

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

12-1944

Volume 62, Number 12 (December 1944)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 62, No. 12. Philadelphia: Theodore Presser Company, December 1944. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/63>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

December
1944

Price 25 Cents

music

magazine



**In a World at Peace
... the Legacy of
War Research
will be Glorious
New Products for
Good Living from**

PHILCO



As the tides of war recede and nations strive to perpetuate the ideals of peace on earth and good will to men, we in our homes dare to think once more of the Christmas of tomorrow.

We yearn for small and simple things in the measure of world affairs. GOOD LIVING... comfort, convenience and pleasure for those we love... the Christmas spirit of days gone by... these we ask in return for our struggle, our sacrifice and our sorrows.

High on the list of "products for good living" which America is waiting to own is a new radio or radio-phonograph. In millions of homes, that means a Philco... America's favorite for 12 straight years... the gift of good cheer and good living for many a Christmas of the past.

And now the day draws nearer. Within the framework of production for final and complete Victory, the government has

requested American industry to plan and prepare for peace. Jobs must be ready for fighters returned from the front. Work must be provided for those released from war production. So, the Philco laboratories are getting ready for the day when the signal is given and Philco products for good living may speed for unveiling to your Philco dealer's floor.

Out of the Philco tradition of leadership coupled with the advance of electronic science in Philco war research, will come a rich legacy for Philco owners. Look forward to that Philco radio or phonograph of tomorrow. It will be born of new ideas and new skills. It will bring you greater glories from broadcast and recorded music in fidelity and purity of tone. It will be more than ever a thing of beauty to adorn your home. And it will be the product of the leader... in radio research... in quality... and in value!

NEXT SUNDAY, ENJOY A FULL HOUR OF STAR ENTERTAINMENT
RADIO HALL OF FAME
6 TO 7 P. M., EWT, BLUE NETWORK

What about Television?

Philco has devoted years of research and millions of dollars to the progress of television. After Victory, Philco will be in the forefront of the developments that will bring this new source of entertainment to your home.



THE ETUDE music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor
Guy McCoy and Ava Yeargan, Assistant Editors
Dr. Rob Roy Peery, Editor, Music Section
Elisabeth Gay, George C. Knick, Peter Hugh Reed
Harold Berkley, Pietro Deiro, Karl W. Gehrkens, Dr. Guy Maier, William D. Revelle

FOUNDED 1883 BY THEODORE PRESSER

Contents for December, 1944

VOLUME LXII, No. 12 • PRICE 25 CENTS

THE WORLD OF MUSIC 676

EDITORIAL
At the Manger (Christmas Poem) 677

MUSIC AND CULTURE
"Let Music Swell the Breeze" 678
Higher Insight in Music Alice Tompkins 679
Chopin Comes to the Film 680
Color in the Popular Orchestra Andre Kostelanetz 683

MUSIC IN THE HOME
The Radio Brings New Symphonic Joys Alfred Lindsay Morgan 685

MUSIC AND STUDY
The Teacher's Round Table Dr. Guy Maier 686
Mastering Awkward Combinations Austin Roy Keefer 687
The Making of a Concert Violinist Yehudi Menuhin 688
Flexibility in Vocal Work Irma Gonzalez 689
The Violinist's Forum Harold Berkley 690
The Baroque Style Exemplified Major Edward W. Flint 691
Developing the School Orchestra William D. Revelle 692
Band Sonority—A Theory George Frederick McKay 693
Questions and Answers Dr. Karl W. Gehrkens 694
Germany's Century-Old Offering to Peace Hazel G. Kincaid 695
The Alluring Music of Cuba Ernesto Lecuona 696

MUSIC
Classic and Contemporary Selections
Tranquillity Arthur L. Brown, Op. 121 697
Pettie Caprice Lydia F. Loman 698
Menuetto, from the "Oxford Symphony" (Symphony Number Sixteen in G)
F. J. Haydn-Percy Goetschius 700
Coasting Cecil Bartley, Op. 9 702
Little Aviator Robert A. Hellard 704
O Little Town of Bethlehem Lewis H. Reimer-Clarence Kohlmann 705
Moonlight Over Nazareth Roland Diggle-Rob Roy Peery 707
Vocal and Instrumental Compositions
Poor Little Jesus (Christmas Solo) (Medium Voice)
Traditional Negro Spiritual Arr. Clarence Kohlmann 708
Procession of the Magi (Organ) Cyrus S. Mallard 709
Badinage (Violin & Piano) Carl Busch 710
Delightful Pieces for Young Players
Joy to the World (Piano Duet) G. F. Handel-Ada Richter 712
Jolly Old Saint Nicholas (Piano Duet) Arr. by Ada Richter 712
My Snow Man (Piano with Words) Anita C. Tibbitts 714
Santa on His Way J. J. Thomas 714
Our Laddie (Piano with Words) Robert Nolan Key 715
A Goodnight Song Hazel Wood 716

THE JUNIOR ETUDE Elisabeth Geat 728
MISCELLANEOUS
Early Training in Music Lucille S. Rose 694
Voice Questions Answered Dr. Nicholas Douthy 719
Organ and Choir Questions Answered Dr. Henry S. Fry 721
Violin Questions Answered Harold Berkley 723

Entered at second-class matter January 16, 1884 at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1944, by Theodore Presser Co., Inc. U. S. 5, 4, and Great Britain.

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newfoundland, \$2.75 a year. All other countries, \$3.50 a year. Single copy, Price 25 cents.

FAVORITE PIANO FOLIOS

by Rovenger

A MERRY CHRISTMAS in Song, Verse and Story

A beautiful collection of sixteen easy piano solo arrangements of the most popular Christmas songs and carols by Leopold W. Rovenger. Also contains stories, poetry and pictures pertaining to the Christmas Season. Colorfully illustrated throughout. Teachers, parents and music lovers alike, acclaim this to be the "best!" This collection makes an excellent gift to the young music student... \$5.00

SACRED REFLECTIONS

for Piano Solo
By Leopold W. Rovenger

A choice collection of forty-one of the world's most beloved religious selections.

Carefully edited and fingered for players with only a limited amount of technique.

Will appeal to the young performer and adult player alike... \$7.50

NUTCRACKER SUITE,

Tchaikowsky
Arranged by
Leopold W. Rovenger

This charming and over-popular work is here intelligently brought to the level of young players. The pianistic difficulties which have confined this number to advanced performers are cleverly circumvented. It is a delight to see such highly imaginative material edited, fingered and phrased so well that the student can move easily through the entire group of seven pieces. Can be used with good effect in recitals... \$4.00

CHRISTMAS OFFER

RUBANK, INC.

The above make ideal Christmas gifts to your pupils. Special, one dozen copies assorted for five dollars.
**738 So. Campbell Ave.
Chicago 12, Illinois.**

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, Director

COURSES OFFERED

Composition	Organ
Voice	Harp
Piano	Flute
Violin	Oboe
Viola	Clarinet
Violoncello	Bassoon
Double Bass	French Horn

Supplemented by Chamber Music, Woodwind & String Ensemble, Opera Class, Vocal Repertoire, Diction, Languages, Elements of Music, Dramatic Forms, Orchestration, Counterpoint, Harmony, Solfège, Secondary Piano and Academic Tutoring.

Students are accepted only
on Scholarship basis

Catalogue upon request to Secretary of Admissions,
The Curtis Institute of Music, Philadelphia 3, Pennsylvania

TO HAVE AND TO HOLD • BUY WAR BONDS THIS CHRISTMAS

fairness to teachers, dealers, and schools who purchase copies of these publications regularly through the year, we can allocate for Christmas gift buying this year no more copies than were supplied last year to Christmas Season buyers. This means a possibility of being unable to fill orders coming along too late in Dec. So send in your order at once.

674 "FO


This book brings some of the most fascinating music ever written within reach of young piano students whose playing capabilities do not exceed grade 3. The entertaining story is charmingly illustrated.

"HARD MARCH WITH MUSIC"



DECEMBER 1944

only illustrated with descriptive piano
success about grade 2. Can be given as a
daylet. Plentifully interspersed with line
drawing pictures that may be colored.



EVERYTHING IN MUSIC PUBLICATIONS
1712 CHESTNUT ST. PHILADELPHIA 1, PA.

EVERYTHING IN MUSIC PUBLICATIONS
1712 CHESTNUT ST. PHILADELPHIA 1, PA.

KIMBALL

A Great Name in Music for 88 Years



When Grieg and Dvorak were young students, before Elgar, Sibelius or MacDowell were born, while Tchaikovsky was learning law and had shown no musical talent, the name of KIMBALL became a synonym for the best piano performance. The Kimball tradition for quality has grown hand in hand with the spreading fame of all the great composers of the last century. Kimball pianos have made the music of these masters more widely known than any other piano because more Kimballs have been made and sold than any other.

From coast to coast Kimball Dealers join us in sending our host of friends in the music world the Season's Best Wishes.

www.KIMBALLco.
ESTABLISHED 1857
KIMBALL HALL CHICAGO - ILL



The World of Music

"Music News from Everywhere"

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

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



HANS KINDLER

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

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

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



Mrs. ELIZABETH SPRAGUE COOLIDGE

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

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

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



SIVAN LEVIN

(Continued on Page 718)



HOLY NIGHT

This is from a painting by Carlo Maratta (1625-1713), an Italian painter of the Roman School. Six successive Popes honored him with their patronage. He was court painter to Louis XIV (1643-1715) and curator of the Vatican. He was a follower of the style of Raphael. "Holy Night" is in the Museum at Dresden.

At the Manger

Not in a palace great and grand,
But in a manger stall,
He came, the King of Love and Peace,
To show the way for all!

Oh, if the world could only learn
The glory of His power,
The wondrous myst'ry of the Star
In this, His holy hour!

Nor battle's din; nor cannon's roar
Can still the angels' song.
Good will brings peace and joy to all
Who fight for right o'er wrong.

