it can be improved upon.

Regarding solos for the development of tone in the lower positions, I have found the sonatas of Corelli and Handel to be unfailingly beneficial. They not only encourage the production of a steady, pure and flowing tone, but they also develop the musical taste of the pupil and awake in him an understanding of the fundamentals of good music.

## What to Do with Cold Hands

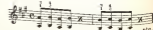
Can you tell me what would be a good exercise for warming up my hands when I begin to practice? The room I must use does not get heated very well, and I have to sit on the floor so more to get warmed up. Usually I begin with a study from Rodé, but even with this it takes a long time. I have tried dipping my hands in hot water, but that has effect soon wears off. I shall appreciate any help you can give me.—R. M. Glenshaw

I can sympathize with you, for I have known what it is to practice in an unheated room: the tactile sense is absent from the fingertips, and the fingers themselves, instead of loosening up, become stiff and tense. It is rather discouraging. However, there are means of warming and relaxing the fingers that will not take up too much time. Try the following procedure—too will certainly find that it works.

Before you begin playing, take a few minutes of brisk exercise in order to set the blood circulating well throughout the body. Then dip your hands in hot water for thirty seconds. Then dry them and warm your hands permanently, but it is very material help in sensitizing the fingers and relaxing the muscles of the hand. Then warm up your violin.

It is best to begin with three-octave scales and arpeggios, taken at a very moderate tempo. Rapid playing never actually relaxes the fingers; it tends, rather, to stiffen them. On the other hand, slow practice, in which lifting and dropping of each finger is carefully directed, is almost always effective. The point to bear in mind is that the fingers must be raised and dropped with the utmost certainty—they must spring up and down. In order to provide exercise for the right hand, these scales should be played in the time in sixteenth notes near the frog, for this is the best position for the wrist and fingers only. If either hand shows a tendency to stiffen, drop it to your side and shake the hand vigorously towards for a few seconds.

Following the above is the best practice material—for the purpose of warming the hands—is fingered octaves. They can be practiced as ordinary scales or, better, in the following pattern



For the best results in the above example, you should lift the first and third finger strings as the second and fourth fingers are raised. These octaves should be played legato, and also with a wide bow on each eighth note. As with the single note scales, there should be a complete awareness of the grip of each finger. You can use thirds in the same manner if fingered octaves do not seem to be part of your technical equipment. Octaves, however, bring quicker results because of the stretching which they entail.

How long you should practice these scales, and how long it takes you to get warmed up and sensitive, but I think you will find that a five or six, at most, twenty minutes will be quite sufficient.

# The Healing Art of Music

by Harriet Garton Cartwright

The author of the ensuing article is a practical worker in the field. She has had no medical or psychiatric experience except through innumerable contacts with physician in institutions for mental hygiene. Her musical work began in Des Moines, Iowa, where she received diplomas from Des Moines College and the Des Moines Conservatory of Music. Later, at the Institute of Musical Art in New York, she studied theory, languages, and singing with Mme. Emma Thursby. Composition was taken up in the classes of Daniel Gregory Mason.

As a graduate student at Teachers College and New York University she specialized in educational psychology and the history of primitive music. She continued the study of singing with distinguished teachers. The following article is that of an experienced musical observer, who for many years has been endeavoring to find the practical value of music as a healing agent and also to suggest what scientific boundaries should be set up, if a profession of musical therapy might be created in a way that it could be recognized by the proper scientific bodies, so that its standing would not be questioned. Mrs. Cartwright's successful experience as a teacher has been wide and varied in Des Moines, Chicago, and New York. She was for many years a public school music supervisor, a successful concert singer, and a choir director. She has been a teacher in the Bush Temple Conservatory of Chicago, the Horace Mann High School in New York, and also, for twenty-five years, head of the music department in the Fenoss Mass Chapin's School for Girls in New York City.

—ELEANOR NICE



Army Medical Dept. Philadelphia Laboratory

## MUSICAL THERAPY EXPERIMENT AT WALTER REED GENERAL HOSPITAL

The value of "the healing power of music" is being closely tested in this great hospital in Washington, D.C. An official at the Hospital informs The Blade:

"In reality the program of Applied Music at Walter Reed is, and will be for some time to come, in the purely experimental stage. Attempts are being made to determine if possible whether any constant factors can be arrived at in the use of music, with particular reference to psychic disorders. Of course, this being a medical institution, the experiment naturally must proceed wholly along scientific lines. The burden of proof must therefore lie with the experimenters, who are working in collaboration with Army doctors. The medical profession, although open-minded, is quite the hardest set of any organization to convince, but once such proof has been obtained it will be able thereby to withstand attack."

**A**BOUT a thousand years before Christ, David, King of Judah and Israel, in his youth used his ability as a harpist to "charm away" the moods of melancholy of King Saul. What kind of music did David strum upon his primitive harp? Alas, no one knows. Modern scholars have even benefitted him of the authorship of many of the wonderful Psalms. They have not, however, taken away the harp of David. This is by no means the first record of the employment of music as a healing agent. It was used by ancient and primitive peoples as well as by musicians of the Orient. Historians tell us that in the Middle Ages, miraculous cures were effected by music, especially in the treatment of tarantism.

### Personal Observations

Recently, Dr. Henry E. Sierist, Professor of the History of Medicine in Johns Hopkins University, gave me an illuminating lecture, "Music in Medicine." He has made an exhaustive study of music used as medicine in the Middle Ages. The music, dating from the thirteenth to the eighteenth centuries, has been arranged for voice, harpsichord, and strings by Johannes Wolf and Yella Pessl. During the past seventy-five years, musicians and doctors have been getting closer and closer together to find out what really are the possibilities of musical therapeutics. There is tremendous interest manifested throughout the country in "Musical Therapy." Articles in newspapers and magazines tell of the beneficent effects of music in the treatment of the sick and wounded in hospitals. As we know the term, "therapy" is often misleading, as a therapist is one having a medical degree in addition to being a musical technician. There are few people so equipped. However, much splendid work has been done by musicians of insight and experience who have not had the scientific training implied.

Very early in my life, as a young singer, I was impressed with the comforting and invigorating power of music. Aged, ill, and depressed people were greatly benefited by simple, lovely music. Later as a supervisor of music in public schools, I witnessed many remarkable evidences of the powerful influence of the right kind of musical activity on the behavior of children. One teacher of a class of adolescent boys (considered by many to be delinquent "problem") said: "I can do anything with these boys by pulling the music strings." Years later, in New York, at Teachers College, I attended the classes of Dr. Wilton van de Wall. His course was "Music in Social and Mental Therapy." Our field work was demonstrated in general hospitals, hospitals for the insane, jails, and other public in-

situations. I observed many evidences pointing clearly to very great possibilities for the use of music as a remedial agent. Perhaps Shakespeare, with his unswerving vision, said more than he realized when he wrote:

"When grieving grief  
the heart doth wound  
And doleful drumps  
the mind oppress,  
Then Music with her  
silver sound  
With speedy help doth  
lend redress."

We have come to live in a world of terrific and tragic tension. Two noted physicians, Dr. Weiss and Dr. English, have made clear in their book, "Psychiatric Medicine," that inward tensions, in about one-third of all patients, result in symptoms of definite disease. Anything

that will relieve tension cannot fail to have therapeutic value.

One of the first cases that impressed me, was that of a man in the ward of a civilian hospital. We were told that he was very near the end, but that we played to him very quietly for a few moments. Our violin played *The Swan of Saint-Saëns* on muted strings; followed by Mendelssohn's *On Wings of Song*, sung by a soprano with a pure sympathetic voice; then the pianist played the *Waltz in A* by Brahms, very softly. During the singing of the song the patient opened his eyes and looked at the singer, and after hearing the waltz, he said, "I feel better." According to the report of the assistant chaplain, he was noticeably improved for the next. (Continued on Page 110)



"WHEN BRIGHT EYES ARE SMILING"

Mrs. Cartwright had this picture of convalescent sailors singing taken in the Marine Hospital on Ellis Island, where she has been conducting experiments in musical therapeutics.

Is the Score Wrong?

Q. I have only one copy of *America's Peace* by Grieg, and it seems to me that there is a misprint in it. Will you let me know what of the following passage should be changed? I am particularly doubtful of the chord in the left hand measure, third from the end, where there are other misprints in this copy?

2. This passage occurs in the midst of waltz modulations, which I wish I understood. Have you any suggestion or help along that line?—G. E. D.



A. 1. You are quite right. The chord in question should have B-natural and D-sharp, so that it is the same as the third best of the next measure. There are no other errors.

2. I am afraid I can give you no help at this point, since you do not understand harmony. If you are really curious about the structure of music, I would suggest that you begin the study of harmony immediately with a fine teacher as you can find. If there is no such teacher near or near your town, you could probably learn considerable by yourself. I think you would find *"Harmony for Ear, Eye, and Keyboard"* by A. R. Henace a practical book. It can be obtained through the publishers of THE *ETUDE*.

Music for a Sixth Grade Commencement

Q. The principal of my school has asked the sixth grade to sing at their own commencement, and I should like you to suggest a list of ten to twenty-minute programs. A majority of the pupils have had no music until this year. I have arranged a music series and you can read my simple music in two or three parts. I have learned *Swing Low, Sweet Chariot* in three parts. Our commencement cannot read difficult books like *G. O. T.* do you think we should do *G. O. T.*

A. It is always risky to suggest specific numbers for a situation that one does not know well, and I hesitate to do it. However, the following will give you an idea of how to build up a program so as to secure variety of mood, and in which these five songs would take about fifteen minutes:

1. *America the Beautiful*—sung in unison, with piano accompaniment.
  2. *Swing Low, Sweet Chariot*—in three parts.
  3. A round of your selection—probably sung in three parts.
  4. *Hail! Hail!* the *Gen's* All *Reverent*—in unison with simple chord accompaniment, using the words, "Hail! Hail! the stamps are here, Got to fill my stamp book, Got to fill my stamp book, Hail! Hail! the stamps are here, Got to fill my stamp book now."
  5. *The Home Road* (John Alden Carpenter)—in unison with piano accompaniment.
- The fifth song on the list is in "Twice 56 Community Songs," and in several other song collections which may be procured through the publishers of THE *ETUDE*.

Questions and Answers

Conducted by

Karl W. Gehrkens

Music for Organ, Piano, and Viola

Q. I have read your page in THE *ETUDE* with considerable interest over a long period and I think you may be able to help me. In three my music of a better type written for organ, piano, and viola. My players are good musicians but are too busy to spend much time in preparation. We do want something good though. Perhaps there would be some song with accompaniment for piano and organ in which case the violin could take the voice part. This making a trio in which you were very glad to help me.

—G. M. S. J.

A. I will give you the names of a few pieces for organ, piano, and viola, if you might also write to the publishers of THE *ETUDE*, asking them to send you a selection of songs with piano and organ accompaniment. The following will be found very satisfactory: *Prelude from "Le Déluge"*, by Saint-Saëns; *The Harp of St. Cecilia*, by Auguste Wiegand; *Introduction*, by Alfred Hill; *Deception*, by Mark Andrews; *Meditation*, by George A. Mielcke.

Playing Both Hands Together

Q. I should like some suggestions for playing both hands together. I am twenty-one years old and have been playing for eleven. I have been playing clarinet and might like to play the piano. I would like to play both hands together. I just can't seem to get it. I have the piece arranged. Can you help me?

A. The first two artists are simple but my hands are small and I have difficulty reaching even an octave. Although it seems to be better since I have been playing. To what extent will this hinder me in becoming a better player?

3. I should like to know which can be continued to the greater size, piano or voice.—T. E. E.

A. 1. The most important thing is to use simple music so as to build up your confidence. If necessary, go back to first-grade material, supplementing it with hymn tunes and easy folk-songs. In playing a hymn tune, the hands move at the same time, and you can play simple four-part harmony with both hands together; you will find that you are ready to begin work on compositions in which each hand has something different to do. But you must allow to fairly simple material until you know that you can play with both hands together.

2. There are plenty of people who have become reasonably good pianists in spite of the fact that they have small hands, so this need not worry you much.

3. In general, I believe that people can continue to play the piano to a greater age than to sing, but this is not a hard-and-fast rule. It depends a good deal on whether arthritis strikes you. I should

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



No cartoon will be accepted by THE *ETUDE* unless accompanied by the full name and address of the writer. Only signed, original articles are accepted.

certainly advise you to study the piano, but if you have a good voice and enjoy singing, I'd do that, too.

How Shall I Finger It?