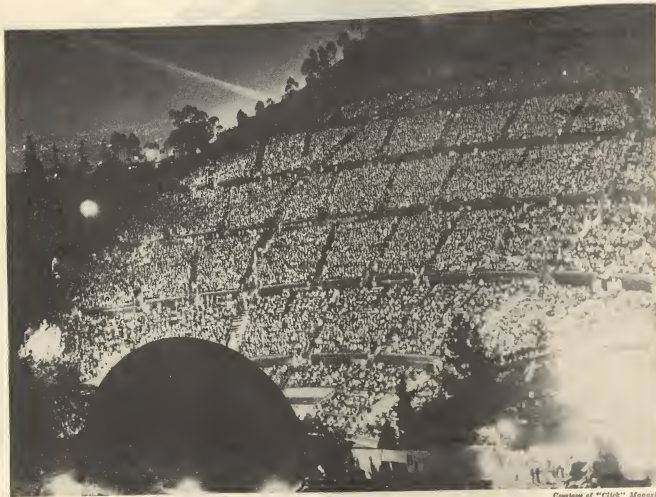
Bless Thou the souls in sorrow bent,
Whose loved ones are with Thee.
Bless all who serve in Freedom's cause,
Watch o'er them ceaselessly.

The shepherds and the Magi bow
Before Thy throne of Light,
And all the heavens sing with joy
Upon this holy night.

Give us the faith to see, dear Lord,
When comes the Christmas Day,
That through the miracle of Love,
Thine is the only way.

J. F. C. © 1944

"Let Music Swell the Breeze"



Copyright of "Click" Mapping
MUSIC DRAWS IMMENSE AUDIENCES TO THE HOLLYWOOD BOWL, AS IT CONSTANTLY DOES IN ALL PARTS OF AMERICA

FAST PLANS are already being made in all Allied countries for the celebration of peace in the Occident and in the Orient. In all of these plans, music is already scheduled to take an indispensable part. In THE ETUDE for July we suggested: "When the great day of Peace comes, the celebration will be national. THE ETUDE proposes that every half hour on the clock hour, beginning with the Peace announcement and continuing during the day, the last verse of *America* be heard and sung in the streets, in the schools, in the churches, in the

camp, on the ships afloat, in the homes, in the stores, the offices, the theaters; in the fields, the factories. Throw wide open the doors of the churches and have the organs play this grand hymn every half hour." By the time this editorial (written in September for our December issue) is printed, European peace may have been achieved. In any event, it is appropriate to make the following peace challenge from Dr. Samuel Smith's poem, our national hymn, *America*, written in 1832, a part of all public thanksgiving services, here and throughout the world:

"Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong."

"FORWARD MARCH WITH MUSIC"

Higher Insight in Music

From a Conference with

Alec Templeton

Astonishing Musical Genius
Virtuoso Pianist, Composer, and Entertainer

SECURED EXPRESSLY FOR THE ETUDE BY WILLIAM ROBERTS TILFORD

WHAT MOST music students need is more insight and possibly less insight. They think of music only from an objective standpoint. So few of them really listen, that one might think they had been born without ears. If one wanted to be better, one might say that so few of them really think, that it could be assumed that they had been born without brains. The great accomplishments of the foremost artists are born in the inner mind and are not copies of conventional patterns of former achievements of someone else. Until the student learns the processes of original thinking he cannot get very far. That is the reason why so many students who have the advantage of studying with a great master make so little progress. They expect the teacher to do all the thinking; they

mold them as he would a piece of clay. What is the result? They always will be clay dummies. They never come to life. Then they wonder why they do not succeed.

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

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

them first. At the Paris Exposition in 1889 there was a 'gamelin' orchestra at the Java exhibit. A gamelin is an orchestra composed of players upon the *gambang*, a kind of Javanese xylophone which is especially rich in harmonics and has a bell-like tone.

Hearing Bell Tones as Chords

"As a child in Cardiff, all of the bells in town fascinated me. There was a wonderful peal of bells in E major at Llandaff. When I went to people's houses I used to go about finding how many bells they had—the front doorbell, the bell in the kitchen, the bells in clocks, and the dinner bell. I would even stop bicyclists in the street and ask to hear the bell. After that I could always see in my mind who was coming, when I heard the bicycle bell. Mind you, I always heard bells as chords, not as single tones.

"Bells are great individuals and in the mystery of casting, bells that seem identical in appearance and dimensions, may produce very different effects. For instance, in the Vancouver Church in Victoria there is a peal of bells supposed to be exactly like those of Westminster Abbey, in all of the smallest details. The bells of Westminster Abbey are in D major. That is, when I heard them the chords of harmonics were in major. For some unaccountable reason, those in Vancouver are in D minor. All of these tonal differences were deeply impressed upon me in childhood. Therefore, when I first heard the magic overtone effects that Debussy produced in his *Submerged Cathedral*, they were not at all surprising, as I had heard the music of the bells for years.

Reliance on Technical Exercises

"Personally, I do not think that the composer ever becomes very great unless he has a fine inner sense of hearing. It is easy to put down notes which are a rehash of what has gone before, but to hear in his own mind something no one else has heard, is quite a different thing. The new sound combinations are apparently inexhaustible. It has seemed to me that of modern English composers, Vaughan Williams is the most gifted in this respect since the days of Purcell, Byrd, Dunstable, and Blow. He is so sincere, so honest, so substantial, and makes use of English Folk-material as only a real genius can.

"Do not think that in piano playing I do not fully appreciate the value of practical technical exercises and keyboard preparation. I depend upon them constantly, particularly scales and arpeggios, which I do regularly. The human muscular and nervous system must be kept necessary in training. But a note struck without a thought behind it is a note wasted. That is one of the reasons why I demand extremely slow practice at first, in which every tone is an individual, receiving special attention in relation to the artistic pattern of the piece as a whole. Then I have special exercises for special purposes, derived from pieces. These I employ before performance, to get my hands in condition. Here is one, for (Continued on Page 724)

Probably never in the history of the concert stage has there been such an unusual personality as Alec Templeton. Everything about his approach to his art and his public is different and original. Whatever he does is executed with an inimitable mastery which puts him in a class by himself. Born in Cardiff, Wales, with an English-Scottish ancestry, he started composing at the age of four and made his first appearance at a children's concert at five, meeting with great acclaim. His first teacher was Miss Margaret Humphrey of Cardiff, whom he affectionately calls "Sixty." She made a very great and notable early impression upon him. She tells how, when Templeton was fifteen, he learned the whole Beethoven "Emperor" Concerto, Opus 75, No. 5 in E-flat, during a single week and, without ever seeing the notes. The performance of the Concerto was scheduled for a Monday evening with the Cardiff Symphony. The conductor of the orchestra gave the pianist records of the Concerto on the previous Thursday night. That night and all the next day he (Templeton) played the Concerto over and over, dissecting every measure with "Sixty." He rehearsed the whole Concerto with orchestra on Saturday morning and on Monday evening earned an ovation at its performance. Incidentally, he learned two short pieces at the same time, for "relaxation."

His next studies were with Harold Grafton (Melba's accompanist) at the Royal College, and with Vaughan Williams. He also studied at the Royal Academy. Vaughan Williams took a great interest in him and became his mentor. After touring England, France, Holland, and Germany, Mr. Templeton came to America in the early Thirties. He had made a motion picture with Jack Hylton and his "name band." When Hylton came to America, Templeton accompanied him. In this country he has played with huge success as soloist with most of the major orchestras. He also has given many recitals after the Carnegie Hall manner. However, a native wit and a mind-provoking humor, at times naive and at times sardonic, combined with a natural gift for mimicry and lampooning his impressions, have made his name known over the air (and of concerts) to millions of convulsed admirers, who rarely attend any performances in person. He has repeatedly toured America from coast to coast, playing to packed houses. He has been playing constantly for military camps and hospitals. Just now he is engaged in writing the musical score of a fanciful musical motion picture "Cabbages and Kings," in which he is to appear. Metro-Goldwyn-Mayer is investing three million dollars in the production—Europa's No. 1.



ALEC TEMPLETON AND HIS MAGIC HANDS

DECEMBER, 1944

THE ETUDE

"FORWARD MARCH WITH MUSIC"



CHOPIN AS PORTRAYED BY CORNEL WILDE

Chopin Comes to the Films

Although Chopin films are not new, readers of THE ETUDE will be glad to know that Columbia Pictures Corporation presents this month in the cinema theaters a gorgeous Chopin romantic picture, "A Song to Remember," in full technicolor. The spirit of Chopin is wonderfully revealed in many musical extracts from his works, and the ideals of Polish liberty are made vivid by the text, which is a compromise between historical facts and romantic fantasy. The sordid side of George Sand's life is not emphasized. All musicians will find inspiration and delight in this brilliant film. These copyrighted scenes are presented by arrangement with Columbia Pictures Corporation.



GEORGE SAND AS PORTRAYED BY MERLE OBERON



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



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



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

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



THE ETUDE



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

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



(Left) Chopin amazes Ignaz Pleyel (George Coulouris, rear center) while the young Franz Liszt (Stephen Bekassy) is thrilled by Chopin's A-flat major Polonaise.

(Right) Chopin, holding a bag of precious soil brought from Poland, tells George Sand of his resolve to aid his native land.



(Left) Ferdinand Delacroix (Al Luttringer) painting a portrait of George Sand. Elsner begs him to intercede for Chopin.

(Right) Franz Liszt (Stephen Bekassy), overwhelmed by Chopin's genius, becomes his great champion in the "City of Light."





One remarkable feature of this film is the playing of Cornel Wilde, who is not a pianist of note but who was trained for four hundred hours by a virtuoso to play the Chopin works which are given in the film. Musicians will be astonished by his technical and interpretative results. He exhibits fine pianistic sense.

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

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



(Left) Elser, Chopin, and Liszt are presented to the Duc (Engene Borden) and Duchesse (Norma Drury).

(Right) George Sand arranges a surprise. Liszt is asked to play at the reception and George Sand requests that all lights be put out. In the dark Liszt leaves the piano and Chopin takes his place. When the candles are brought in, the Parisian audience discovers that a new master has arrived.



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

(Right) Chopin dies in Paris, knowing that his music will remain forever a great contribution to Polish art and liberty.



"FORWARD MARCH WITH MUSIC"

THE ETUDE

Color in the Popular Orchestra

An Interview with

Andre Kostelanetz

Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLWIT

Ten years ago, Andre Kostelanetz organized an entirely new type of "popular" orchestra, and thereby made an important contribution to the development of American music. Before 1934 the popular medium was the dance band, or jazz band, in which chief emphasis was placed on woodwinds and brasses. Some of these groups had no strings at all; some relegated strings to the place of what in a bad pun might be called "second fiddle." Kostelanetz, dynamic, alert, and a thorough musician despite his activities in the popular field, believed that the inherent interest of strings could be effectively used without robbing a popular orchestra of its popularity. Accordingly, he introduced a large and important string section. One result of his innovation is that Mr. Kostelanetz is repeatedly voted first place in national polls of orchestral popularity, and that he has been called as guest conductor of many symphonic organizations, including the Boston Symphony Orchestra. An even farther-reaching result has been a greater refinement of popular music, and consequently of popular taste. As a second step, Mr. Kostelanetz has made remarkable use of his strings in the sweeping, soaring character of his arrangements. The ETUDE has asked him to comment on the much-discussed matter of arrangements. Classical music is played as it is written; popular music must be arranged. Why?

—ETUDE'S NOTE.

THE USE of arrangements grows out of the nature of popular music. Popular music represents no particular school of thought, as do the Romantic or the Russian 'schools'; it ranges from dance tunes and blues numbers to melodic songs that approach lighter classics—like those of Kern, Berlin, Schwartz, Rodgers, and others. But if it lacks any particular unity of mood or thought, it possesses a strict uniformity of structure. The popular tune is always a

song, and the song consists of a verse and a chorus. The verse generally is unimportant. It serves to prepare the way for the chorus.

"The chorus is the core, the point, the life of a popular song. Structurally, it is very interesting. It consists of thirty-two bars, arranged usually in four groups of eight bars each. When you look at the thematic content of those four groups, you find a remarkable thing—they are nearly all alike. A theme is stated in the first eight bars.

The next eight bars either repeat it exactly, or vary it so slightly—possibly in the final direction of the line—that the general effect is one of similarity. The third group of eight bars introduces a new theme and the final eight bars go back to an exact repetition of the first eight. Thus, in the thirty-two-bar chorus, you have only two themes—only sixteen bars of material. Certainly, there are occasional popular songs that vary this form somewhat; still, it is so general that it serves as the pattern.

Why Arrangements?

"Now to sing such a chorus with a single voice is one thing; to play it with an orchestra that has rich instrumental color to be utilized is quite another. First of all, some sort of variety must be introduced. It would be extremely dull to have the several sections of instruments all following a single voice—especially in playing musical themes that already consist of repeated material. In second place, too, the question of length arises. A

popular song—whether on records or 'in person'—must yield at least three minutes and ten seconds of entertainment. And the popular chorus does not do this. Thus, as a necessary means of keeping up both interest and entertainment values, the arrangement was introduced. The use of arrangements has revolutionized the character of our popular orchestras, various conductors and arrangers developing individualities of styles and of color that serve as actual hallmarks of identity. Thus, oddly enough, the very lack of material in the songs that the American public likes best, is the reason for the phenomenal development of the popular orchestra in the U.S.A.]

"The widespread use of arrangements has developed types of orchestral color. Personally, I like to use strings in my arrangements. Other leaders have different opinions, some emphasizing brasses and woodwinds. Such preference determines the color of an orchestra—and the listening public, hearing many orchestras, receives an unconscious yet very thorough schooling in color effects. Without knowing why, the public senses a difference in its reactions to the orchestra that sobs, the one that throbs, the one that blares! Again, some of our most admired orchestral leaders are also wonderfully proficient soloists on their own special instruments, and when such a one introduces solo passages—on trumpet, saxophone, and so on—into his arrangements, he is really doing further color work. Arrangements, then, are the natural and logical means of extending musical interest and musical color in the popular field.

A Developing Art

"There still remains much to be done, however, by way of developing orchestral color; the field is always open for thoughtful and interesting innovations. As I see it, this work will lie in two separate fields. First, there is orchestration itself, in which thoroughly schooled composers or arrangers will constantly seek new means of expression. Perhaps they will find variety through new combinations of instruments; through new techniques in assigning melody to various sections of instruments; through the introduction of new instruments. In any case, however, the field of orchestration is for the experimenting musician.

"The second field concerns purely mechanical innovations in the use of the microphone. We know that the sound of an orchestra playing in a broadcasting studio is quite different from the sound of that same



ANDRE KOSTELANETZ AND HIS BRILLIANT WIFE, LILY PONS

DECEMBER, 1944

"FORWARD MARCH WITH MUSIC"

performance over the air. The placing and adjusting of microphones greatly influences the color of broadcast tones. A 'mike' may be set so as to pick up the strings—one may be moved toward the flute—one may be moved away from the battery. Each move, or combination of moves, changes the character of the sonorities received by the radio audience—and all the while these adjusted sonorities are sent out, the orchestra itself is playing something that sounds still different!

"New developments in this kind of work created entirely by microphone adjustment, will, I believe, revolutionize the future of music. Here, the field for an interesting young people. Already we have examples of such microphone sonorities. I remember once grouping a very few instruments very close to the microphone, and asking them to play very softly, and the result was not a more *plianissimo*, but an entirely new kind of sound. Colleagues of mine, expert musicians themselves, asked me later what new instruments I had used that day! It is interesting to note the use on the new riches of color that will most certainly be released in this manner. It is even more interesting to experiment with them.

To the Student-Conductor

"I should hardly feel satisfied, in relation to *THE BRUCE*, without offering some special word to music students. So let me suggest an approach for the student-orchestra and the student-conductor. The chief thing is to keep up the enthusiasm of the players. The obvious means, of course, is to entrust the baton to the kind of person who is interesting—in conversation, at a party, on a hike, anywhere. Such an ability to win and hold human interest naturally, must be the most important qualification of an orchestral leader—or any other kind of leader. But natural endowments are not the whole story by any means. The conductor must work to hold the interest of his men.

"He must be absolutely sure of himself musically. He must know the nature of every effect he asks for—its reason, its value, the means of obtaining it. Then, he must keep his rehearsals interesting. All players tend to identify themselves with their leader; subconsciously, they will try to be like him. If he is vitally interested in what is going on, they will be, too. The men, quite literally, must be inspired by their leader—because of him, they must be able to play better than they thought they could play! The conductor can accomplish this by the absolute sincerity of his approach, and by his willingness to work in terms of encouragement rather than of censure.

"It is a good thing to play music repeatedly. Certainly only two or three selections can be honestly perfected during a school term; but at the same time that this work of perfecting goes forward, the wise leader will give his players much opportunity to read through new works. This keeps up interest, enlarges musical knowledge, and serves as the best possible drill in fluent reading.

"In improving orchestral tone, the best technique is simply to train the men to listen to themselves. Dynamics and tempo can be controlled by specific direction—you can tell the men to play less loudly, more quickly. Tone quality is different. Beauty is a matter of personal perception—and you cannot tell a man how to perceive! You can only ask him to play beautifully, and to listen to himself as he tries. Of course, the conductor must listen, too—not merely to his own inner vision of the performance, but to each single tone produced. If he does this, he keeps vitally busy, finds his busy-ness vitally interesting, and so maintains vital interest in the men.

"But the great motive power behind an orchestra—the dynamic that alone can keep it going—is an endless ceaseless striving to make each performance better than the last. The musician who lacks this driving urge, who reaches a level on which he wants to stay, does not belong in music. For our half-hour broadcast of popular music we rehearse five or six hours, working as earnestly as though we were playing Mozart. I am sometimes asked why; I know the music, the men know it, and it isn't very difficult in the first place. Surely we can get it right in less than six hours! My

answer is, we are not trying to get it right—we are trying to make it perfect. It never will be perfect, of course—but trying to make it that way will improve it. And the essence of the effort, the very spirit of trying, pours into the performance the pulsing human value that alone can make a performance colorful and alive."

Early Training in Music

by Lucille S. Rose

"HOW does she do it?" is the question asked me by amazed mothers when my child of seven years plays both the piano and xylophone like a grown-up. My answer is, "She began to stroke like a piano when she was three and a half years old. You could do the same under the same conditions."

"Though they persist in disagreeing with me, I insist that I am right. Then they pepper me with questions such as, 'Aren't you afraid she will overwork?' or 'Hasn't it definitely hindered her in her first grade work?' To the first question I always say, 'I don't work—it's fun,' and to the second, I give them the statement made to me by her first grade teacher who said, 'She has a head and shoulders above the other children in her class, and I attribute it largely to her experience in the study of music.' Her grades were 'Excellent' the entire year.

It is possible that the one-time popular idea is still influential among the average mothers—which is, that a child can learn very little more than rhythm and

group singing as in Kindergarten school until he has learned to read and understand something of the first essentials of art. This may be definitely the reason for some mothers' neglect. I realize that full well that 'one swallow does not make a summer,' and likewise one experience does not make a general rule. However, I considered myself an average mother (I am not a musician and my child is an average child) and we got out together to have both fun and profit. She has studied altogether twenty-seven months and I attended all lessons with her. This was required by her very fine teacher who uses a very attractive and excellent method. This teacher was wise—she had patience, and loved both children and music; also she enjoyed complete thoroughness and preparedness in the method she used. Only one lesson each week—and that a class lesson—was given the first season. Together with the piano and xylophone, she had fruit, cookies or fruit juices, the lesson was as a reward just plain fun. My youngster and I could hardly wait for the next one. The development was amazing. My job was to supervise the next week's work at home. This I did very conscientiously, and now I advise you, dear mother, not to start your child unless you, too, are willing and happy to do as I did.

My child had a subtle, I might say, subconscious advancement, and her training brought out an appreciation of the good and beautiful which probably could not have been obtained in any other way.

Now, at seven, she has a background which other things in life will not crowd out. The early years—up to twelve—mean an intense and often refreshing time for some years when I was a child, and I find it well to fill up the early years with much good before the years of adolescence advance.

You may object to the early start by reasoning that musical education is too costly to begin one so young. I answer by saying that we are only an average family financially, and that the cost to us has seemed negligible.

At seven, my youngster recognizes and enjoys selections from the great composers on the radio, for she has had an introduction to history and harmony, pedal work, the lives of the great musicians, and recognizes the work of the latter by pictures alone. She has as her sideline, playing the xylophone, which she has learned without instruction. This instrument has a keyboard like the piano and was just another way of getting in more piano practice in a different way and yet stay in the realm of fun and pleasure, as we had definitely set out to do. Never did she practice more than forty minutes a day the first year, and that, at several sittings. When she seemed disinterested—well—we just did something else, and came back later.