Q. 1. In the piano solo *Motets* by LeConte, what is the correct fingering for measure 21 in the last part of the piece marked "moderato"?

2. Why is C. L. Hanson's name not found in biographical dictionaries of musicians? He has composed nothing but has exercised.—N. D. H.

A. Here is one way of doing it:



(2) It is strange that Hanson is not listed in many of the standard dictionaries. I do not know why this should be. He is, however, briefly mentioned in the following reference books: *"The Art of Music"*, Vol. 1; Baker's *"Biographical Dictionary of Musicians"*; *"The International Encyclopedia of Music and Musicians"*; and Pratt's *"The New Encyclopedia of Music and Musicians"*. Hanson wrote quite a number of compositions for various instruments, but his reputation today, however, rests entirely

upon his widely used set of piano exercises, *"The Virtuoso Pianist"*. During his lifetime he was well known as an organist and piano teacher.

About Crossed Slurs

Q. I enjoy reading your page and I hope you will help me with this question. How should crossed slurs like these be played?



A. The long slur indicates that the entire group is to be played legato. The short curved line is really not a slur at all but merely a line leading from the note on the bass staff to the one on the treble staff. Sometimes a straight line is used for this purpose, and such a line might have been better in this case because it would have avoided the possible confusion that you yourself have felt in trying to interpret what looks like a double slur.

Why the Double Signature?

Q. In the *First Study* from *Organist's Chant* (Waltzes Verses) Fisher Edition, at the bottom of page seven, two key-signatures occur:



Only two measures of music follow. Will you please explain how these two key-signatures apply?—J. M. P.

A. Double signatures are frequently found in modern editions of Organist's Chant, and indicate that the chant may be sung or played at either of the two pitch levels. Here in either two sharp or four flats. It is not really correct to say that this chant may be done in a C-flat major or F or F-sharp minor, since these modalities are all in the same level ecclesiastical modes, not in our major and minor modes.

I do not have a copy of the particular music to which you refer, so I do not know why this double signature should be followed by only two measures of music. Are you sure that it does not apply to any of the following music on page 8?

In What Key Shall I Write It?

Q. 1. How can one satisfactorily determine the key in which to write a piece?

2. In a piece in two-four time I want to have a triplet in the right-hand part. I should like to have an F in the end of the triplet. How can I write this triplet?

A. 1. Write it the way it "feels" and sounds. In the case of a vocal, there is also the limitation of the "voice range" and in composing a piece for an instrument, one often has to consider the fact that some keys present more mechanical difficulties than others. In general, the key of F-sharp major is harder for half size people than the key of F, so if you are the composer and if it sounds as well in F as in F-sharp, he will usually write in F.

2. Write a quarter note with the triplet turned down, and without any slant sign.

A PERFECT LEGATO connection of repeated notes cannot be made with the fingers. Such a connection is possible only with the aid of the pedal. Most pupils have a very indefinite knowledge of the *legato pedal* because nine out of ten have been taught to *put the pedal down after the tone is struck*. In a sense this is correct; however, the important thing is not the depression of the pedal, but its release. To make a perfect connection of tones the pedal should be raised exactly at the instant that the new tone is struck. Its depression can take place at any time so long as it is taken before the finger leaves the key. To illustrate this let the reader pedal the hymn tune, *Dorothea*, counting four to each chord. In order to get a perfect legato connection of chords the pedal should be raised exactly on count one, but it can be depressed on any of the counts two, three or four without destroying the legato. However, a too quick up-and-down action of the foot may not completely shut off the previous chord, thereby causing a blur, while too long a wait may result in the new chord not being caught. Depressing the pedal on count three will, in this case, be most satisfactory.

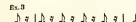
When the pedal is not used, naturally, there is a break between repeated notes, since the key must rise before it can again be pressed down. This letting up of the key is an important factor in the playing of repeated notes. If the release of the tone is not made with military precision the technic is sure to become sticky. For instance, the upper melody in this passage from Sonata Op. 2, No. 1, by Beethoven (Ex. 1),



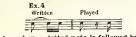
can be kept legato only if the repeated *tr-fits* are played as eighth notes followed by eighth rests, thus:



If the same phrase were to be played in a slow tempo the repeated *tr-fits* would be played as follows:



When two notes are tied and followed by a repeat, the second of the two tied notes becomes a rest:



Likewise, when a dotted note is followed by a repeat the dot becomes a rest:



Ex. 6 furnishes us with an excellent example of each of the above types. In the upper voice we have two tied notes followed by a repeat and, in the lower voice a dotted note followed by a repeat. Practice these two measures of Bach's carefully, observing the rests as marked in parenthesis.



The bass part of this measure from Le Compteur, shown in Ex. 7, would seem to be quite harmless; however, simple as it looks, pupils, because of their faulty timing of repeated note releases, often find themselves sticking on these chords; especially if in rapid tempo.



Repeated notes in running passages cause much trouble. Often the difficulty is that the pupil is not

# The Treatment of Repeated Notes

by Orville A. Lindquist

mentally prepared for the repetition; but, just as often, it is because the first of the repeated notes is taken incorrectly. In the measure from Cramer shown in Ex. 2, left hand, the first of the repeated *tr-fits* should be staccato and played with a slight upward impulse of the wrist. This up-action puts the hand in position to use a down impulse for the second *tr-fit*. If the first *tr-fit* is not played in this manner there must of necessity be both an up and down motion used for its repetition.



Another cause for worry is the confliction of two voices. In Ex. 9 (a measure from Chopin's Prélude No. 23), where the left hand has to play the same *A* that has just been played by the right hand, we have such a confliction. If the first *A* is made staccato, the left hand will have little trouble in playing its note.



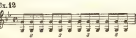
This passage from Grieg's 'Hølløve' Suite, Ex. 10, furnishes an interesting example of the confliction of notes. The arpeggio in the right hand is unplayable unless the notes in the left hand are made staccato.



In Ex. 11 we have what is often a puzzling situation for many pupils. The question here is, shall the half-note *C* be struck, or shall the whole-note *C* be held its full value? On the piano the interfering note is always struck; however, on the organ, because of its sustaining quality, the tied notes would be held.



Octave playing often calls for a very rapid repetition of the same note. Schubert's *The Erlking* is a good illustration (Ex. 12). When playing such octaves the keys are not struck from above; that is, when playing these octave triplets do not allow the keys to rise to the keyboard surface.



Likewise, a rapid repetition of chords is also more easily accomplished if the full action of the keys is

not used as in the opening measures of the Sonata, Op. 53, of Beethoven.



Artists, when playing rapid trills, do not use the full key-action. For this reason the modern custom of using three fingers in trilling is not always good. It may be effective for brilliancy, but not for speed; neither is it good when a *pianissimo* trill is desired, for a partial key-action is also better for that type of work.

When the tempo is a moderate one, a change of fingering on repeated notes is not always necessary. Usually the fingering for the *G-sharp* in the Prélude No. 15 of Chopin is 421-421, and so on (Ex. 14). This is probably the reason that these repeated notes are usually played too loudly. A better *pianissimo* can be achieved with one finger and by using only the lower half of the key-action. Of course, in a rapid tempo, a change of fingering on repeated notes is better.



Playing two chords in rapid succession seems to trip up many pupils; this is especially true when the second of the two chords has a strong accent as in Ex. 15 (a measure from Heller). Usually the first chord is played too loudly, thereby weakening the accent of the second chord. Treat such a passage as you would the pronunciation of the words "the man," "the boy," "the dog," "the cow," and so on. This mental attitude toward the chords will generally set them right.



The ending used by Liszt in his *Tarentelle* is a very common but not a very satisfactory one. A better and more pianistic way of treating this type of ending is to tie the right-hand repeated notes and omit the grace note octave in the left hand (Ex. 16). By playing them in this manner the clumsiness of the repeated octaves is avoided.



The proper handling of repeated notes is so important in piano playing (Continued on Page 111)

# The Brahms Intermezzo, Opus 77, No. 1

A Master Lesson

by Edwin Hughes



JOHANNES BRAHMS

This rare old portrait by Marie Fellner was made in 1833, showing the dreamy Brahms in his twentieth year.

WE ARE perhaps very apt to think of Brahms first and foremost as the composer of our great symphonies, and of a series of chamber works that are unsurpassed in their field. Also Brahms the Lieder composer seems to mind immediately as we recall the well-known *Cradle Song* from Op. 49, *Faule Serenade*, *The Blacksmith*, *Sappho Ode* and many others of the two hundred or more fine songs of his pen. But we must remember also, that Brahms began his career as a concert pianist and a composer of piano music. His Opus 1 is the splendid *C major Sonata*, published in 1833, and followed shortly after by the *Sonatas* Op. 2 and 5, and his Op. 119, "Four Piano Pieces," is the last but three of the groups of compositions published during the years preceding his death in 1897. All during the intervening period we find him returning to the piano as a means of expression, with the two great Concertos, the Variations on themes by Handel, Paganini, Schumann and others, the magnificent *Sonata* for two pianos (arranged afterwards as the 2<sup>d</sup> minor *Piano Quintet*), the "Waltzes," Op. 39, for piano duet, the "Lebenslieder Waltzes," the "Hungarian Dances," the two-piano Variations on the St. Antoni Chorus by Haydn, and the shorter piano pieces Op. 76, 78, 116, 117 and 118. In his chamber music works the piano is constantly included, with the exception of the three string quartets, a string quintet and the two string sextets. Also in his songs, the piano plays a part fully as important as that of the singer.

Except for the "Four Ballades," Op. 10, and an arrangement of the "Waltzes," Op. 39, Brahms published no shorter solo works for the piano until 1879, when at forty-six years of age, he issued the series of "Eight Piano Pieces," Op. 76. The four last groups of pieces, from Op. 116 through Op. 119, represent works of his ripest thought and musical development.

The piano compositions of the master bear the unmistakable stamp of his technical, musical and pianistic individuality. At first these works were rated as technically facile and musically dry by contemporary performers, but their artistic worth gradually overcame all opposition, and today they are in the repertoire of every concert pianist. It is still true that their unique style demands much effort on the part of the interpretive artist, and that they do not quite seem to grow out of the nature of the instrument as do the

more "pianistic" compositions of Chopin and Liszt. But we must bear in mind that with Brahms the musical and poetic content transcended any ideas of pianistic fitness or virtuoso display for effects sake, and that, rough hewn as many of his figurations may at first appear, the piano compositions hold within themselves an inner wealth of musical idealism that makes no concessions to ostentatious lushness or bravura virtuosity, offering ample reward to the performer who can encompass their difficulties and interpret their beauties. Perhaps only in the Paganini Variations did Brahms, lured under the spell of Tausig's brilliant playing, try to see how far he could actually go in the composition of piano music of transcendental virtuosity for its own sake.

### Difficulties in Brahms' Piano Works

The technical difficulties in the performance of Brahms' piano music lie largely in the field of awkward

control is essential for the discovery of their ultimate beauty. In the same composition one often finds robust masculinity combined with romantic, dreamy lyricism, often strongly nostalgic in quality.

There is epic grandeur in some of the Ballades and other short pieces, while others evolve moods of deep melancholy or sublime resignation. While some may find in this music the typical characteristics of Brahms' low-country ancestry, stemming from those North Germanic provinces of Hanover, Oldenburg and Schleswig-Holstein, where the fountains ooze gradually into the cold and misty North Sea, still there is also in his works but a little of the sparkle of Vienna, where he made his home for so many years, of the fire of Hungary, whose folk music he loved, and of the warm sunshine of Italy, whose romantic beauty always beckoned to him at vacation time.

In his last groups of short piano compositions, in which the *Intermezzo* in *E-flat* is included, the best Germanic characteristics predominate. Among these two scores of shorter pieces only six are impassioned plaintive. To this group belong the three pieces in Opus 117.

Brahms' thirst for literature was only second to his hunger for music. He was a voracious reader, a lover of translations of the classics and the finer works from 1750-1800, one of the founders of modern German literature, who not only enriched that literature by his original writings, but also added to it through his Brahms was evidently particularly fond of Herder's "Voice of the People," a volume of folk-poems from several lands, gone into German. The old Scotch ballads continued with him throughout his life, for we find the Scotch Ballad, Edward, from Herder's "Voice of the People," and, as a heading for the *E-flat Intermezzo*, Anne Bodin's "Lament." You can find the originals "Reliques of English Poetry."