It has been fun for the whole family, for all of us went along when she played in the State Music Festivals each year; had a week-end at the hotel in the city, saw the best theatrical attraction offered, and went home always with her Superior Rating, and a nice gift to her from her father.

My boy, at four, learned as easily, and now, a year afterward, considers his lesson the greatest advantage of the day. (I'm trying my luck with him, and so far have encountered no serious difficulties.) He now has had a fine background and is a good performer before he hears from other boys that it is 'sissy,' and so will be spared those trying times when boys are forced to

spare only later years to study.

My experience is important, to lend encouragement to those mothers who are 'afraid' to begin; however, I must hasten to give you some warnings. For best results:

1. Don't begin unless you are willing to go along to lessons—and then supervising at home.
2. Don't begin unless you can keep it in the realm of fun and pleasure.
3. Don't use force or threats to get your child to sit at the piano. (In fact, keep it interesting. Our method was really entrancing.)
4. Don't lose patience when your child has an 'off-day.' (Don't we all?)
5. Don't expect too much progress the first year. The second and the third will really show results.
6. Finally, but highly important, be sure you select a wise teacher. Just any kind won't do.

You will never be sorry; that is, if you follow the rules exactly.

RETURNING for his seventh season with the NBC Symphony Orchestra, Maestro Arturo Toscanini launched on October 22 a nine-week Beethoven Festival on the winter series of the General Motors of the Air. Most of Beethoven's symphonies will be heard, several noted pianists will perform concertos, chamber music will be given on some of the programs, and, on December 10 and 17, the conductor will conclude his all-Beethoven cycle with a two-week performance of Beethoven's one opera 'Fidelio.' The cast, which has not been announced to date, will include famous operatic artists. This is the first time that Toscanini has directed a complete opera on the airways.

Toscanini has long been identified with memorable Beethoven performances. Most critics are in agreement that his are the finest interpretations of the nine symphonies, just as critics were in similar agreement about Arturo Nikish's performances in his day. Toscanini has more than once made music history with his Beethoven cycle: in 1926 he gave a series of concerts at Milan in which he played all nine symphonies; later he gave Beethoven concerts at Salzburg and London (many of which were relayed by short-wave for NBC rebroadcasts in this country). In 1936, he gave an eight-week Beethoven cycle with the British Broadcasting Company in London, and in 1939 he presented a six-week group of all-Beethoven programs with the NBC Symphony.

Those who listen regularly to the NBC Symphony program will benefit by advance schedules and program notes. They will be contained in 'Symphony Notes,' a new publication available free of charge. Aims of the publication are to increase listening pleasure in the programs through a closer acquaintance with the many facts which combine to make up each Sunday's concert. Requests for the free publication should be made to Symphony Notes, 32nd Floor, International Building, Rockefeller Center, New York 20, N. Y.

When Maestro Toscanini began his season in October he introduced to the orchestra a sixteen-year-old boy, the youngest person to play in the NBC Symphony. This lucky lad, Bobby La Marchina, was selected as a regular six member of the NBC Symphony by the noted conductor. Previously, after boy prodigies

achieved in his native St. Louis, Bobby had played with the summer programs of the orchestra under the direction of Frank Black. Bobby is the son of Italian-born Antonio La Marchina and a Brazilian-born mother. His father, a violinist, with the St. Louis Symphony Orchestra, began teaching Bobby to play his chosen instrument at the age of seven. Very soon the boy showed such command of the 'cello that he was scoring in recitals and concerts in his eighth year. Musical scholarships came his way and it was not long before he was under the guidance of such noted musicians as Gregor Piatigorsky and the late Emanuel Feuermann. The last three summers before Feuermann's death, Bobby was in California with him, for he spent them in California with the great cellist.

Bobby is a typical American boy with a love for football and baseball. His tastes in music are varied; he likes Tchaikovsky, Debussy, all romantic music, and pop tunes. After joining the NBC Symphony, he told an interviewer: 'I am conscious of people staring at me when I go on the stage and sit among the musicians so much older than myself. They think I'm a mascot or something. I try not to notice it. . . I con-

The Radio Brings New Symphonic Joys

by Alfred Lindsay Morgan

consider my engagement by Mr. Toscanini to be the high point of my music career. I was so nervous when I heard my audition that I made four or five mistakes. Well, it was natural, I suppose.

Eugene Ormandy, who will serve as a guest conductor of the NBC Symphony for four weeks after Toscanini completes his Beethoven cycle, is to be heard weekly conducting his own orchestra, the Philadelphia, every Sunday afternoon from 5:00 to 6:00 P.M., EWT. Lately the Philadelphia Orchestra and its conductor have been on tour and the broadcasts have originated at various points of the country. Ormandy presents varied and often unusual programs. Earl McDonald, the composer and manager of the Philadelphia Orchestra, is heard as commentator on the broadcasts.

Those who have followed the Music of the Voice of Firestone, heard Mondays from 8:30 to 9:00 P.M., EWT, NBC Network, for a sixteen-week engagement beginning November 6. The new series of this popular program will run twenty-six weeks in all, and ten other artists—to be announced later—will participate in the programs with Mr. Crooks following Miss Swarthout's final concert.

More than 181,000 letters in every section of the country and Canada are in receipt of Columbia's 110-page manual detailing the 145 American School of the Air programs linked to the war and its aftermath. In the foreword to the manual, Mr. Lyman Bryson, CBS Director of Education, states:

"In fifteen years of experience and achievement, the American School of the Air has become an institution with traditions . . . and the most important one is the record of constant adaptation of education purposes and resources to the urgent needs of the day. The programs are intended as 'help to all thoughtful listeners as well as teachers.'"

The programs are broadcast Monday through Friday, 9:15 to 9:45 A.M., EWT, and 2:30 to 3:00 P.M., CWT. Monday's programs are entitled "Science Frontiers." These dramatize the work of scientists in diverse fields, and high light the application of their skills to the advancement of human welfare. Tuesday's programs are "Gateways to Music. From Folk Song to Symphony"; the music to be presented covers a wide range, extending from simple melodies to works of highly developed complexity. Wednesday's programs, called "Horizons of the World Geography," the series opens with a group of broadcasts set in the war zones, regions now of high personal interest to young and old. Thursday's programs are "Tales from Far and Near," dramatized stories both modern and classic; these are intended to stimulate an outside interest in reading, to introduce children and others to the world of literature. Friday's programs—"This Living World"—deal with current events and post-war problems; a typical program of this series is composed of a presentation of the subject to be considered. (Continued on Page 72)

RICHARD CROOKS

grams will still be broadcast. Also the Music of the Voice programs, heard each Monday from 9:30 to 10:00 P.M., EWT over Mutual, which Mr. Wallenstein formerly directed, will be continued. Two guest conductors, Sylvan Levin and Frederick Dvornch, will replace Mr. Wallenstein on both of these programs. Levin and Dvornch will conduct alternately on both broadcasts.

It has often been said that the chamber orchestra is the ideal one for radio broadcast. There are many works unfamiliar to the regular concert-goer, because the symphony orchestra is too massive for their rightful performance. It is such works that generally make up the program of the chamber orchestra. To be sure, one hears a number of early symphonies, for Haydn and Mozart have always been favorites with Mr. Wallenstein. What most people do not know is that many of these symphonies played by regular

"IT'S JUST LIKE A GAME"

"FORWARD MARCH WITH MUSIC"

THE ETUDE

DECEMBER, 1944

"FORWARD MARCH WITH MUSIC"

687

The Making of a Concert Violinist

by Yehudi Menuhin

AS TOLD TO ARTHUR S. GARBETT

Mr. Menuhin recently returned from a concert tour in Europe (the first made by an American artist since the war began). His success in Paris, Brussels, Antwerp, and London was sensational. In Paris he played the Mendelssohn Concerto (prohibited by the Nazis) for the first time in four years. He played at many Army hospitals and camps.

—Editor's Note

THIS INTERVIEW with Yehudi Menuhin was obtained under the peculiar circumstance that I was meeting him again for the first time after having known him as a boy in San Francisco. It was then music critic on a local paper and, like everybody else, was deeply interested in the sturdy, fair-haired little boy who faced his audiences so calmly and played so divinely. His concerts were rare, however, for both his own parents and the many influential friends who gathered round him, rigorously avoided any attempt to exploit him as a child prodigy.

Those were the lush days of the Coolidge boom, and one effect of Yehudi's success was to produce a minor boom in child prodigies who had ample financial backing. They all fell by the wayside, and one I recall particularly, Michel Piastro, then concert master of the Symphony Orchestra, took a great interest in this prodigy, and one day I met the pair of them in a broadcasting studio. Piastro was in high gear. Somebody had just given the child a five-hundred-dollar violin. I looked down at the frail little fellow and could not help saying, "What that boy needs is not another violin but more milk." It hit Piastro hard. "That's it," he cried. "They give him everything—lessons, violins, everything—but no milk!" The boy made a few brilliant concert appearances, but has since disappeared from view.

When this in mind, the first question I asked Yehudi Menuhin was regarding the influence of childhood environment on the making of a concert violinist. The question was the more apposite since his own two children were playing naked in the sun, diving in and out of the swimming pool and gamboling about the green lawn of the splendid summer home Yehudi Menuhin has built for himself overlooking a wide canyon in the Santa Cruz Mountains some fifty miles from San Francisco.

Concerning Environment

"This matter of environment," he said, "is more puzzling and confusing than appears on the surface. For example, take the case of three famous musicians whose genius developed early and endured through later life: Beethoven, Mozart, and Mendelssohn.

"Beethoven was born into a home haunted by sickness, poverty, and sordid misery. His intemperate father wanted him to be a prodigy pianist like his distant cousin, Wolfgang Mozart, and forced him to spend long hours at the keyboard under severe discipline. It was a horrible beginning, yet Beethoven emerged from it to become one of the greatest masters of them all.

"Mozart was more fortunate in his home surroundings, where music not only prevailed but so on to the exclusion of everything else. He was a true prodigy, and his ambitious father exploited him to the limit. He was dragged all over Europe over bad roads in bump



YEHUDI MENUHIN

coaches. This undermined his health and he died young. Moreover, his father attended to all business details, shielding him in every way possible. Thus, when the elder Mozart died, Wolfgang was utterly unfit to look after himself, and lived in extreme poverty most of his short adult life.