### The Melody in Perspective

In the English original these words read, "Eye-low my babe, be still and sleep. It grieves me sure to see 'Schlaf' sanft, mein kind, schlaf sanft und schön. Mich dauert's sehr dich weinen seh'n." Brahms called these three pieces in Op. 117 "Cradle songs of my own scripition. Perhaps his thoughts dwell on the approaching melancholy resolve themselves, still the moments of two of these pieces, into moods of calm, noble resignation." Brahms' life, says: "the creation of harmonious forming everything combined with purity of feeling, tranquility peace and calm."

The *E-flat Intermezzo* is really a lovely lullaby, and the middle section, they are meted in the exquisite closing page of this three-part. (Continued on Page 113)



BRAHMS AT THE PIANO

A pencil sketch by Willy von Eschscholtz

strips, of intricate cross rhythms, of arpeggios and broken chord passages that do not lie easily under the hand, and not infrequently of heavy demands on the player's double-note technique. Bold and rugged chord sequences call for an unusual amount of pure physical strength for their effective execution, while in the quieter pieces the most exquisite command of base-

# TWILIGHT SHADOWS

A three-and-a-half grade composition such as this, with a suggestion of *Andante*, is rare. Pupils enjoy seeing their hands leap over the keyboard. Of course the chords on the upper staff must be played softly while the melody notes on the lower staves are sustained by the pedal.

J. J. THOMAS

Moderato M. M. (♩ = 84)

*mp cantabile ed*

*mp a tempo*

R.H. *p*  
L.H.

*espressivo*

*mf* *mp* *pp* *Fine*



mf

*D.S. al Fine*

## HOMAGE TO THE HILLS

Grade 31.

Moderato M.M. ♩ = 132

FRANK GREY

mf

*armonioso*

*cresc.*

*Ped. simile*

*f*

*Ped. simile*



First system of a piano score. The right hand plays chords and the left hand plays a melodic line. Dynamics include *mp* and *f*.

Second system of a piano score. The right hand plays chords and the left hand plays a melodic line. Dynamics include *dim.*, *Fine*, and *f*. Performance instructions include *poco affret. ed accentato* and *Ped. simile*.

Third system of a piano score. The right hand plays chords and the left hand plays a melodic line. Dynamics include *mf* and *mp*.

Fourth system of a piano score. The right hand plays chords and the left hand plays a melodic line. Dynamics include *mf cresc.* and *dim. e rall.*.

Fifth system of a piano score. The right hand plays chords and the left hand plays a melodic line. Dynamics include *mf* and *f*.

Sixth system of a piano score. The right hand plays chords and the left hand plays a melodic line. Dynamics include *mf*, *rall. e dim.*, and *pp D.C.*. Performance instructions include *L.H.* and *L.H.*.

# TO MY VALENTINE

Grade 3-4

Con moto (♩ = 84)

WILMOT LEMONT, Op. 6, No. 7

*p* *cresc.* *mf* *dim.* *p* *cresc.* *f* *dim.* *rit.* *a tempo* *p* *cresc.* *f* *pp* *mp* *mf* *p* *p* *cresc.* *f* *D.C. at*

♢ CODA *mf a tempo* *cresc.* *f*

## BAGATELLE

FROM ELEVEN NEW BAGATELLES

This, the last of the "Eleven New Bagatelles," which Beethoven wrote in the latter period of his life, must be played with great tenderness and simplicity. Beethoven looked upon it as a kind of song for piano. The trills in measure 16 should be played as follows.

*Andante, ma non troppo*

LUDWIG van BEEHOVEN, Op. 119, No. 11

# INTERMEZZO

Bye-low, my babe, lie still and sleep'  
It grieves me sore to see thee weep.  
(From the old Scotch ballad,  
"Lady Anne Bothwell's Lament")

Mr. Edwin Hughes' master lesson in this issue on this widely played *Intermezzo* (the first of the group in Opus 117) makes clear many technical difficulties, which often baffle students. One peculiarity about Brahms' piano works is that they must be practiced and practiced until the hands seem to be moulded to them. The composer was very fond of his intermezzos and frequently played them in public. Grade 6.

Edited by Edwin Hughes

JOHANNES BRAHMS, Op. 117, No. 1

Andante moderato (♩ = 108)

*p dolce*

*poco a poco rit.*

*dim.*

*Più Adagio*  
(♩ = 100)

*rit molto*

*pp sempre, ma molto espressione*

*una corda*

*pp*

*rit*

*tre corde*      *una corda*      *tre corde*      *una corda*

*tre corde*

**Un poco più Andante**

*una corda*

*tre corde*

*dolce*

*una corda*

*espressivo*

*rit. dim.*

*f*

*dim. rit.*

*pp*

*tre corde*

# VALSE PLAINTIVE

Although melodically quite different, this very suave waltz has something of the romantic flavor of Chopin's *Walse in B minor*. Watch the phrasing closely and do not hurry. Mr. De Leone, whose pieces are always idiomatically pianistic, is a piano teacher, conductor, and composer of wide experience. Grade 5.

FRANCESCO B. DE LEONE

Molto moderato M.M.  $\text{♩} = 126$

The musical score is written for piano and bass. It begins with the tempo marking "Molto moderato" and a metronome marking of 126. The first system includes the instruction "espressivo". The second system is marked "a tempo". The third system is marked "Animato". The fourth system includes "allarg" and "dim". The fifth system is marked "stretto" and "pp". The sixth system is marked "Tempo I" and "rall". The score contains several first, second, and third endings, indicated by numbers 1, 2, and 3 above the notes. Dynamics include *p*, *pp*, *mf*, *rit.*, and *crec.*

Musical score for piano, featuring seven systems of staves. The score includes various performance instructions such as *Dolcissimo*, *a tempo*, *p molto espress.*, *I due Ped.*, *tenacemente p*, *un poco rubato*, *dim. rall.*, *p espress.*, *rit. un poco*, *rit. dim*, *p*, *tenacemente*, *un poco rubato*, *p dolce*, *molto rit*, *calando*, *dim. di più*, *pp espress.*, *rall molto e morendo*, and *ppp*. The score also includes numerous fingering numbers and articulation marks.



# THE SWEETEST STORY EVER TOLD

This, one of the best known of American "home songs," has been sung by scores of famous artists. In the adroit piano arrangement by Henry Levine it makes a very effective keyboard composition.

R.M. STULTS

Arr. by Henry Levine

Andante (♩ = 78)

The score is a piano arrangement in G major, 2/4 time, with a tempo of Andante (♩ = 78). It consists of five systems of music, each with a treble and bass staff. The piece features various dynamics and articulations, including *mf*, *mp*, *p*, *f*, *rit.*, *dim.*, *a tempo*, *espressivo*, *ten.*, *f*, *pp*, *p poco rit.*, and *pp*. Fingerings and breath marks are indicated throughout. The score includes a variety of musical notations such as slurs, ties, and dynamic hairpins.

# MESA SERENADE

Grade 3.

STANFORD KING

Allegretto (♩ = 126)

*p*

*Fine*

*mf*

*p poco rit. D.C.*

# DANCE OF THE SUNBEAMS

SECONDO

CHARLES WAKEFIELD CADMAN, Op. 34, No. 8<sup>a</sup>

Gracefully, and not too fast

pp

p

f

pp

rit

# DANCE OF THE SUNBEAMS

PRIMO

CHARLES WAKEFIELD CADMAN, Op. 34, No. 8<sup>a</sup>

Gracefully, and not too fast

8

*pp*

8

8

8

*p* *f* *ff* *pp*

8

8

*rit*

# THE VOICE DIVINE

Elsie Duncan Yale

MICHAEL WHITE

**Andante** § *p*

The voice was so sweet, That called to the wea- ry, op-  
When - e'er I would roam, The voice that re - calls me I'll

press'd. I knelt at His feet, And by my Re - deem - er was bless'd. This bur - den of mis - e, the  
heed. Though tri - als may come, I'll go where His good - ness shall lead. His cross I would bear, His

cares of the day, His mer - cy di - vine 'has tak - en a - way. I heark - en that word, and came to my Lord, Find - ing rest!  
path I would share, His bid - ding I'll do with loy - al - ty true. I'll heark - en His word un - til my dear Lord Calls me

**Fast** *p*

homel (Calls me homel) He call'd me to car - ry a cross till my jour - ney should cease, To

faith-ful-ly bear it, till you-der in Heav'n came re- lease. —————  
 Suf- fi- cient in- deed His strength for my need, He

*mf* *p* *p* *p*

cresc. rit. *f* *pa tempo* *mp*

prom- ised to guide what- ev- er be- tide, I heark- ened that word and fol- lowed my Lord, Find- ing peace! ————— *D S*

*cresc.* *rit.* *f* *a tempo* *mp*

## INTERMEZZO

Sw. Salicional S; Viola S; Oboe S; & Flute S  
 Cl. Diapason S & Salicional S  
 Ped. Gedeckt S & Flute S

(2) (10) 41 3613 001  
 (2) (10) 30 7625 311

G. F. HANDEL  
 Arr. by Paul Tonner

Moderato M.M. ♩ = 100

ORGAN

Man Ped. 53 Man.

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*Pin.* *Sw.* *dolce* *Sw.* *mf* *mf* *mf* *mf*

Ped. Man. Ped.

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*Sw.* *Reeds* *Sw.* *Strings* *mf* *mf* *mf* *mf*

Man. Ped. *rit.* *D.C.*



# CAPRICE BRILLANT

RUSSELL WEBBER

VIOLIN

Allegro moderato

PIANO

*f*

*mf poco rubato*

*poco rit.*

*a tempo*

*f*

*f*

*Più lento*

*mf*

*f*

*p.*

*p.*

(To Coda)



## FLAG OF MY COUNTRY

LOUISE E. STAIRS

Allegretto M. M.  $\text{♩} = 144$ 

Beau-ti-ful flag of my coun-try, Proud-ly it waves on high.  
 Red, white, and blue are its col-ors Gleam-ing a- gainst the sky. *Fine*  
 Stars on a ffield of blue, Stripes, red and white,  
 Ban-ner that stands for jus-tice and right. *D. C.*

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In the last century the people of rural America enjoyed what are called "square dances." Usually some talented fiddler would create tunes at the moment for such gatherings. This old fiddle tune probably had its origin at such an occasion. Grade 2.

With spirit M. M.  $\text{♩} = 80$ 

## TURKEY IN THE STRAW

OLD AMERICAN JIG  
Arr. by William Scher

O I went to Sand-y Hol-lar toth-er af-ter-noon And de  
 first man I chanc't to meet was Old Zip Coon. He's a nim-ble fel-low and a

*Ped. simile*

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THE ETUDE

CHORUS

ver-y learn-ed schol-ar And he plays a tune up-on his ban-jo, "Coon-ey in de Hollar." Pos-sum up a gum-tree,

coon-ey on a stump, Throw a stick a-whiz-zin! watch old coon-ey jump, Eb'ry

time de wild goose beck-ons to the swal-ler You can hear Old Zip a-play-in' "Coon-ey in de Hollar."

## THE SPINNING TOP

Grade 2.

*Allegro giocoso* M. M. ♩ = 72

ELDIN BURTON

*f*

*sempre staccato*

*Fine* *f*

*rit.* *D.C. al Fine*

# FLYING ON THE CLIPPER SHIP

MARTHA HASTINGS

Grado 2½

Moderato M.M.  $\text{♩} = 100$

The musical score is written for piano in 4/4 time. It begins with a piano (*p*) dynamic and a tempo marking of Moderato M.M.  $\text{♩} = 100$ . The piece is characterized by flowing eighth-note patterns and triplet figures. Dynamics range from piano (*p*) to fortissimo (*ff*). The score includes a section marked "(to Coda)" and a final section marked "CODA". Fingerings (1-3) and articulation marks (accents) are indicated throughout. The piece concludes with a *pp* dynamic and a *ritard.* marking.

# The Teacher's Round Table

(Continued from Page 72)

cent longer) with all the care, concentration and intensity you can command. . . . Then stop. . . . Take your hands off the piano. . . . Take a deep breath. . . . walk around. . . . rest the room. . . . sit down at the piano. . . . repeat the whole process. . . . After several such two-minute periods leave the room entirely, and change your occupation for ten or fifteen minutes. . . . Return to the piano. . . . This time try a few three-minute periods. . . . Each day lengthen the periods by a minute or two. . . .

Result? I believe you will find (1) that you will not be able to concentrate wholly on your practice, that is, express yourself completely in the music without a single extraneous thought longer than from five to ten minutes at a time; (2) that if you persist in this method of study, your nervousness, worry and lapses will gradually grow less. . . . (Alas! they will never entirely disappear) (3) that your confidence, control and authority will gain immeasurably.

## Scales

When I ask my pupils to play a few scales they not only ask them to cut off an arm. . . . What is wrong?

T. W. Mistagall.

Maybe they are actually afraid that they will lose an arm! Scales, as they are ordinarily taught are so stupid, dull and time-wasting that I don't blame students a bit for letting out a squawk. Why should they practice them when they see no use in doing so?

If any young student acted that way at a lesson with me I know what I'd do. . . . First thing I'd show him the reasons for acquiring good scale facility. . . . I'd demonstrate that music is based on key relationship and that unless you are thoroughly acquainted with all the members of all the natural families you are certainly caused to be friendly, familiar terms with them. Then I'd show that fast music is often made up by ascending and descending scale shapes which are wholly dependent on the swift, smooth underpassing of the thumb, and overpassing of the hand. . . . I'd make clear to him that another very important reason for easy, rapid scales is to avoid having to work indeterminately on each scale shape or fragment as it comes along in a piece. . . . If you have your scales and fingerings "down cold" you don't have to slave at all!

Then I'd proceed to show him that fast scales are a cinch, if you think of them in combined blocks of three and four fingers instead of single fingers. . . . and would be used to the greatest advantage of the "scales-to-equivalents" and the slow-fast practice methods frequently explained here on the Round Table page. . . .

Throw overboard your old-fashioned, out-moded, dum-dum scale routine, and use in new ways so successfully taught by all up to date teachers. A thorough (and fascinating) exposition of these methods appears in a new volume, "The Children's Technique Book" by Smith-McClellan, to be published. . . .

. . . Yes, within a few minutes I'd get the pupil so interested and absorbed in blocked scales, that he would forget his prejudices pronto and never afterward be abused.

## From the Army to the Piano

After spending three years in the army and more time in school I would like to put back in piano playing conditions again. I am thirty years old, principal of a public school of twelve grades, and have to teach instrumental music for the duration, in the school besides. Therefore my piano review will have to be as concentrated as possible. I am going to try to spend one hour each day on my own.

I have been using Mason, Coppy, Cremer and Bach's Inventions. What course of study would you advise?

—J. W. K. Michigan.

You are a shining example for us all! With two men's jobs already in your hands you still plan to devote precious time and energy to piano study. We ad-

mirer your zeal and ambition.

As a teacher you realize (as you say) the need for highly concentrated study if you are to make good progress. Therefore, if I were you, I would not spend more than fifteen minutes of the first hour on technique. . . . I advise you daily to practice the "Finger Conditioner" exercises (June 1944 *Errata*) for several weeks; thereafter I would change concentrated doses of technique every two weeks by practicing different kinds of technique during each week. . . . For example, I'd work at one of the *Cremer Studies* in the "Coerver-Lieblich Volume III" for two weeks, then I'd switch to arpeggios or scales for two weeks more, then back to the finger conditioners or

Coerver and so on.

The remaining forty-five minutes of your practice time ought to be regularly apportioned to two pieces. For one of these I would advise a Chopin *Prelude*—any one from the series presented on the *Technic-of-the-Moment* pages from October 1943 to September 1944; and either a movement from a *Mozart Sonata*—*A Major* or *F Major*—or if you prefer, a modern piece of your own choosing.

But after all, the sky's the limit so far as piano literature goes, isn't it? You have an embarrassment of riches to choose from! . . . By following a procedure such as I have outlined I am sure you will be all set for a year of balanced and enjoyable piano study.

# Can you identify these 5 themes from the great symphonies?



How many can you name? Can you tell which movements these themes are from, as well as which symphonies? The answers are at the bottom of this page. To find out how you can really know your symphony themes, read the rest of this announcement.

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# Musical Student Awards

## Make Better Pupils

(Continued from Page 73)

The number "10" is written opposite that assignment of the previous week in his note book under the heading "Points."

Large gold seal such as occur on scale certificates or honor roll cut 20 points. Large red seals are "bonus" seals and count 25 points. These seals and their equivalents are given for any outstanding achievement such as an original composition, playing a piece from memory in public, a repository of three pieces from memory, and so on. Also are placed on the covers of all completed books. These points for "bonus" seals are recorded opposite the heading, "Miscellaneous."

Stars count one point each. Most juvenile books, especially writers or "Busy Work" books are outlined for stars. Coloring a chart, placing fingers of a key on note chart over the corresponding keys of the piano, calls for a star. In fact, almost anything a little youngster does will merit a star in addition to the seals he gets for playing.

It is possible to get three seals on a piece of work. The first seal for reading the music correctly as to notes, rhythm and fingering; the second seal for good execution with close detail to technique, pedal, and dynamics, and so on. The third seal for memorization. These three seals will be recorded in his note book opposite Sightreading, Studies or Technique and Memorization respectively.

Sometimes a piece of work is not perfectly satisfactory but will pass. It will receive a seal, in that case with the number 9, 8, 7, 6 written above it and that number recorded in the note book. Failing to get at least 6 points, the pupil would review that work until such time as it did merit a seal.

### Studio Charts

Written assignments receive points but time spent on written work is not to be counted as practicing.

At the beginning of a lesson the total practice record for the past week is transferred to the top of "Daily Practice Record" on the next leaf where the coming week's record is to be made. At the end of the lesson the points are totaled and transferred to the top of the next leaf above the work "Points." Each week's entire practice and points total are added to the totals total before transferring. In other words, we add as we go along. At the end of the term the books are turned in to the studio and each pupil's record of points and minutes of practice are transferred to his group chart. These charts quickly inform you who are the winners of the prizes offered in the folder. We then put the winner of the points and stamps each pupil has won into small, uniform envelopes and write the names on the outside as well as the number of stamps within the envelope and for what they were awarded. At the closing recital or group assembly these envelopes are read aloud and presented to the winners.

At the opening of each semester, a chart like the following is put up in the studio and shows clearly who is not

eligible for prize one (colored in the folder).

### ATTENDANCE CHART

Week Ending	Missed Lessons	Practices	Make Up Lessons	Change of Lesson Time
Sept. 8	(Name of Pupil & date)	(Name of Pupil & date)	(Name and date)	(Name and date)
Sept. 15				
Sept. 22				

### AGE GROUP CHARTS

A chart for each group of pupils bearing the following captions is made out at the beginning of the semester:

Pre-School Group One (Quota of practices 10 to 15 minutes daily under adult supervision).

Primary Group Two (Quota of practice 25 to 30 minutes daily) (Pupils in first three grades of public schools).

Intermediate Group Three (Quota of practice 40 to 50 minutes daily) (4th, 5th and 6th grades).

Junior and Senior High School Group Four (Quota one hour daily). Each group chart is in the form of the following example:

### INTERMEDIATE GROUP THREE

(Quota for Term—3000 Minutes)  
(Weekly practice multiplied by number of weeks in term)

Names	Attendance (Prize 1)	Points (Prize 3)	Most Practice (Prize 3)	Technique (Prize 4)	Scale (Prize 3)	Quota (Prize 6)	Best Practice (Prize 3)	Total Stamps

At the end of the semester, the names of the winners are written under the proper heading.

The prizes offered for improvement in Technique and Scales are somewhat determined by the number of points the pupil receives in these branches of study, but more largely by the results.

The "Best Kind of Practice" (Prize 7)

very great force, but never in the pure form of any other force.

Bach's music should almost never be played in complete *assoluto*. This type of *staccato* required in Bach playing is, rather, a shorter legato; a portato. The brisk, "jubilant" *staccato* of the school of Moszkowski, let us say) should be avoided. Bach's legato is not fixed, but derives from the tempo of the composition. The slower works require a greater legato; the more rapid works, less legato.

In this regard, of course, I can speak only in generalities; there are rapid legato passages to be found, and slower passages requiring less legato—as in all things, Bach is full of interesting and lively exceptions that call for personal investigation and reward the investigator with the richness of discovery.

As to interpretative values, it is interesting to note that Bach himself set almost no indications as to how his works were to be played. Thus, the Bach performance is raised to the creative level of thinking and feeling for himself.

of, of course, only to a pupil who has fulfilled his quota of practice, but in

addition shows that he accomplishes the most in given length of time. His practice record averaged with the number of points achieved, gives a fairly accurate idea of the kind of practice going on.

Does it seem like a lot of work? It is so (although it really is not as complicated as it may seem at first reading). Isn't every business quite a chore? Most teachers are willing to concede that music is an art, a profession, and also a business. That being so, perhaps it is about time that we consider the business angle a little more than we have hitherto. Making a going concern of the business of teaching will not harm the artistic or professional aspect. It seems to me it will raise the standard immeasurably. If we decide we do want a business, then like all businesses, we shall probably have to invest our time,

some money and keep records. This will require system. I have heard many teachers complain of their lack of system with something like this: "I do not pretend to be a business woman! I'm a professional woman!"

Well! Can one be successful in a profession devoid of any system or interesting business methods?

## Making Bach Interesting

(Continued from Page 74)

If a pianist concentrates over a certain period of time on studying Bach's music and Bach's style, he will realize what enormous progress he has made when he turns to other composers. Technical difficulties tend to disappear. I find today that I have no technical problems, which fact was not always the case. The most rapid and intricate figurations, whether in the music of Beethoven, Chopin, Liszt, or the moderns, seem simple. I know that Bach has done this for me. In this regard, it was of extreme interest to me to read what Hugo Riemann has to say in his *Manual Lesson*, in the section entitled "Studies for Piano." Riemann cites the studies of Clementi, Czerny, Chopin, and Liszt, but ends by saying that the best of all is the "Well-Tempered Clavier." Perhaps he is not in the habit of thinking of Bach as an aid to pure technique—but then, we are not in the habit of valuing Bach as completely as he deserves. Let us forget the traditional nomenclature such as being cold, severe, mathematical, and orthodox. He is none of

these things! He is pure in his sincerity, radiant of mind, and, most of all, warmly manly of heart. When we discover this, and when we make our discovery truly communicative to others, Bach will be truly popular—and the listening public will find itself incredibly enriched in happiness and joyous living. Certainly, it is well worth the effort of every pianist and every music lover to adventure upon a bit of Bach discovery of his own.

## The Use of the Palato-Pharyngeal Muscles in Singing

(Continued from Page 75)

teeth and the jaw dropping lower to each higher note, endeavor to produce, and hold the characteristic sound of the E vowel throughout the exercise.

This combination of influences centers upon in the muscles which elevate and tense the soft palate. Incidentally, this will remove one of the great qualities that besets the singer, that of singing the vowel E in the highest part of the range.

Owing to the difference in the texture (texture of the male and female voice, the greater tonal depth of the female) and so on, it is more suitable to the male voice.



especially the baritone and the basso, while it is equally effective, provided the above instructions be faithfully observed.

## Practical Hints for the Organist

(Continued from Page 77)

music. One sometimes sees an organist playing a work in majestic four-part rhythm and suddenly thrusting out his thin leg in jerking rush to reach a stop-studied jerk of the arm that cuts across his rhythm of the music, somehow inorganically shoofing into the musical pattern. The moments when a stop is prepared for the his arm in precise rhythm. He should count the rhythm, if necessary, during a one-and-two-and-three-and-four-and into pattern. If the beat is slightly subdivided, he should divide it again and fit into the rhythm. He should never be forgotten that the organ is the aristocratic of instruments, beautiful gestures help to make the entire performance more beautiful. On the other hand, a player should keep all motions as simple as possible as possible, and should avoid all mannerisms that often playing looks like the emaciated, frost bitten in the world!

### Concerning the Pedals

"This same matter of ease is the most important thing to be kept in mind in nearly all the pedals. The pedals, actually, are the only new mechanical mechanisms which the piano-trained organist

(Continued on Page 110)

## VOICE QUESTIONS

Answered by DR. NICHOLAS DUBY

### Should the Contralto Use the Chest Voice?

**Q.** I am a teacher of public school music and I have a contralto soloist. I was trained by the downward vocalization method as I did not have the great tones of my own contraltos. I tried to open up these low notes, B, A, G, below middle C, and I finally succeeded, but my scale was not as smooth and my head tones set on full and pretty. My first method of production was easy and pleasing and pleased my audience, while my later method had to be studied and scientifically worked out and makes singing work for me. I have listened to Gladys Swarthout, Marian Anderson, Bruna Cerreto, and other low sopranos, and they seem to use chest tones on the low notes. Of course, these sopranos identified the registers and are successful with this method of singing. Are you referred to Miss Anderson's article in the October, 1939 *Posture*, and she might not think of it as three positions, but she uses it just the same. Which vocal shall I follow? My first method made singing a joy, yet when I sang *Lord, Bark, My Soul* by Shellen, the last phrase, "Singing to welcome the Pilgrim" was weak and indramatic, while by using the chest voice I achieved just what one would wish. Would constant work build up these lower tones by using my first method?—F. C.