"Both Beethoven and Mozart were magnificently successful, artistically speaking, while they failed miserably in their private lives. Both men were physically unfit, and Beethoven had the additional handicap of deafness. In both cases health was undermined in childhood; and both lacked any sort of training to fit them for living in the world in which they found themselves. Beethoven, fortunately, had helpful friends; but Mozart lacked even those.

"The case of Felix Mendelssohn, however, was entirely different. Born into a wealthy household to parents who were as wise as they were kind, who respected the fine arts and all cultural endeavor, Felix had every advantage. He was, moreover, highly gifted, not only in music but in other ways also; he sketched and painted; he wrote charming letters; he organized a group of child actors and they gave plays in their own open-air theater. It is significant, therefore, that being free to develop his talents in any direction he chose, he preferred music. In this, his training was rigorous but comprehensive.

"As a result, his later career, though centered on music, brought all his talents into play; he distinguished himself as a pianist, organist, teacher, and composer; his administrative ability found outlet in

founding the Leipzig Conservatory and he directed it so ably that it became in his day, and even for a long time after, the foremost music school in the world."

"True enough," I put in. "But all three—Beethoven, Mozart, and Mendelssohn—grew up in musical environments, and Beethoven especially had amazingly varied practical experience as a boy at the Court of the Elector of Bonn. Don't you think a musical environment is essential?"

Yehudi Menuhin laughed. "I don't know. My own home was not particularly so, although the first musical experience I remember was hearing my father whistle about the house! I used to sing quite often the haunting melodies he grew up with an Palestinian. "But didn't you have musical toys or some such incentive to start with?"

Broad Education a Necessity

"No. My mother played the piano a little, and we went to concerts whenever possible, just as we went to lectures and art galleries. I was allowed to study the violin because I liked it best of all the instruments in the orchestra. If my own experience is any guide, I would say that a sympathetic environment is the prime necessity; and one in which the study of music is balanced by a good education in other matters also, especially in matters appropriate to one's future musical career."

It may be remarked in passing that Yehudi Menuhin lays the broader outlines of his concert tours together with the different managers with whom he has collaborated for more than fifteen years. And he has wide intellectual interests—consists of, and is concerned with other things he confesses to a deep interest in medicine, of which he certainly has little need. He is the picture of health. I asked about exercise.

"Yes, plenty of exercise. Tennis? Baseball? No." I glanced down at his hands. "Not because of my hands," he put in, hastily. "I just never played them. Not having attended school, I lacked the opportunity to engage in these team-sports," he admitted. "But in any case, a boy preparing for a concert career has to give much time to practice."

"How much time?"

"I don't know! As a boy, I practiced about five hours a day, I suppose. But time is not what counts. It is concentrated, that matters. If you are not concentrated on the thing you are doing, it is better not to practice at all. Better stop and rest a bit."

"But that is where environment comes in again. The teaching, the material to be practiced, the time given to study—they are all one, all related."

"A question often asked me is 'what method' did you study? What teaching material—Mozart's? Dancini's? Spohr's? Sevcik's? The answer is—none! I worked, of course, under excellent teachers: a capable violinist named Anser gave me the rudiments for a few months; then for several years I studied with Louis Persinger who gave me a good foundation. The fateful adolescent years I spent with Georges Enesco, a guide, philosopher, and friend under whom I expanded in all things, technical and otherwise."

"We are considering, remember, the case of a future concert artist, a child driven to music and to his favorite instrument by the sheer love of it; and by an urge so strong that he prefers there to anything else, life has to offer; so strong that, given early success, he will survive the dangers of exploitation. If any, and be swept on by it into maturity and the fullness of life-experience."

"Inevitably, such a child is an artist and must suffer, as all true artists do, the torment of perfectionism. He is a devotee, a lover, who must overcome all obstacles, endure all drudgery. (Continued on Page 72)

IRMA GONZALEZ
Distinguished Mexican Soprano

THE BEST way to judge a nation is to listen to its music. If you listen closely to the music of Mexico, you find it necessary to change certain preconceived notions about the Mexican people. The popular impression of Mexico, I find, is that it is a land of gaily, laughter, color, and fun. Actually, this is only partly true. Certainly, we Mexicans have our moments of joy—and when we are joyful, we express it enthusiastically—but below the surface, the Mexican spirit reflects a deep and poignant sadness.

"This deep-laying melancholy is the real clue to an understanding of the Mexican national genius, and it is clearly reflected in our music. If you know how to listen, you will find this strain of sadness, of wistfulness, underlying even our gayest music. Take, for example, the charming song *Elirithia*, composed by our great Manuel Ponce with whom I had the privilege of studying. It is a gay song, a tender song—and yet all through it pulses the infinite sadness of longing. That is Mexico!

Native Music and Formal Music

"It is interesting to note that our music falls into two separate categories. First, and most important perhaps, there is the native music—a genuine national expression that has grown up, without formal study, out of the lives of the people themselves. Like all Latin music, it is Spanish in character—especially in its rhythms—yet distinctly national. Here, melody is predominant. Accompaniments and figurations are of the simplest—often nothing more than a rhythmic insistence in simple chords, of the kind that even an unschooled peasant can master. I think it is extremely important to find that simple, untrained people express themselves naturally in simple, native songs. On the other hand, we have a rich share of formal music, as well. Interestingly enough, some of our art songs are nothing more than polished adaptations of the native traditional airs. It is by no means impossible to come upon the same basic melody in two separate forms—first, in its native aspect, quite as it grew up on the soil; and then in an elaborate and formal 'concert setting'! Many of Maestro Ponce's songs reflect this carrying-over of national strains."

"In the formal music of Mexico, the National Conservatory plays a leading part. Situated in Mexico City, the Conservatory has an annual registration of from six hundred to eight hundred students. There are three distinct courses. The Preparatory Course offers sound basic training for little beginners. The Intermediary Course advanced work but without special emphasis on professional careers. The Specialized Course provides the training necessary for professional work. All three of the courses stress musicianship rather than

Flexibility in Vocal Work

A Conference with

Irma Gonzalez

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

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

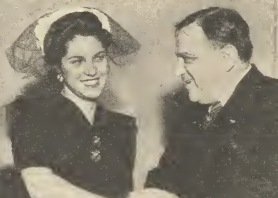
The most recent contribution that New York's Mayor Fiorello H. La Guardia has made to musical life is the highly successful season of municipally sponsored opera presented by the New York City Center Opera Company. In a conference which Mayor La Guardia gave to Ten Eyck (May 1943), he voiced his firm belief in the value of opera as a civic undertaking. Now, a year later, he has put his belief to active work. In assembling the cast for his municipal opera, Mayor La Guardia felt that a service could be rendered by giving North American music lovers an opportunity to hear a distinguished singer of one of our Latin American sister republics, and looked about for a musical ambassador. His choice fell on Irma Gonzalez, leading soprano of the Mexican National Opera.

Still of schoolgirl appearance, Miss Gonzalez has made a distinguished record. She grew up in a musical home. Her mother possessed a remarkable natural voice which, after completing her studies at the Mexican National Conservatory, she devoted exclusively to home use. The little friend's earliest memories are bound up with good music and the elements of sound vocalism. At the age of eight she, too, was enrolled as a student of the National Conservatory, where she studied piano, singing, theory, harmony, composition, orchestration, and music history. By the time her voice asserted itself, she had laid the foundation for a sound musical career.

After studying at the Mexican Conservatory with Maria Banilla, Miss Gonzalez was chosen by Carlos Chavez, Director of the Mexican National Symphony Orchestra, as one of three students to be sent for a period of further training under Serge Koussevitzky of the Berkshire Festival School, outside Boston. There she appeared in the role of Mimi, in "Le Bohème." Her formal operatic debut was made in Mozart's "The Magic Flute," as Pamina. Her American engagements include appearances with the San Francisco Opera, a concert in Carnegie Hall in commemoration of Mexico's independence, and guest performances on the Coca-Cola program under the direction of André Kostant.

Miss Gonzalez has asserted herself the hard way. Ambitious to study in New York, she won a scholarship to one of the great conservatories—and found, after her elation had cooled down enough to permit her to think of ways and means, she had not enough money to make the trip to New York and defray living costs. So she did not come! When she did reach New York, it was as an accepted prima donna. In the following conference, Miss Gonzalez gives to readers of THE ETUDE an insight into Mexican music, and outlines her belief in the need for flexibility in vocal training.

—Editor's Note



mere performance and provide thorough grounding in the various branches of musical theory and history.

"Further, we are fortunate in having the interest of Maestro Carlos Chavez, Director of the Mexican National Symphony. A great musician and a great man, Maestro Chavez always has time to help students! An ardent champion of youth and young people, he uses his great knowledge, as well as his friendship with great musicians all over the world, to help deserving students. I can thank Maestro Chavez, indirectly, for my most agreeable professional visit with the New York City Center Opera. Two years ago, he selected me as one of three Mexican students to go to Boston. While I was singing there, I was invited by Dorothea Mansel, of the Metropolitan Opera, to visit at her home. Another guest that evening was Laszlo Halasz, the conductor. He heard me sing, but I never expected that anything further would develop from the meeting. Then, in the winter of 1944, when Maestro Halasz was placed in charge of the New York municipal opera, my name came up as guest artist—and he remembered me!

"As to a technical approach to singing, I

MAYOR FIORELLO H. LA GUARDIA OF NEW YORK CITY
CONGRATULATING MISS GONZALEZ

believe that the simplest, most natural methods are the best. First of all, the student should assure himself, through consultations (Continued on Page 718)

VOICE

Developing the School Orchestra

by William D. Revelli

DURING the past several years, countless articles and discussions pertaining to the subject of school orchestras have been presented in various music magazines, journals, and conferences.

A few of these dissertations have concerned themselves with materials related to the improvement of the school orchestra. Some have provided worthy suggestions and constructive ideas for the betterment of string players. The majority however, seemed content to elaborate upon the subject of "Declining Interest in School Orchestras," while frequently not providing as much as a single suggestion for means or methods of reviving this lost interest. In numerous articles considerable space was devoted to the comparison of the educational advantages of the orchestra to that of the band; often the educational status of the band was questioned while the cultural advantages of the orchestra were emphasized.