**A.** This is a very intelligent question and we will give as much space to it as we possibly can. Without a doubt there are two methods by means of which dramatic soprano, mezzo-soprano, and contralto are able to produce their lowest tones. In the present you have followed; namely, to practice upon descending scale and to produce the extreme low tones by any adjustment of the vocal bands, the resonance, or the breath. The singer can obtain a very smooth note and low tones by a pretty quality by this method without any perceptible change in sound. These low notes are quite suitable for small ensembles and churches and they sound well over the air, especially in the theatre. These low notes are not so desirable and do not require great dramatic force. Nor need the singer be extraordinarily gifted vocally to produce her voice in this manner. She should get a comfortable, easy pose of voice as you have stated, and sing in the same manner from the top to the bottom of the scale.

**2.** Quite a number of dramatic sopranos, mezzo-sopranos, and contraltos, especially those accustomed to singing in opera, oratorio, and concert, in large quantities accompanied by a large orchestra, find the lowest tones produced by the first method. The dramatic soprano and contralto, the orchestral tone is not so clear to cover them, so that at the back of the stage they sound weak or are quite out of tune. For example, it would be almost impossible to sing the *mauve-line* in Verdi's *Macbeth* or the *mauve-line* in the same composer's "Montezuma" without resorting to the same method. All the great Wagnerian contraltos sing in this manner.

To produce these tones in the grand opera, a singer requires an adjustment of the vocal cords themselves—a sort of "change of shape" which the first method does not adjust. Authorities differ as to just what this adjustment really is. Some scientific voice writers refer to it as "head tones" or "head voice" that the cords vibrate throughout their entire length during the production of the tones. Other physiologists contend that the stretched cartilage partake of the vibrations synchronously with the vocal cords. The celebrated Dr. Michael put the matter into words by saying: "The change of timbre is accomplished by the change of material set into vibration in the case of the chest voice, both the muscular and the membrane parts of the vocal bands vibrate." The lovely, thrilling, sensuous, extraordinary brilliant low tones of Miss Anderson, Miss Contralto, and Miss Swarthout formed this way, and they add immeasurably to the charm of their singing and to their artistic stature. Melba, Nordica, Janney, Tall Scotchman, Calvé, Gervilly, Lohse, Gode, Terziani, and the beloved Schumann-Heink also used this method on low tones.

The difficulty, in your point of view, is in obtaining the desired timbre so that there will be no more difference of quality there as in the different parts of the scale than there is between the E and the G strings of the violin, or the high and low registers

of the clarinet. This takes a marvelous control, not only of the larynx but of the breath and the resonance, which requires continual practice and a skill which only the greatest singers seem able to achieve. The method, full use tones produced by the chest singers in this manner sound quite different from the somewhat low tones of the middle contraltos, what one likes to use the chest voice without a proper understanding of the necessary adjustment of the larynx and the correct uses of the breath and the resonance. With you please read again Miss Anderson's article and the reviews of Crystal Waters in former issues of *The Voice* in the light of these explanations. The editor of *Voice Questions* is very grateful to you for giving him the opportunity to answer your very intelligent questions upon a very suitable subject.

### The Baritone's High Tones—Should They Sound Like a Tenor's?

**Q.** Since I absorbed in *The Voice* last January I have found the answers to *Voice Questions* give me the information that I need for further training. I have had approximately three years of the best voice training I could receive. I have a rich, full baritone voice with a good range, but cannot reach the high tones easily and I fail to reach them. I have little trouble with E, but F and G seem high. Perhaps this is because I am, after all, just a beginner. Should I be able to reach the F and G? And do you think it is more than a little lack of concentration?  
**2.** Should I sing the high notes in the same breath, even though I have been training years, yet that I have had different instructors tell me that I have lost my baritone range upon the high notes, because of the factor of distance?—H. K. H.

**A.** The baritone is the natural male voice. There are more baritones than other tenors or basses. The baritone voice must be round, firm, resonant, and rich from the top to the bottom. Your question suggests that you allowed your tone quality to become thin upon the highest notes, and that they have lost a little of the fullness and sonority that the baritone voice demands. There may be several reasons for this:

**1.** It may be that you do not give these tones the same breath-support that you give to the lower ones.  
**2.** Perhaps the larynx rises too high in the throat upon these notes, so that the vocal tube is shortened.

**3.** Perhaps the resistance of the vocal bands and muscles is diminished upon the high notes, and thus they lose their firmness.

**4.** In trying for the higher resonance you may have lightened your throat, jaw, or soft palate and thus lost their firmness and their tones.

It is especially difficult to determine just exactly what is wrong without a personal upper tones to become thin and that they have lost the chief glory of his voice because of their power and their emotional effect. Have a high-intoned talk with your teacher and ask him to clearly explain what is wrong.

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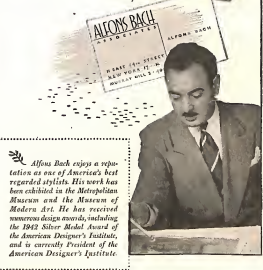
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## ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No answers will be entered in *THE KEYSTONE* unless accompanied by the full names and address of the inquirer. Questions of broadness given will be published. Naturally, no answers to all friends and acquaintances, you can expect an answer only to the relative quality of some organ.

**Q.** Can you advise me where to secure some information about recitatives for a choir of which I am leader?—K. A. M. G.

**A.** We had gone made for a chorus of which the editor at the time was Conductor and we are sending you, by mail, the name of the firm who furnished them. Inasmuch as the town from which you make your inquiry is near a prominent city, we should think you could secure greens from some firm in that city, and suggest that you make such an effort if you do not care to contact the firm who furnished the recitatives for the chorus recitatives.

**Q.** I am director of our small church choir of about fourteen voices. Will you advise which would be most suitable for us to acquire, alto and soprano music or three-part female music and let the boys sing the low alto part? One boy is tenor and the other three baritone. Also can you give me the names of anthems or books suitable for us?—E. K. B.

**A.** We suggest that as you have the material for either kind of choir, you use both the ladies' choir and the choir consisting of females and boys. We think it might be advisable to omit the name of the boys whose voices are doing the soprano-soprano-alto type

anthems. We suggest the following books from which you can make your selection, for both types of choir: "S. A. B. Young People's Choir Book"; "S. A. B. Sacred Treasures," Edited by Basil, "S. A. B. Easy Anthems for Intermediate Choirs," Nevins; "S. A. B. Sacred Treasures for Women's Voices"; "S. A. B. Dixon Treasures for Men's Voices"; "S. A. B. Easy Anthems for Intermediate Choirs," Nevins.

**Q.** Can you tell me where, in my vicinity I can get in touch with dealers who handle second-hand and pedal steel organs? Do you think such an instrument would be satisfactory for pipe organ practice, the chief purpose for manual and pedal study? In the firm who made the Mason and Haville steel organ still in business? Is there a good organ in existence that has a stop consisting of striking reeds?—J. H.

**A.** We do not know of anyone in your vicinity who deals in the kind of instrument in which you are interested, and we suggest that you communicate your needs to a pipe organ builder who may have taken in trade the kind of instrument in which you are interested. The organ will probably be satisfactory for the purpose you name. The firm who made the Mason and Haville organ is no longer in business. All steel organs are constructed on the striking-reed principle.

## Our Future Musical Theater

(Continued from Page 69)

"educated" for a truly national musical theater? Not in the least! Audiences are the most flexible element in the world. They need no preparation for what they sense to be true, vital, lasting. And never can they be fooled. It's a curious phenomenon—you can take a number of individuals and ask them about music, and you find out that they know nothing. But mass fifteen hundred of those individuals into an audience, and whether or not they "know," they react as a unit to those parts that they feel to be genuine. The important thing is that audiences need to be attacked emotionally. Working in the theater, you find it increasingly true that whatever starts out as a sham (whether of commercialism, of fashion, or of any -ism) turns out a flop; whatever projects itself as a genuine expression of human emotional values gets ahead—eventually if it is written in experimental terms. And what gets ahead best is sincere emotion applied to scenes, situations, and problems that are close to the people's own lives. Were still a young nation, the various national strains that lie back of us haven't flowed together long enough to produce a national music of fixed physiognomy. And yet I feel sure that all of us, no matter what our heredity or background, feel close to the music that is being made in the United States today by the *new* American composers. The national music that is being made in the United States today is the national music that they touch to the American scene, and then determine to "cash" in America in a new way of life.

will be making the worst blunder possible. But if he uses America as the staff of faith and then projects that faith into something his public can feel and believe with him, he will be contributing to the future of our musical theater. In that place, then, how is he to do this? My answer, quite simply, is by working. However, I firmly believe in dividing "work" into two distinct parts. One part, of course, is study. Art, after all, is the expression of feeling through skill—and the technique must be there. But the music of various national strains I mentioned before reflects a bit too much technique—better, perhaps, technical without life. The basis of music study is very properly called theory. It is purely academic. No music comes alive until it is heard, reacted to—only by the composer himself! Practical work is as much a part of preparation as class-room study. I know there are some people who can sit down with a score and then tell you they do understand it perfectly. We must understand it perfectly—our understanding is a purely mental function, and music is a purely emotional stimulus. Until music exists in living performance, it doesn't exist at all. Thus, the chief thing our composer of to-morrow must do is to work at living music, before an audience. I know what the next question will be—how to do this. The answer is to go to the people. Practical work is as much a part of preparation as class-room study. I know there are some people who can sit down with a score and then tell you they do understand it perfectly. We must understand it perfectly—our understanding is a purely mental function, and music is a purely emotional stimulus. Until music exists in living performance, it doesn't exist at all. Thus, the chief thing our composer of to-morrow must do is to work at living music, before an audience. I know what the next question will be—how to do this. The answer is to go to the people. Practical work is as much a part of preparation as class-room study. I know there are some people who can sit down with a score and then tell you they do understand it perfectly. We must understand it perfectly—our understanding is a purely mental function, and music is a purely emotional stimulus. Until music exists in living performance, it doesn't exist at all. Thus, the chief thing our composer of to-morrow must do is to work at living music, before an audience. I know what the next question will be—how to do this. The answer is to go to the people. Practical work is as much a part of preparation as class-room study.

(Continued on Page 111)



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# VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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by Ada Richter

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by H. P. Hopkins

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Concerning Mirrors  
F. P. North Carolina—There was an article on the subject in the July, 1944 issue of THE ETUDE which I think you would find very helpful. Read it carefully, and your present doubts should be removed. The necessity for complete relaxation of hand and arm is working on the ribcage, it will never become even and expressive. Everyone has trouble in developing a good vibrato with the fourth finger—the only remedy is careful and consistent practice. If I were you I would not worry about vibrating on harmonics until I had developed a good vibrato on stopped notes—both single and double. G. To have your vibrato improved, I suggest that you take it to some such firm as The Bishop's Workshop, Co., 120 West 120th Street, New York City.

Playing for Pleasure  
F. J. B. New York—There is no reason for you to be discouraged. I think that you have made excellent progress in the length of time you have spent studying the instrument. The very limited time you have for practicing. Most people who begin to study for a living have difficulty learning to vibrate. An article on the subject appeared in the July, 1944 issue of THE ETUDE. I would advise you to read it, and to work carefully along the lines suggested. I think you would be happy to see you are having the violin for you. You certainly have a very musical nature. Just keep your violin close to you, and you will soon find that your playing is a lot more pleasing to you and to the listener. But that you will give me be entirely satisfied—one with a real appreciation of music ever in.

Violin Questions  
A Factory Made Violin  
F. A. B. Ontario, Canada—The likelihood of your violin being a genuine Strad is very small indeed, for there are many thousands of violins that are a great deal like the one you have transcribed and which may be worth no more than ten dollars. There used to be and perhaps still is, a factory in Japan that produced "Stradivarius" labels in sheets (the postage stamps). And the fact that the stamp is gone towards the center is certainly no indication of value. It indicates only that the instrument is in need of adjustment. If you wish to have your violin appraised, you should send it to one of the firms mentioned from time to time in these columns.

Not Genuine  
M. F. Indiana—The words on the label of your violin mean "Made by Nicholas Amati in Cremona." Amati being one of the great masters of violin making that might be interesting—were it not for the words "Grand Solo" stamped on the back of the instrument. These words are a clear indication that the violin is a German, or perhaps Czechoslovak, violin, produced under the American import trade, and worth at most seventy-five dollars.

Impossible to Appraise  
P. S. A. Pennsylvania—From your transcript of the label, I judge your violin to be a French copy of a violin made by P. A. Amati. It is impossible to appraise an instrument of its value, unless I could see it. I am a dealer in violins, and I have worked in Venice and Mantua from 1720 onwards, making copies of Nicholas Amati.

Teachers... Students!  
Be a PIANO STYLIST

Our Future Musical Theater

(Continued from Page 100)

him—a group of his fellow students, or non-student friends, in a good beginning.

I got my first preliminary experience in the hands of amateur shows—"Variety" shows in which I was a student at Columbia, and later, shows for girls' schools, for churches, for symphonies. Any earnest youngster can make his own opportunities.

It is possible for himself. And if he can get to a good conservatory, he will find plenty of preliminary scope in the school performances—whisk, just as you will give the orchestra members and the singing casts. We should teach music as we teach living—partly by wise counsel and even more by experience. My small daughters learn sitting and subtraction as lessons—but the lessons become living when we get their allowances only by the living reaction of a living, feeling audience can a composer learn which of his themes are real and which are a rule-book exercise. Don't warn the amateur audience. It is composed of the same people who will go to the professional shows to-morrow night, and their reactions are just as valuable to you as are the reactions of the same of the show in one respect, at least, amateur audiences are particularly helpful—there is no "racket" of professional criticism to come between reaction and result.

The kind of musical expression that has come to the front in the past few years makes me immensely hopeful for the future. Our audiences are all right. They will react fast enough to what they want—and what they want is a sincere statement of life and truth as it touches them, as they know it and can judge of it. The rest is up to the composer. As long as he does it in music, he will remain either an unappreciated "long hair," or a Tin Pan Alley lunk. But he who forgets effects and sets himself to writing down his sincere beliefs, in a natural way that can project those beliefs into other men's hearts, he will make his first steps towards building our national musical theater.

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The Treatment of Repeated Notes

(Continued from Page 83)

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FEBRUARY, 1945

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## The Oboe

(Continued from Page 79)

enormous number of military pieces which Lully and himself had composed and arranged for the army, many of which are still preserved at the Paris Conservatoire.

It is difficult to imagine how so delicate an instrument as the oboe, which Schubert in his "Aesthetic der Tonkunst" calls the "coquette of the orchestra," could have been of any service to the military. But we must remember that the oboe of that period was a very coarse thing compared to our modern instrument. It was nonchromatic, and was played with a reed almost as large as that used with a present day bassoon. Such an instrument was well adapted for military purposes, and we can readily accept the testimony of the learned Mercenne ("Harmonie Universelle," 1639) who said that it gave a tone louder than all other instruments except the trumpet. Even in Mozart's day, it was so formidable that the composer of "Don Giovanni" remarked that it had such "impudence of tone," no other instrument could contend with it. The British band originally consisted of flutes, trumpets and percussion instruments. The departure from this form was made in the reign of Charles II of England when on January 3, 1685, authority was given for the formation of a military band of twelve hautboys in the companies of the King's Regiment and Foot Guards in London. A few years later, when regiments of dragoons were raised, they were equipped similar to the Horse Grenadiers, and one oboe and two drums were allowed to each troop. In these oboes we have the

real beginning of the military band in England. In 1691, seven trumpets, a kettle drummer, and five oboes accompanied William III to Holland. In 1763, the bands of the three regiments of Guards consisted of eight performers made up of two oboes, two clarinets, two horns and two bassoons. King Henry VIII of England had a private band composed of no other instrument than the oboe, and Shakespeare gave frequent stage directions for the use of the oboe (hooby or hooboy) in his plays.

It will be seen that the oboe was formerly a band instrument and was little known in church and orchestra music. Its place in band music was so established that in Germany military bands were given the name of "Zerbstadler." Until Hitler's Regime there was a guild of oboists in Germany, known as oboistenbundes with 1100 members and an official journal published in Jena.

Two and often three oboes are employed in symphony orchestras, the third performer being also provided with an English horn to be used when required by the score. In Handel's time the oboe shared the place of leading instruments with the violins. It is probably on this account that the proportion of oboes to strings was so great. The oboe holds the place relative to the violins similar to that which the bassoons hold relative to the violoncellos and basses.

The part played by the oboe in the orchestra is chiefly melodic, either as solo or obbligato; it is used also in doubling other parts. This, owing to its great wealth in overtones, is most effective in enriching the quality of an ensemble. It is also used harmonically, but to a limited extent in living effects as fully characteristic as those of the violoncello.

In large orchestras, it has always been the prescribed right of the oboe to sound the "A" from which the other instruments tune. This privilege dates probably from the period before Handel when it was the only wind instrument present. The oboe, however, is not good to tune by unless played by a competent artist. It is more preferable to tune to the unsuitable clarinet. This procedure has been tried with marked success by several important organizations, notably the reformed Crystal Palace orchestra as far back as the seventies.

with artist players and fine orchestras. If this is not possible, at least good recordings and radio programs can be made to serve the same end. It is reasonable to expect that most schools could procure some outstanding performers to appear at their assemblies and to conduct clinics in the schools. Most colleges and extension departments now make these resources available to schools.

- The orchestra should participate actively in local, district, and state music festivals, with equal emphasis on solos, ensembles, and concert orchestra.
- Music instruction should be made available during the summer months. Many communities are including instruction in music as a part of the summer recreational program for children. In this way the alert teacher of music can do much for his program, particularly in starting his beginning classes.
- There are increasing opportunities for children to attend summer music clinics and music camps. This is one of the most profitable ways to raise the standards of the students in the orchestra and to increase their interest in the work of the school year.
- The conductor of the school orchestra should continue to grow musically and professionally. He should become increasingly informed on the technical problems of developing orchestral players; he should hold active memberships in his professional associations and music associations; and he should arrange periodic summers of music study where he can be assured of learning of the recent

## Steps in Building the Junior High School Orchestra

(Continued from Page 76)

teacher himself must plan his work so as to provide this individual instruction at least for the advanced players.

- Sectional rehearsals are essential to a well-developed orchestra and constitute an economical use of the pupil's and teacher's time.
- The music used must be appropriately easy, carefully graded, and of good musical value. It must lie within the technical ability of the pupils, the secondary parts should be musically interesting, and it should consist mainly in numbers to be used in public performance.
- The orchestra should be in contact

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trends and improvements in his field. The writer has given in this article what seems to him to be an essential framework of thinking for building an orchestra on the junior high school level, as the second phase of the threefold problem of building a school orchestra. No effort has been made to fill in all of the mechanics of making the program function. These specific aids are available in the literature of this field or from the various publishing houses. The thesis developed here is simply that to be successful, the teacher must possess a thorough understanding of the total problem of the school, the pupils, and the major factors that make for good school orchestras. The teacher who is adequately informed in these areas is likely to be successful in building a school orchestra.

octave. See that this does not interfere with the prominence of the hilly melody. Use a soft, perfectly controlled pressure touch, with fingers on the keys as you begin the key-descent and vary the tone quality carefully with the rise and fall of the melodic line and with consideration of the rhythmic stresses, keeping the left hand *piu mosso* except at the points where it moves melodically, as in Measures 7, and 16 (end) to 18.

The middle section, marked *Più Adagio*, must be taken only slightly slower. Note the crescendo marked by the composer over the melodic notes in Measures 21, 22, and 25. This will give you the clue for the shading of these deep-felt, *crescendo* phrases. In Measures 25, 27, and 33, do not allow the chords to tonally overshadow the melodic line. A mood of brooding introspection characterizes this page.

In the third section the bell-like organ point appears again in the high, right-hand chords. Keep them very *piu mosso*, so that they do not interfere with the melody. Also the new sixteenth-note figure, starting at the end of Measure 42, must be discreetly subdued, although audible as a second voice. Work out carefully the imitations in the two upper voices, starting at the close of Measure 49. The *mf* in the fifth measure before the close should not exceed a strong accent. The *mf* in the last two measures of the quality.

The use of the pedal has been marked in detail in this edition. The original is bare of pedal indications, save two. First the pedal changes may be clean and noiseless. Give special attention to the included the phrasing and touch qualities. The metronome indications are suggestions by the editor.

and tricky; the more sophisticated want something more modern. We have to please all, with a little of this and that, but every part must be vital and alive from beginning to end. Through clever instrumentation, upon which my staff of nine expert orchestral and choral arrangers spend hours daily, the programs must bring about relaxation, happiness, optimism, and contentment. They must ring with the sincerity of the effort of every performer. The audience must know that those who are singing and playing for them are honestly conveying a message which at every moment they mutually comprehend and enjoy. How to "sell this over" in the proper spirit is the result of years of accumulated training.

### The Chorus Is Added

Most of all, the vast audience, radio and otherwise, need something more than mere effects. They want to hear man's greatest instrument, the voice, through which a human message is conveyed. Finally, the English language is rich, appealing, and powerful—but it suffers phonetically from the most difficult and complex system of spelling of all languages. This we circumvent by a system of "tone syllables" which we have devised to bring out the phonetic beauty of the words and the consonants. This will discuss later.

Owing to time limitations and the requirements of exhaustive rehearsal, it has been necessary in recent years to have a large chorus of well-trained sopranos, separate from the orchestral players. It requires hours and hours of each of these groups to prepare for our weekly radio programs, as every detail must be worked out with the most minute care. The cost of operation, of course, has expanded with the times. For instance, a few years ago it was possible to secure choral singers for twenty-five dollars a week. Today they earn about the same as an instrumentalist.

Mr. Waring's conference will continue next month, with a description of the extremely original and highly effective choral technique he employs. With this classic, so that you will be particularly distinct when heard in auditoriums and over the radio. The unique combination of the voices, often used as instruments with vocal sounds, in what Mr. Waring calls the "Vocalstra," has attracted the enthusiastic attention of musicians. He will discuss this in his next article.

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## The Brahms Intermezzo

(Continued from Page 84)

song form.

From the pianistic standpoint, the Intermezzo requires a finely graded and controlled tone production, so that the melody stands out in perspective against the accompaniment. The dynamics remain within the range of piano and *pianissimo* throughout, except for the *ritardando* in the fifth measure from the close and an occasional rise to *mezzo-forte* at the composer's *crescendo* marks. In this edition the dynamic indications are all original, with the exception of the two *mezzo-forte* printed in smaller type in the third section, which have been added by the editor.

In the first and third sections, the melody is accompanied by a second melodic line. This must be in the picture throughout, but its tonal relation to the principal melody must be like that of the second violin to the first in a string quartet. Still more in the background must be the left hand accompaniment, like the less distinctly painted background of a picture, which harmonizes the subject, yet does not unduly attract the attention. An exceptionally fine command of this "balance of tone" is a preeminent requisite for the performance of this composition. In the first four measures the second voice consists of the bell-like organ points on the E-flat

## The Music America Wants

(Continued from Page 63)

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# The World of Music

## "Music From Everywhere"

MRS. H. H. A. BEACH, most celebrated, perhaps, of American women composers, who produced many major works and about one hundred and fifty songs, died on December 28, at the age of seventy-seven. A native of Haverhill, New Hampshire, she manifested at a very early age a marked interest for music. When only four years of age she began to write little compositions. Her piano instruction was under the guidance of Ernst Perabo and Carl Buschman. She made her debut as piano soloist at the age of sixteen. Her first important creative work, the "Mass in E-flat," was presented in 1892 by the Handel and Haydn Society, the first composition by a woman composer ever to be given by the Society. Mrs. Beach had the distinction also of being the first woman composer to have her name appear on the program of the New York Symphony Society. Among her songs, the settings of the Browning poems, *Ab, Love, Ab!* *Day and The Year's at the Spring*, have attained immense popularity.



Mrs. H. H. A. Beach

the "Mass in B minor" to be sung in its entirety—Part one at the afternoon session and Part two at the evening session.

ARTURO TOSCANINI will conduct the final Philadelphia Orchestra Pension Fund concert of the season early in the spring. On February 11 Claudio Arrau and Josef Smetil will give a joint recital for the Pension Fund.

WILLIAM GRANT STILL, Negro composer of Los Angeles, is the winner of a \$1,000 war bond offered in a nation-wide competition for writing a jubilee overture in celebration of the fiftieth anniversary of the Cincinnati Symphony Orchestra. The winning composition, entitled *The Festival Overture*, was given its world premiere by the Cincinnati Symphony on January 19.