In altogether too few instances was the content of these discussions devoted to the presentation of constructive ideas leading to the development of an improved orchestra program. In too many instances the discussions seemed to be concerned with the seeking of debate pertinent to the relative merits of the band or orchestra. Naturally, such discussions led nowhere, and in the final analysis the school orchestras were the losers.

Organizing and Administration

If our school orchestras are to grow in quality and quantity, if more students are to be attracted to their ranks, then school orchestra conductors must pledge themselves to the development of the orchestra on the basis of its own individual merits.

The orchestra has every natural means for achievement and retaining its rightful status. Through its tradition, rich in repository, renowned conductors, concerts, radio and recordings, the orchestra possesses a motivating force that is perhaps more stimulating than that to be found in any other type of ensemble. The school orchestra conductor who does not possess the ingenuity to employ these means for developing student interest, is certain to be among those who are constantly engaged in the discussions of "declining interest in stringed instruments."

The first step in the development of a fine school orchestra begins with a well-conceived, carefully planned, and complete course of instruction for stringed and wind instruments from the elementary grades through junior and senior high school. The musical development of the orchestra student requires such a program, and the failure of many of our orchestras begins with the inadequacy of instructors in these training classes.

Must Begin Early

The study of a stringed instrument is a long and difficult journey. The qualifications are exacting, the demands severe. Students electing the string program should be carefully selected on the basis of their musical talent including aural capacities, rhythmic feeling, alertness, perseverance, interest, and attitude.

Doubtlessly, much of the mortality found in our string classes is due to the lack of consideration given to the aptitude and adaptation level when organizing the beginning groups. Each student should be carefully tested; his capacities graded and recorded. Following

the tests, classes should be organized and students assigned to various groups in accordance with their ability and talents as discovered in the tests.

It is recommended that these violin classes be offered as early as the fourth grade, with classes also scheduled in all of the intermediate grades and in junior high school. The transferring of students from violin to viola, violoncello, and bass viol should, if possible, be accomplished at the beginning of the sixth grade. Violin classes will show the most satisfactory progress if the membership of each class is limited to a maximum of ten students, with six or eight being even more desirable. The classes should meet at least twice weekly, the periods being from thirty to forty-five minutes each. The instructor should have acquired the necessary teaching skills, playing experience, and techniques as will enable him to achieve a maximum results within a minimum of class time.

The teaching of the beginning string class is a highly specialized field and not every capable violinist or private teacher is adept in class teaching. The competent class string teacher is the individual who is first interested in the teaching of young children, one who understands child psychology, is patient, kind, and sympathetic. He must be willing to tolerate many disagreeable sounds and assistively work on the technical problems at hand. It is in these qualities that many excellent musicians fail as class string teachers. The primary reason for the adoption of the small string class program is because of its efficiency in the teaching of the numerous problems present in beginning string groups. The handling of the instrument and bow, the tuning, the left-hand position, finger technique, control, intonation, relaxation, and numerous other elements of performance require such emphasis that individual attention is an absolute necessity.

Problems of the Large Class

The large string class denies this type of teaching and adds to the multiplicity of the various problems, making it impossible to observe and correct the faults of the individual student. In general, large string classes are recruited with an objective toward "numbers," whereas, the small string class is concerned chiefly with "results." This stage of the student's training is truly the crucial period. To him, the teacher requires and should have careful guidance that can come only with individual attention and help. It is here that we develop his interest and motivation, and in so doing, build the foundation for an excellent school orchestra. If in these early lessons we are able to show consistent progress by successfully teaching elementary string problems, if we can guide the student "over the hump," then we have likely saved him as a string player. On the other hand, if he is the victim of an incompetent instructor, we must expect a decline of interest, disappointing results, and ultimately inferior school orchestras.

The deficiencies to be found in our school orchestras

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

are usually encountered through the string section. The winds are frequently recruited from the school band and in most cases possess the necessary techniques to satisfy the demands. Since the problem of developing the orchestra lies primarily in the development of students, it seems only logical that we would design our curricula to provide for such training. To do this efficiently we must first segregate our strings from the winds, at least until each have acquired the necessary skills and playing proficiencies leading to full ensemble performance.

Group Enrollment

For many years school orchestras have attempted to develop school orchestras by adopting a training program whereby beginning students of all stringed and wind instruments are enrolled together in the instrument classes. This plan of instruction attempts to defend itself on the following premise: (a) It is less difficult to administer and schedule. It absorbs all the instrumental students within the one period, thus eliminating conflicts with one of the regularly scheduled academic classes. (b) It consumes less teacher time than does the scheduling of several small classes, hence is less expensive. (c) It provides a full ensemble immediately and affords a large number of students the opportunity to begin the study of. (Continued on Page 728)



Platteville, Wisconsin,
In London's Hyde Park

JUST TAKE A look at Sergeant Elmer Koppler leading the U. S. Army Band through majestic Hyde Park in London. Geel what a thrill for a boy who was born in the fall of 1902 Americans, including the banker, the hotel man, the fellow who runs the new garage, the high school principal, the Methodist minister, the mayor, the barber, the baker, the traffic cop, and all the folk back home! Can't you see them as invincible auditors hearing Elmer, in his bestriding shako, leading that splendid organization clashing through the elite boulevard of London to the tune of Elmer! For the Stars and Stripes Forever? Look out, Elmer! For you get back home they may run you for governor!

IS THE SYMPHONIC BAND an important musical development—a thing in itself? Or is it merely an offshoot from the symphony orchestra attempting to equal the tonal interest of the traditional symphony and reaching unconsciously toward the reestablishment of the balance contained in the symphony orchestra? This is an interesting question and an important one, because the answer to it will determine the future development of the symphonic band and its literature—its method of scoring.

On the surface there are many evidences which would lead to the conclusion that the band is trying to become a symphony orchestra with the gradual subordination of the dominant brass sonority. And certainly the band has taken much from the symphony orchestra during the past twenty years of transition from the marching band to its present symphonic scope. Also many conductors with symphonic experience have taken up the band and brought to it the particularly orchestral attitude through the conducting of traditional orchestral works. This has been all to the good—a process of cross fertilization that should, in time, produce a new variety.

This must be the eventual conclusion: That however much influence it will have taken from the orchestra, the band is a thing in itself for the future—a new variety created by contemporary life now in the process of coming into realization. This is inevitable, because the orchestra will remain secure in its place with perhaps a fuller development in the continued growth of brass and woodwinds. But it will retain its own traditional balance rooted in the discoveries and creations within the scoring process, as produced by the great masters of music.

The band, too, must become a thing in itself. Set aside from the orchestra as a quite different creative art, it is supplementary to the orchestra by contrast, through a vigorous creative use of its individual possibilities as a dominantly brass woodwind group. The more the band becomes like the orchestra through the playing of transcribed orchestral music and through the aping of its scoring methods, the more it denies its real future as an individual entity.

A New Band Literature

Through what directions can this individuality be realized? First of all it will come when the composers take up the problem of band sonority with real interest. Through the creation of new works especially written for the medium, there can be an end to the necessary leaning on transcriptions from the orchestral music. Second, as a means of creating a laboratory within the world of brass-woodwind sound, a new energy must be put into the cultivation of really fine playing of these instruments, independent of the intonation range and technique that have come from the swing band. This means a full utilization of what might be called the "chamber music" possibilities for the brass and woodwind instruments—fine serious playing by ensemble groups of music for these instruments.

If this ensemble movement will be further emphasized by band leaders everywhere, the composers will produce a new literature. This ensemble literature can become the laboratory out of which the creative knowledge and tradition of discovery can be built toward the larger ensemble—the symphonic band. The art of scoring and the understanding of sonority has a slow development, just because it must grow with the creation of literature itself.

Music for the symphony orchestra extends from before the sixteenth century to the present, and its growth is measured by the appearance of such masters of scoring as Haydn, Beethoven, Tchaikovsky, and Debussy. Each brings a new personal element of discovery within the realm of scoring. Theoretically, the symphony is clearly defined, but the composer takes years of composing to bring the symphonic band into masterpieces of its own and into its own creative individuality. In the meantime, all band leaders should take a serious duty the using and encouraging of all music by composers who attempt original additions to the knowledge of band sonority.

At this point the question should be raised about the swing band. Is the symphonic band to become a glorified swing band? Certainly the band has added a new technique to the brass-instrument department that is not to be overlooked, and it has made many discoveries

in the realm of sonority and scoring. But the band cannot be made by imitating and using second-hand the discoveries of the swing band. Again, there is a valuable process of cross fertilization here, but the swing band sonority is a "manner" rather than a "method." And imitation by the band is more a momentary fad than a valid permanent direction. The discoveries in the realm of sound combination constitute the real contribution, but these had best be considered separately from the context of "swing" rhythm and dance-band texture types.

A Common Fault

The principal fallacy that appears in the band scoring of many composers and arrangers is found in the assumption that within the band the instruments have the same characters and functions as in the symphony orchestra and the swing band. The band cannot come into its sonorous individuality unless it is understood that the relation and meaning of the instruments are entirely different against different fundamental backgrounds.

The clarinet will be good for illustration. Within the symphony orchestra with its predominant background of sustained string tone, the clarinet is a magnificent melodic voice, assuming a new richness against the string background. But as a sustaining choir, it lacks substance and fails to "cut through." In the swing band against the prevailing background of rhythmic instruments and interspersed crude colors, the clarinet can be both an effective melodic voice and a harmonic chord, particularly in its extreme range. In the band against a fundamental background of brass-woodwind, the clarinet takes on a different relation. It no longer has the fundamental contact to carry as much of the melodic function as it is function as given. Particularly in its high ranges it can be a bad, even "destructive," sound in that it blocks out other high sonorities without adding tonal interest to compensate.

A False Assumption

Nothing is more false in band scoring than the dictum that "the clarinet is the violin of the band." Nothing illustrates more clearly the falsity of trying to transfer purely orchestral methods to the band. But as in no other group, the clarinet choir in the band is an unsurpassed sustaining choir, particularly in low and middle register. No other group can produce the delicate pianissimo within harmony as can the clarinet group here.

A complete analysis of the relation of instrumental color to each of the three groups—orchestra, swing band, and symphonic band—should be undertaken with the clarinet above, in order thereby to understand the problem. But a briefer statement of fundamental theory will suffice for the present discussion.

It may be stated that the fundamental problem of band scoring may be fruitfully cleared up by an understanding of relative effectiveness of melodic and

Band Sonority—A Theory

by George Frederick McKay

Professor of Music, University of Washington

Seattle, Washington

harmonic voices in relation to the general ensemble. Thus, as already pointed out, the clarinet choir in low or middle range is a very superior harmonic voice, but a mediocre or only fair melodic voice; whereas the oboe is an excellent melodic voice within the band sonority, but a somewhat raucous sound as a harmonic element.

We might make a rough listing of harmonic voices in order of usefulness, which might be in order of pliability or softness, reliability or capability of being blended. For example, clarinet choir, muted brass choir, saxophone choir, and—ending with the least effective for sustained use—the piccolo choir (in extreme high range)! Superior melodic voices could be listed in the very same way, but the order would be rather the reverse, with piccolo, oboe, French horn, baritone, trombone, tuba, and so forth, leading the way as melodic voices.

A Glorious Future

In relation to this knowledge, the problem of the band sonority becomes that of utilizing and blending these superior melodic and harmonic elements with vivid contrast and variety of treatment. The melodic voices should stand out clearly and the harmonic elements should have beauty, richness, and absence of tubiness and screech, which come from indiscriminate throwing together of all voices into a characterless conglomeration. Of especial importance will be the realization that the flutes are the real high voice, and that the clarinet choir is essentially in character, and that band players must learn to count rests so as to allow the use of enough pure, or crude, unmixed sound.

Pioneering Possibilities

The future of the symphonic band should be really glorious. Where else is there such an astounding sounding board of varied tonal hues? Where else such a full-throated power and smashing force for expression of dynamic values with the utter delicacy of the winds at the same time? It passes understanding to observe, the neglect with which composers have treated this potentiality. Here is a really new possibility for experimenting in a medium created within our own lives and times. A few really authentic achievements have been made, but too often both band leaders and music publishers follow the beaten path. For those of the imagination and creative energy, a whole generation of opportunity lies ahead.

George Frederick McKay, American composer and Professor of Music, University of Washington, is the earliest graduate in conducting from the Eastman School of Music, Rochester, where he studied under Christian Sinding and Selma Palmgren. Characterized by vitality and melodic directness and a feel for the soul and spirit of the American West, his orchestral works have gained an increasing recognition. His music has been four times honored in national competitions. It has been heard over the three major radio networks and has been performed by symphony orchestras in Seattle, San Francisco, Tacoma, Rochester, Indianapolis, Boston (People's Orchestra), Omaha, Oakland, Philadelphia (string sinfonietta), and others.

—ESTHER NOLTE.

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Can I Still Become a Professional Musician?

Q. I am a rather late beginner in music with professional aspirations rather than mere desire to play for pleasure. I started lessons in piano with a small-town teacher in my senior year in high school at age seventeen. I am now nineteen and have been studying continuously for these two years, practicing about four hours a day, and I am more convinced than ever that music is my element. I have flexible fingers and wrists and at present am studying Bach Inventions, Chopin Polonaises in A, the Rachmaninoff Prelude in G minor, together with scales, Hanau studies, and Czerny's "School of Velocity." I come from a musical family and am very ambitious. I love that I have more than average musical talent and I would like to be a good piano teacher and church organist. Everyone encourages me and I have been advised to go to a good conservatory for study, and I have been in the army and therefore am free to choose my own course, and I would be willing to study for five or six years if necessary. Do you think I can do it?—F. C. S.

A. I can see no reason why you should not carry out your plan. Apparently you have made excellent progress in the short time during which you have studied, and, after all, it is not length of time that counts, but results. I have frequently discouraged late beginners from aspiring to become concert artists because actually there is no chance today for a pianist to do successful concert work unless he is outstanding. But fine piano teachers and good church organists are always in demand, and if you are willing to spend some years in acquiring musicianship, perfecting your piano playing, learning to play the organ, and building up taste and a knowledge of the great musical literature, you ought to be well prepared for a happy and successful career as teacher and organist. Good luck to you!

I Want To Be a Music Critic

Q. I am a boy of fourteen, and I want to be a music critic or a music commentator when I grow up. I am taking piano lessons and I also have thirty record albums of music by Bach, Beethoven, Wagner, Moussorgsky, and Stravinsky. I listen to symphony concerts over the radio as much as I can and I have belonged to the Civic Music Club for three years. Will you give me some advice as to my introduction?

2. Could you tell me where I might get some small statues of the great masters of music and also some pictures of great artists, conductors, and so on?—W. B.

A. I suggest that you go on with your school work, taking all the English you can and interesting yourself especially in learning to speak and write clear, correct, and beautiful English. I suggest also that you continue to study piano and that you participate in all the music that goes on in your school and your community. And, finally, I suggest that you continue to collect recordings of fine music, and that you begin now to follow the notation of the music some of the time while listening to the recording. After you graduate from high school you will want to go to some college which has a fine music department. Here you will become on the one hand a broadly educated man, and on the other hand, a highly intelligent and skillful musician, both of which are necessary if you are to be a music critic. During all these years you will of course attend all the concerts you possibly can, and I suggest

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

that you begin soon to write a little criticism of for each one—not for publication, but just for fun. If you will follow some such plan as this for the next ten years you ought to be ready at the end of that time to begin some work as a music critic.

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

Criticism of a Program

Q. I am planning a piano recital for a talented high school pupil and I should like to have you check it over to make sure that I have selected music that is representative of the different periods from Bach to Berlin. I just want it to contain a sample of the different periods and I wish you would make any corrections or changes that should be made.

I. Age of Classicism
Solepgetto Bach
Slow movement from "Moonlight Sonata" Beethoven
II. Romantic period
On Wings of Song Mendelssohn
Kammermusik Rubinstein
Prelude in C-sharp minor Rachmaninoff
III. Modern Music
Manhattan Serenade Alter
Good Bites America Berlin
(arr. by Boutelle)
—W. D. B.

A. I don't want to discourage you, but I don't think much of your program. In the first place, the Bach who wrote the Solepgetto is not the great Johann Sebastian, but a far lesser light, Karl Philipp Emanuel. Could you perhaps substitute one of the easy Preludes and Fugues for this? Or possibly add it to the group? If your first group began with an easy Prelude and Fugue by J. S. Bach, then the Solepgetto by K. P. E. Bach, and finally the Beethoven movement, or perhaps a movement from a Haydn sonata, that would serve to represent the classic period.

In the second place, neither Rubinstein nor Rachmaninoff is a good representative of the romantic period, and Chopin and Schumann instead. And, finally, neither Alter nor Berlin represents modern music in the sense in which the term is understood by musicians. There exist many little pieces by Stravinsky, Hindemith, Aaron Copland, Evangeline Lehmann, and others that are not difficult to play and that nevertheless give the hearer a taste of the dissonance and rhythmic freedom that characterize most of the music that is being written today. A list of such pieces will be found in the 1934 Volume of Proceedings of the Music Teachers National Association.

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

No question will be answered in THE ENCYCLOPEDIA unless the full name and address of the inquirer, only initials, or pseudonym, given, will be published.

haps my suggestions can be incorporated in that one.

A Talented Piano Pupil

Q. I have a talented piano pupil—a girl ten years old, in the fifth grade in school. She learns very easily and I have given her several books of pieces, including A. L. Brown's "Ten Souvenirs du Voyage." I know that I should now give her a book of exercises but I feel she will lose interest, although she shows no signs of it and does not have to be urged to practice. She is to play Beethoven's "Für Elise" at a recital in May and she should have no difficulty in dividing the piece into four parts. If you have difficulty in keeping the tempo steady, practice with a metronome set at about 100.

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

and to become a normal human being, and of the two things I myself feel, becoming a normal human being is the more important. However, in the case of this child such a choice does not seem to be necessary.

I believe the time has come when you ought to explain to your pupil that if she wants to become a really good pianist she will have to begin now to concentrate a little more on mechanics—or "technic," as many people call it. Tell her that learning to play pieces is still the most important thing for her to do, but that every once in awhile a piece will have to be so difficult a passage that not only must it be practiced, but that must be supplemented by additional work on similar passages, and that this supplementary work is often called "preliminary work." Such an explanation will save the way, not only for technical exercises that you will invent and ask her to practice, but for a book on "general technique." But don't emphasize the mechanics to such an extent that the musical is lost sight of.

Don't make the common mistake of giving this talented pupil too difficult music. It is much better for her to learn to play easier pieces perfectly than to do harder ones laboriously. And if the pieces you select for her are not too difficult she will not have to spend so much time in working at mechanics.

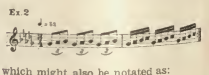
How to Count a Quadruplet

Q. Please explain how to count the following excerpt from the first movement of "Lack Op. 13," arranged by Leschetizky, for left hand alone. This passage is in nine-eighths measure, but it seems to me that there are twelve beats in this measure.

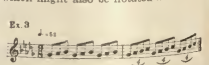


A. Nine-eighths is compound triple measure; that is, it is felt in three units of three beats each, with the accents occurring on the first, fourth, and seventh beats. In the measure you quote, each unit is divided into four parts instead of the customary three. In a triplet, three notes are played in the time usually consumed by two notes; so in this figure called a quadruplet, four notes are played in the time usually consumed by three notes. If, in playing this part of the piece, you will feel it in three large beats to the measure instead of nine small beats, you should have no difficulty in dividing the beats into four parts. If you have difficulty in keeping the tempo steady, practice with a metronome set at about 100.

Or else practice some simple patterns such as:



which might also be notated as:



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

THE ENCYCLOPEDIA

Germany's Century-Old Offering to Peace

The Story of "Silent Night"

by Hazel G. Kinscella

A Christmas visit to the little Austrian Village where the famous song was written. The following article appeared originally in The New York Times Magazine and is reprinted by permission.

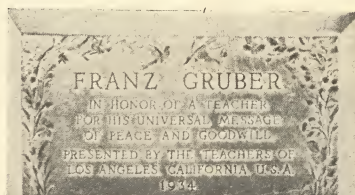
—EDMOND'S NOTE.

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

First, the oldest reads the Christmas story from the Bible. Then the pitch is given by the schoolmaster and the Christmas song begins—

*Silent Night! Holy Night!
All is calm, all is bright
Round yon Virgin Mother and Child,
Holy Infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.*

The voices of even the smallest children join in the melody. They come to the words "Sleep in heavenly peace," and their thoughts are directed, by the teacher's reverent glance and gesture upward, not only to the Christ Child whose birthday they are about to celebrate, but also to a remembrance of



MEMORIAL TO FRANZ GRUBER

It was beautifully fitting that the plans for the Franz Gruber marker should culminate just at Christmas time.