FRANZ BORNSTEIN, well-known composer of Baltimore, received an ovation from a capacity audience when his symphonic work, "Ode to the Brave," was recently performed in Baltimore by the National Symphony Orchestra, directed by Hans Kindler.

MARGARET DESSOFF, whose father conducted the world premiere of Brahms' First Symphony at Karlsruhe in 1876, died on November 27 in Los Angeles, California. She was well known in the United States as a conductor; since 1923 she has been at various times director of the "Aetna Chorus," the C. Appella Singers, and of the Schola Cantorum. Miss Dessoff was also conductor also at the Institute of Musical Art.

REGINA RESNIK, young singing soloist of the Metropolitan Opera, who, as a result of her participation at the season's first performance of Verdi's "Il Trovatore," called to sing the role of Leonora on twenty-four hours' notice, and with opportunity for only an hour and a quarter of rehearsal, she took over and "won several ovations for her efforts."



REGINA RESNIK

IN THE OCTOBER ISSUE of *The Etude* there appeared a picture of William Snowers Adams, Lynchburg, Virginia, as the oldest living subscriber to this magazine. Lynch has just been sent by us as a faculty member of the Randolph-Macon Woman's College for nearly forty years, and away last March 20, President Adams was conducted in *Primer* from active teaching at Randolph-Macon in 1893, he was music emeritus professor

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THE CERTS INSTITUTE OF MUSIC has received a gift from Mary Curtis Zamboni of the famous Bureau of Music for the War Widowers, consisting of over five hundred items, including letters, manuscripts, documents, and biographical material. Most of the letters in the collection are as yet unpublished.

THE SECOND ANNUAL KWANSIK MUSIC FESTIVAL, sponsored by the Kwansik Club of Greater Toronto, will be held from February 19 to March 3. There will be contests covering every classification, including choral, vocal solos and duets, Junior choral, Junior vocal solos, college and school choruses, and all instrumental classifications.

THE AMERICAN YOUTH ORCHESTRA, New York City, under the direction of the Negro conductor, Dean Dixon, had a most successful opening concert on December 17. The ambitious program, which included the Seventh Symphony of Beethoven, was conducted in a manner to demonstrate that "he (the conductor) is a musician of temperament and sensibility to his function, of high intelligence, and with the qualities of leadership and control which make an orchestra play."

THE TENTH ANNIVERSARY FESTIVAL of the Bach Festival Society of Winter Park, Florida, will be held on March 1 and 2. Four programs will be given, the feature of the second day's sessions to be

and he continued to participate in the music activities at the college.

**HUGO WEISGALL**, young Baltimore composer, had his overture, "American Comedy '43" premiered by the Baltimore Symphony Orchestra early in December, under the direction of Reginald Stewart.

**DIMITRI MITROPOLIS**, internationally famed conductor of the Minneapolis Symphony Orchestra, has been appointed music director for Robin Hood Hall in Philadelphia for the summer season of 1948. Mr. Mitropoulos made his initial appearance in Philadelphia during the past summer and received an immediate success, both with the audience and with the orchestra personnel. He will have complete charge of the programs for next season and will conduct the majority of the musical events.

**JOSEF LÉVINEV**, noted pianist, who with his wife Rozina, had appeared for many years in two-piano recitals, died on December 26 in New York City. In 1933 M. and Mrs. Lévinev celebrated the twentieth anniversary of their marriage and of their career as a two-piano team. Born in Moscow, Russia, Mr. Lévinev became a pupil of Wladislaw Godowsky at the Moscow Conservatory. He made his debut at the annual benefit concert directed by Anton Rubinstein in Moscow. His American debut was made in 1906 with sensational success. From 1920 he made annual tours with as soloist and in two-piano recitals with his wife. He was a member of the faculty of the Juilliard Graduate School.



JOSEF LÉVINEV

**ALEXANDER BROT**, young Canadian composer, who enjoys the unique distinction of being one of the few contemporary composers whose work has been performed by great English conductor, Sir Thomas Beecham, won additional fame when his new orchestral work, "War and Peace," was given a world premiere on October 5 as part of the program on NBC's "Inter-American University of the Air." The program is broadcast in Canada through the facilities of CBC.

**JEANNE THIERREN**, pianist from Texas, has won the Edgar M. Leventritt Foundation's fifth annual competition for young musicians. The award consists of an annual-Symphony Orchestra on January 28 in a broadcast concert to be conducted by Leonard Bernstein. Miss Thierren, one of seventeen contestants, was born in Houston and studied with E. Robert Schmitz and Carl Frieberg. She was the winner last spring of the Nambour Foundation Award.

THE PAN AMERICAN SOCIETY of Quito, Ecuador, South America, has prepared for free distribution a booklet on simplified Spanish. Three hundred words in Spanish are spelled identically as in English. This and other short cuts in learning the language are treated in this excellent complimentary pamphlet prepared by Professor Señor Don Arturo Montalvo. The booklets are not for sale. Copies may be secured by writing to Sr. M. A. Alvarez, Secretary Pan American Society, Quito, Ecuador, South America.

## Competitions

THE THIRD ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. Open to all in the age group of sixteen to twenty-one, the classifications and prizes are the same as in previous years. The closing date for the submission of manuscripts is April 1; and full information may be obtained from Miss Marjorie Bauer, 115 W. 123d Street, New York, 23, N. Y.

A FIRST PRIZE of \$3,000.00 is the award in a composition contest sponsored by Henry H. Reichold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan-American republics are invited to submit manuscripts. A second and third prize of \$5,000. and \$2,500. respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan-American Arts Building in Washington.

AN AWARD of one hundred dollars for a student of the University of Pennsylvania, to be written in four-part harmony for congregational singing, is offered by Monmouth College. The contest for young composers will run until February 28, 1945, and full particulars may be secured by addressing Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

A CONTEST for the selection of an American student song, intended to promote the ideal of solidarity among the student body of the Western Hemisphere, is announced by the Pan American Union. The competition, which will be divided into two stages, the first national and the second international in scope, will be conducted with the cooperation of the Ministers and Commissioners of Education of all the American Republics. The closing date is February 28, 1945, and full details may be secured by writing to the Pan American Union, Washington 4, D. C.

THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of \$1,000 each in piano, viola, and voice classifications, will be held in New York City on the opening day of the State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible. The exact date of the National Auditions will be announced later. All details may be secured from the National Federation of Music Clubs, 115 W. 123d Edgewood Avenue, New Haven 11, Conn.

AN AWARD of \$1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Titson Fund announced by the Columbia University and the Metropolitan Opera Association. The opera must be not over one-act in length, and must be written by native or naturalized American citizens. The closing date is September 1, 1945 and full details may be secured from Eric J. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

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# Junior Etude

Edited by

ELIZABETH A. GEST

Music of Our Latin Neighbors

by Paul Fouquet

IT WAS A MOVIE in technicolor of a Mexican fiesta. Village girls in lovely costumes danced gracefully, while musicians strummed guitars and tapped drums; and when Bobby left the theater with his uncle, the rhythms of the music kept repeating themselves in his memory.

"I like Latin-American music, Uncle John, don't you?" asked Bobby. "It is so full of lively rhythms."

"Yes, I like it very much, Bobby. You know, the first European people to settle Mexico, South America and the Islands in the Caribbean Sea were Spaniards and Portuguese, but the original natives were, of course, a type of Indian. Spanish and Portuguese music is very rhythmic, and so is the music of the Indians. In the course of time these two styles of music became blended and produced the music we now know as Latin American."

"I think I can hear Indian drums in it!" exclaimed Bobby. "Most Americans are familiar with the dance forms of Latin America, such as the tango, from Argentina; the rumba, from Cuba; the samba from Brazil; and even the folk songs are becoming known to us, such as the Cucarachas, which is the Mexican tune you play on the piano."

"Somebody sang a Mexican song at our school concert, too," said Bobby. "It was about a star, or something."

"It was probably *Estrellita*. That means Little Star," explained Uncle John. "But now you might like to know something about the composers of these countries, because so much of their music is played these days by our symphony orchestras—and concert soloists, and we can also hear it through recordings. Some of these composers are very important, you know."

"Who, for instance?" asked Bobby. "Well, suppose we begin with Mexico. Did you ever hear of Carlos Chavez?"

Bobby shook his head. "Sounds

somewhat familiar, but I don't know about him, really."

"Carlos Chavez is Mexico's most prominent composer today. He is also the conductor of the Mexican Symphony Orchestra. Maybe you have heard it on the radio, because it does broadcast sometimes. Listen for it. He has also done a great deal to make Mexico's music better known to us in America. He has been up here, himself, you know conducting and lecturing."

"What about Cuba?" asked Bobby. "Does Cuba have any great composers?"

"Cuba's most popular composer is Ernesto Lecuona, who is also a splendid pianist. He is best known for his suite for piano, which he calls *Andalusita*, which contains the familiar *Malagueña*."

"I know that piece," said Bobby, "because we have a recording of it. But how did you pronounce it Uncle John?"

"It is pronounced *Mal-é-gem-yu*. It is a Spanish word, and the dance is of Spanish origin. An interesting thing about some of these Latin-American composers," continued



"A MEXICAN SINGER"

Uncle John, "is, that like Schumann, Grieg, and others, they have also written much music that was directly inspired by children and their

toys and games. Take the Brazilian composer, Villa-Lobos, for instance. He wrote a suite called the "Doll's Family" which includes pieces called *The China Doll*, *The Paper Doll*, *The Wooden Doll*, *The Rag Doll*, and a lively one you would like called *Pollichinelle (The Clown)*. This music is very original, but unfortunately it happens to be difficult to play."

"That's too bad," said Bobby.

"Yes it is, but like Debussy's "Children's Corner," it is intended to be played for children to listen to, rather than to be played by them. Then, there is the Suite called "Memories of Childhood" by Octavio Pinto, another Brazilian composer. This set of pieces contains *Rain, Rain; Ring Around a Rosey*, *The Little Wooden Soldier*, *Sleeping Time* and *Hobby Horse*. Do you notice how familiar these titles sound? He must have thought of Schumann's "Scenes from Childhood," though the music is entirely different in style. Pinto has also written a very clever march, called *Tom Thumb's March*, which I know you would like."

## Winter-Time Music Notes

by Martha V. Bando

Oh, winter-time sings us a colorful song.

As the red-and-brown oak-leaf notes fall;

The white notes of snowflakes and silvery ice

Play a thin, little tinkle-bell call.

"Sure!" said Bobby. "I always like marches. Do they have concerts and things down there like we do?"

"Lots of them," his uncle explained. "Take for instance, Buenos Aires. There is a gorgeous, big opera house there, and the Metropolitan Opera Company from New York goes down there every year to give a series of operas."

"It certainly must be a big opera house, then, if they go there. I was at the 'Met' in New York once, when I was visiting Aunt Nellie. She took me and what about concerts; do they have the, too?" asked Bobby. "Certainly! Plenty of them! And fine performers, too. Haven't you heard of Claudio Arrau, or Gulomar Novaks? They have given a lot of concerts up here."

"I heard Arrau on the radio last week," said Bobby.

"Well, Bob, I think you are keeping up on things very well. Try to hear some more of the music of our Latin-American neighbors, because, as you see, they hold an important place in the modern world of music."

The gray cloud-notes moan through

the long wintry day

And frosty star-notes chant at night;

The orange flame-notes of the crackling hearth fire

Sing a song that is laughing and bright.

## Junior Club Outline No. 36

Saint-Saëns

a. Camille Saint-Saëns (pronounce San-Sahn), but only half pronounce the *ns*) was a French composer, born in 1835 and died in 1921. So you see he had an unusually long life. He was a composer, organist, pianist, critic; toured through much of the world giving concerts; began giving concerts at age of eleven and kept it up until over eighty years old. He is a fine example for young students to keep before them. He was also interested in science and literature, and wrote poetry.

b. Did he ever give concerts in America?

c. What is the name of his best-known opera?

### Terms

d. What is a *berceuse* (pronounce more or less like bear-serse)?

e. What is meant by *calando*?

### Keyboard Harmony

f. In the two previous Outlines (October and November) examples of suspensions were given. Review suspensions and notice how, when a chord progresses to another chord, one tone lags back and reaches the new chord late. In *anticipations*, just

the opposite happens. When a chord progresses to another chord, one tone



Anticipation in soprano.

gets to the new chord ahead of the other tones. Play the pattern of anticipation herewith in three major and three minor keys.

### Program

You all probably play Saint-Saëns' *Swan (Le cygne, pronounced Sing)* in some arrangement, as it has been arranged for various grades. It was written for orchestra in a suite called "Carival of the Animals." If you can play any solo of duets by Saint-Saëns, include them. Make the remainder of your program of pieces learned this winter.

(The next Outline will appear in March.)



## Junior Etude Contest

The JUNIOR Etude will award three attractive prizes each month for the most creative 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 three next best answers 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.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1713 Chestnut Street, Philadelphia (1), Pa., by the 22nd of February. Results of contest will appear in May. There is no essay contest this month. Please appear below.

### Red Cross Afghans

Squares for our Junior Etude Red Cross Afghans have recently been received from: Annette Jeter; Betty Hurold; Barbara Gully; Gayle Crawford; Dora Dowling; Carolyn Brown; Joan Bowman; Betty West; Sue Hanlin; Mrs. R. Bowman; Mrs. E. H. Burek; Barbara Bendy; Marjorie Studier; St. Mary's School; Evelyn Felzer; Nora Brest. Many thanks to the above. Remember, knitters or woodworkers, the Red Cross will not accept white, pink or baby blue squares; and be sure your measurements are as per directions as possible—four-and-one-half inches for knitted, and six inches for wooden board squares. When too large or too small they will not fit in with the other squares.

### Stonewall Puzzle

Each stone in the wall is labeled with a letter. How many orchestra instruments can you find by moving from one stone to the next in any



direction? Stones may be used more than once and the line from one instrument to another is not continuous.

### Assembly Line Game

by Gladys M. Stein

During the past few years we have heard a great deal about the speed of assembly line production, so here is an assembly line game.

Draw two large music staves on wrapping paper, making the lines about two inches apart. Cut fifty-six squares, about one inch square. On twenty-eight of them draw one flat, one sharp, one natural, one double flat, one of the other twenty-eight on each of the other twenty-eight squares, draw a sharp, one symbol on one square.

Divide players into two teams, giving each team one staff and all the flat squares, the other team taking the other staff and all the sharp squares. Whichever team is the speediest in arranging all their key signatures on the staff wins. There must, of course, be seven signatures arranged on each staff.

### Letter Box

(Send answers to letters card of Junior Etude)

DEAR JEROME REYNOLDS:

My sister, who is a piano teacher, has given me scores for last year's and I am playing third-grade pieces. I have also composed four pieces for the piano. I always enjoy singing and at the start of age of three my father, who is a school teacher, took me to the opera. Since a few years ago the children that I see are not first grade piano but are able to play more advanced, though simple songs and in duets with my sister.

FROM YOUR FRIEND,  
LAWRENCE STREIBER (Age 12),  
Michigan.

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### Answer to Circle Puzzle in November:

T-on-E; E-ch-O; O-per-A;  
A-cen-T; T-ri-a-D; D-ominan-T;  
T-ri-L; L-eg-8; R-88-T.

### Prize Winners for Circle Puzzle:

Class A, Yoko Kawasaki (Age 14), Arizona  
Class B, David Ray Puryear, (Age 13), Ohio  
Class C, David Brooks (Age 8), Illinois

### Honorable Mention for November Circle Puzzle:

Fredrick Martello; Esther Smith; Virginia Gria; Jean Hoffmann; Claudine Arnold; Leatrice Ross; Zena Goyet; Frederic E. Smith; Patricia Dault; Norita Purdy; Tommie Nan Hill; Jo Ann Farris; Joan Bittme; Alice Bourgault; Elton Averill; Thomas D'Amico; Jeannette Lemmo; Rene Stern; Susan King Dubois; Sharon Averill; Thomas D'Amico; Annette Froehlich; Elizabeth Conner; Doris Agard; Laurent Constanza; Lou Malgougnon; Doris Perkins; Joan Kosh; Marilyn; George; Darlene Deez; William E. Mestriere.

Charlton and Karlon Meyers, brother and sister pianists, who recently played the Mozart Double Concerto with the National Symphony Orchestra, Washington, D. C. Let us hear from some other family musicians.

DEAR JEROME REYNOLDS:  
Being to the Music Club in my community on these holidays we add our words and stamps at the Post Office and it seems to be a great privilege Saturday while we are going to school. I have taken time during these three days I would like to receive mail from other young lovers.  
FROM YOUR FRIEND,  
BARBARA BUCKNER,  
Virginia.

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THE COVER FOR THIS MONTH is based upon an actual photograph by the Philadelphia photographer, Harold M. Lambert. It typifies the great asset which music in war-time has provided, and occasionally must have complex relations from the stress of assignments under enemy fire.

Somehow between the young lady at the piano were parents and a teacher who cooperated to give her the education which has made it possible for her to provide music on many occasions for soldiers, sailors, and young men, and even from strenuous training, or who, in some instances, may be on well-earned furloughs after being on the fighting front. Throughout the month, American soldiers and sailors at camps, barracks, and bases, numbering several thousand or more, have the benefit of pianos, electronic organs, and folding reed organs which the Government has provided, and music teachers of the United States may take pride in the fact that they played a part in making it possible for these instruments to become articulate under trained hands.

PLEASE! PLEASE! PLEASE! Please order for Easter music ahead early. There were heart-breaking experiences with a few weeks just before last Christmas, when, despite paper shortages, there was a greater demand than ever for all the popular Christmas songs, anthems, cantatas, carol collections, etc. As a result many who waited until the "last minute" were frantically using special delivery mail, telegrams, and making long distance phone calls, only to find that copies of numbers on which stocks were entirely depleted.

Early ordering sometimes gives a publisher an opportunity to order in larger quantities. We cannot lose sight of the fact that much is contingent upon what paper can be allocated from the tonnage available, and just how quickly printers can deliver when scheduled orders are running beyond the capacity of their war decimated staff of workers.

So again we say "please." Whether it be music for Easter, which occurs April 1st this year, or for Spring programs, school or private study needs, make sure to place your order as early as possible. Do not lose sight of the fact that the Postoffice Department is greatly handicapped through the loss of thousands of trained employees.

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We are happy to accept orders now for single copies at the special Advance of publication cash price of 50 cents, postpaid.

# PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

February 1945

## ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The Low Advance Offer Cash Privilege is only to orders **MADE NOW**. Deliveries (paraphs) will be made when the books are published. Paragraphs describing each publication appear on these pages.

<i>The Child Harold—Childhood Days of Famous Composers for Piano Solo</i> .....	30
<i>Grand Préludes for Organ—Opus 25</i> .....	30
<i>Classical and Folk Melodias in the First Position for Cello and Piano—Opus Lawrence Knudsen's "Seaside"</i> .....	40
<i>Book</i> .....	40
<i>My Piano Solo, Part Two</i> .....	40
<i>Naturale Solo—Piano Solo</i> .....	50
<i>Organ Transcriptions of Favorite Hymns</i> .....	50
<i>Part Opus—A Study with Music for Piano Solo</i> .....	50
<i>Piano Pieces for Teachers</i> .....	Williams 50
<i>Read This and Sing!—Thomas</i> .....	50
<i>Twelve Famous Songs—Arr. for Piano</i> .....	40
<i>Twenty-Four Best Transcriptions of Favorite Hymns</i> .....	King 40
<i>The World's Great Waltzes</i> .....	King 40

**CHORAL PRELUDES FOR THE ORGAN** by Johann Sebastian Bach, Chopin, Debussy, and Scriabin, edited by Edwin Kravitz—Many organs consider the *Preller* Collection edition of Bach's *Organ Shorter Preludes and Proses*, edited by Edwin Kravitz, one of the most useful of their own. They will want the similar collection of Bach's *Choral Preludes* now in preparation. Teachers of organ, too, will appreciate the care with which important matters of fingering, pedaling, and registrations have been treated in these supreme works. Included amongst them are: *In dulci Jubilo*, *In diris Frensis*, and *Herzlich that mich erquicket*. A single copy may be ordered now at the special Advance of Publication cash price of 50 cents, postpaid.

**READ THIS AND SING! (Fischer's Manuals)**, for Voice Students, Chorus and Choir Solos, by C. de B. Douglas, Mrs. D. D. Deugler's book already has established a notable success by means of the *Struensee's Book*, which was placed on the market several months ago, and which at once made clear its value in the field of vocal training. The work, as a whole is the result of extended experience, and necessitates the best in vocal instruction as set forth by famous authorities. Here adapted to the author's specialized method, and set down as important groundwork for individual students and choral groups.

This *Teacher's Manual* enlarges on the work in the *Struensee's Book* with detailed explanation, and provides instructors with a more expansive view of the work involved. A treasury of information in the voice art, it will prove a resourceful and invaluable unit in the library of every teacher who uses it.

Prior to publication, a single copy of this book may be ordered at the special Advance of Publication cash price of \$1.00, postpaid.

**SIX MELODIOUS OCTAVE STUDIES** by Cleve A. Lindquist—One phase of piano technique which is worthy of a special volume devoted to its mastery is octave playing, and we are glad to announce the work now in preparation by the noted Orville A. Lindquist, long-time professor of piano at the Oberlin Conservatory of Music, Oberlin, Ohio.

In this work Mr. Lindquist has set out to supply "musical" octave studies, and in this aim has succeeded admirably. Further, he has analyzed the different types of octaves a way seldom before achieved. The first study, *Xylophone Player*, is devoted to repeated octaves in sixteenth notes, with both hands getting a situation. *March* treats of chromatic octaves taken up in *The Spinner*; interlocking octave passages, in *The Chase*. Right hand melody octaves are presented in *Saltado*, with the conventional synoptic accompanying chords also played by the right hand. The last study, *Victory*, stresses four octaves played with both hands together. Suggestions on practicing each exercise are included.

This invaluable little book will be published in the popular *Music Mastery Series* and may be ordered now at the Advance of Publication at the low cash price of 25 cents, postage prepaid.

**CLASSIC AND FOLK MELODIES in the First Position for Cello and Piano—Selected, arranged, and edited by Charles Kraus**—These carefully chosen classic and folk melodies have been thoughtfully prepared by an eminent authority, Charles Kraus, an instructor in Teachers College, Columbia University, and the Institute Musical Art of the Juilliard School of Music. In them the young cellist is offered the full benefit of Mr. Kraus's experience and musicianship, for the twelve numbers are designed to develop fingering and bowing technique, to afford training in harmony and ensemble playing, and to furnish the pupil with a working knowledge of tempo marks, dynamic indications, and other abbreviatory signs in music. Immortal melodies from Bach, Mozart, and Brahms together with delightful French, Bohemian, Dutch, and Russian folk tunes comprise the book.

While the work is in preparation, a single copy may be reserved for the Advance of Publication cash price of 60 cents, postpaid.

**THE WORLD'S GREAT WALTZES, Arranged for Piano by Stanford King**—There are waltzes for dancing and waltzes for concert rendition. This collection belongs to the first class, and will not include concert waltzes, but they will cover such numbers as *Gold and Silver* by Lehar; *Waldelute's Zufriedenheit* and *The Star* by Wolf; *Waltz* by Strauss; *The Kiss* by Artil; and could not be a collection of the world's great waltzes without the *Beautiful Blue Danube* and *Waltz* from the *Vienna Woods* by Strauss. Altogether there will be 15 numbers of wide musical appeal.

The average pianist will not find forbidding technical difficulties among these arrangements. Many of the people, and perhaps some a little older, only know dancing to these melodies through what they have seen in films, on the stage, or in night clubs, where professional present glorified waltz formations. However, there are among many young hearts past 30, whose living today who have wanted to contend that the melodic and rhythmic beauty of these people, and waltzes make the waltz supreme among all dance forms.

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**LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK**—The publication of this book results from a natural demand for companion work to Lawrence Keating's *Junior Chorus Book*, which has become national popularity within a short time. This new volume is based on the same understanding of junior choir work which characterized the first, and quickly will find its own secure place.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK will contain more than thirty two-part anthems and responses, many derived from the works of the Bachs, Haydn, Beethoven, Mozart, and Schubert, and will be original numbers by the compiler.

During the time when the printing and engraving details of this book are being completed, a single copy may be ordered at the special Advance of Publication cash price of 25 cents, postpaid.

**PURB GYNT**, by Edward Grieg, *A Story with Music*, by Hans, Arranged by Ada Bierth with Music Series, in addition to the *Spoken For* her volume, Mrs. Richter has returned to the great drama by Henrik Ibsen. *Purb Gynt*, and the incidental score composed by it by Edward Grieg. This is a great work of Norway's most gifted literary and musical genius, and a work of great value for adaptation to the stage.

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