As a token of their friendship the Los Angeles teachers presented a bronze tablet to mark his grave. It bears the simple inscription, "In honor of a teacher, for his universal message of peace and good will. Presented by the teachers of Los Angeles, California, U. S. A., 1934."

The presentation of the tablet was made at the meeting of L.A.E.T.C. on December 14. Representatives of other teacher organizations were invited to be present.



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

Franz Gruber, an earlier schoolmaster, who, in this very house, just one hundred and eighteen years ago, wrote this most familiar of all Christmas songs.

The scene is the little village of Arnsdorf, in Austria. Fifteen miles to the south, in the city of Salzburg, another traditional ceremony is about to take place. There, in the open Residenz Platz, beside the old cathedral and facing the "new building" (Neugebaude), with its steeple and its famous carillon, many people, both young and old, are exchanging cheery greetings and waiting for the evening concert from the bell tower. First, the bells give out old carols and a hymn or two. Then there falls upon the cold evening air, with a delicacy and charm unexcelled, the simple melody of "Silent Night." This is always the end of the brief concert of the bells. And as the men, women and children turn homeward through the narrow streets there is much humming and some soft singing of the beloved song.

But the celebration of Christmas Eve, in the "Land of Silent Night" has not ended with the close of the midnight service in the church. The most impressive tribute to the song comes, not in the schoolhouse of Arnsdorf, nor in the bell concert at Salzburg, but in Oberndorf, a village just between Here, where "Silent Night" was first sung on Christmas Eve of 1818, the rural folk of the neighborhood gather in the brilliantly lighted parish church for the joyous midnight festival, journeying, many of them, under the starlit sky, across frosty fields and over snow-swept roads. Then, at precisely the hour of midnight, Christmas is formally ushered in by the singing of the same song from the high music gallery at the rear of the church building.

It is appropriate that so simple a song should have become so inseparable a part of the Christmas festival, since the first Christmas was celebrated with a song the message of which—though sung by angels—was also so simple, so clear, that even the most lowly could understand it. The universal appeal of "Silent Night" is attested by the fact that it has been translated into nearly every language and that it is sung, each year, in many of the remotest villages of the world.

Although the song had a German origin, it came to be an international possession. Even the bitterness of the World War could not kill it, and there are many anecdotes of its use by members of the allied armies. The soldiers in the trenches often sang on Christmas Eve, following faithfully the advice of an ancient English carol—"Let nothing you dismay"—and some of the most touching stories of the Christmas of the war center about "Silent Night." The song was sung in many overseas camps, in Y. M. C. A. huts and even in prison camps, the boys "keeping their Christmas merry still," sometimes to the accompaniment of a battered piano, a wheezy organ or even of a harmonica.

Yet few persons know when, how, or where this immortal song was written, and many incorrect stories have been told of its (Continued on Page 717)

The Alluring Music of Cuba

An Interview with

Ernesto Lecuona

Renowned Composer, Conductor, and Pianist
Composer of Malagueña, Siboney, and Other Popular Works

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

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

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

this we cannot go. One may analyze musical forms as closely as one can—but to my mind, one can get no further than the national traits which are responsible for making the national mind and the na-

tional expression what they are. Musical forms change least where these national traits are the least influenced from outside. On the other hand, musical forms are most flexible where there is a wide and easy flow of outside influences. And where certain national traits repeat themselves, we find similarities in musical form—quite regardless of geography or history. Certainly, there is little enough outside contact to be traced among the Spaniards, the Hungarians, the Russians. Yet all of them have *xyre*, or *tzapane*, strains and for that reason there is a certain family resemblance amongst them. There has always been just because of this almost unconscious and unrecognized similarity of fundamental rhythmic patterns. Some of the most successful "Spanish" music is the work of Moszkowski.

ERNESTO LECUONA

African Influence

"The music of Cuba is based, of course, on this native Spanish pattern—as is the music of any country of Latin (or Spanish) origin. In Cuba, however, this pattern is markedly influenced by African or Negro patterns. Cuba is perhaps the only Spanish country that forms its population (and consequently its national music physiognomy) from Spanish and African strains, without Indian influences. The music of the other Central and South American nations is influenced by this third strain, whether it be Maya, Inca, or something else. The chief reason, then, why Cuban music is unique is that it grows out of two strains only. All of our music is founded on either Spanish or African rhythms. Again, the rhythmic pattern is of a first consideration. That is to say, a *rumba* or a *bolero* (native dance forms) will cling to the inherent rhythms required, regardless of the line their melody takes. I may add, in this connection, that the Spanish and African rhythmic patterns do not blend or mix. Consequently, the two forms of music exist independently. My own *Rhapsodia Negra*, which I conducted in Carnegie Hall in New York City, is one of the first symphonic works to incorporate the Negro or African elements of Cuban music.

"Another point of interest is that Cuban music does not fall into such sharply distinct categories of 'classical' and 'popular.' Popular music, with us, is truly popular, in the best sense of the word—a genuine expression of the people. The music that develops naturally in Cuba knows nothing of the difference between 'high-brow' and 'low-brow.' It is simply the music of Cuba. Native and even traditional dance forms are used for popular dancing—dance rhythms are used as a basis for serious art music. In neither case is there any incongruity. We are not 'degrading' our serious music by building it around dance rhythms; we are not 'slowing up' our dancing by using traditional rhythms as they are, without further benefit of 'jazz.' The reason for this is to be found in the fact that Cuban music, like that of Spain, is the complete expression of the national soul.

"To me, that is the best approach to composition. Forms change, 'schools' change, but the fundamentals of composing are always the same—the composer looks deep into his heart and soul and expresses what he finds there. Naturally, the things that he finds there will be influenced by the strains that have made him—by the flavor of his nationality. To my mind, the greatest figures to have come out of Latin America are Simon Bolivar and José Martí. This last one who was endowed with almost universal genius, was also a poet; and to a Cuban like myself, there is an added inspiration in finding a musical setting for his poems that expresses the Cuban soul. Let me emphasize the fact that I am speaking now strictly of spiritual values, not of politics. The contacts one makes throughout the world, the ideas one absorbs mentally will have their influence on one's conscious thoughts; but the deep, inner currents of basic personality will nonetheless retain their national color. The fact that in earliest musical training was at the National Conservatory of Havana, does not make my work 'Cuban' in color; the fact that my later study took place under Joaquín Nin in Paris does not make it less 'Cuban' in color. My work is colored as it is because I am I, and because I am Cuban! That, of course, is the same for all who compose.

Tradition Analyzed

"The United States will, perhaps, be slower in emerging with one completely national musical figure because there is no one national tradition. Do not mislead me! I am not speaking of national love, or national loyalty, or devotion to national ideas. All of those are of proven high rank in North America. No I speak of tradition—the soil where the deepest roots lie—and that, in the United States, is so vast a soil that it has not yet found one exponent. Foster is followed by all Americans. (Continued on Page 122)

TRANQUILLITY

Melodies are like gold ore, which runs in lodes. Arthur L. Brown, prolific composer, who is also a business man, has produced many very engaging tunes, including his famous *Love Dreams*. Because of its fine balance and simple lines *Tranquillity* will appeal to many. Do not make it over-sentimental. Grade 8½.

ARTHUR L. BROWN, Op. 121

Modesto grazioso M.M. ♩ = 80

mf

simile

a tempo

rit.

Più mosso

molto

a tempo

dolce

simile

p

rit.

Tempo I *l.h.*

pp

l.h. la melodia marcato

a tempo

rit.

mf

rit molto al fine

mp

pp

Grade 5.

Scherzando (♩ = 92)

PETITE CAPRICE

LYDIA E LOVAN

mf

l.h.

f

dim.

mf

f

l.h.

dim.

p

pp

l.h.

Copyright MCMXLIV by Oliver Ditson Company

698

International Copyright secured
THE KNUDE

p

f

pp

p

1st time

Last time

l.h.

f

p

f molto rall.

p

rapido

Fine

f

sostenuto

rit.

p

D.C. al Fine

p

DECEMBER 1944

699

MENUETTO

FROM THE OXFORD SYMPHONY

F. J. HAYDN

Trans. by Percy Goetschius

In 1788 at the age of fifty-six Haydn was known all over Europe and had his heart set on a visit to London, which later was realized in 1791. This was the richest period of his useful life, and his "Oxford Symphony" was a fine manifestation of his fertile genius. It is cataloged as the ninety-second symphonic work and is considered one of the finest of his one hundred and four symphonies. The *Menuetto* (third movement) is a gem.

Allegretto

The first system of the musical score for the Menuetto. It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is marked 'Allegretto'. The score begins with a forte (f) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment. The system concludes with a 'Fine' marking.

TRIO

The first system of the musical score for the Trio. It consists of a grand staff with a treble and bass clef. The key signature is one flat. The tempo is marked 'Allegretto'. The score begins with a piano (p) dynamic and a 'staccato' marking. The melody in the treble clef is characterized by a series of eighth notes. The bass clef provides a steady accompaniment. The system concludes with a 'Fine' marking.

COASTING

One of the most delightful pieces by the well-known American violinist and composer, Cecil Burleigh, now at the University of Wisconsin. He was educated musically in Berlin and in Chicago and includes among his teachers Witke, Grünberg, Sauret, Borowski, Leopold Auer, and Rothwell. Play this with light, sure hands at the speed indicated. Grade 6.

CECIL BURLEIGH, Op. 9

Merrily M. M. ♩ = 100

p detached

increase

with vigor

dim. without retarding

p

accel.

as at first

pp detached

increase

with increasing power

f

f²

f²

f²

f²

f²

Copyright 1917 by Theo. Presser Co.
703

British Copyright secured
THE RTUDE

f²

ff

more broadly

as at first

fff

rit

p detached

increase

with much vigor

increase

ff

very swiftly

increase rapidly

1 accel.

DECEMBER 1944

703

LITTLE AVIATOR

MARCH

ROBERT A. HELLARD

Tempo di Marcia M.M. ♩ = 112

f *sempre staccato* *f* *sempre staccato* *mf* *f* *mf* *fz Fine* *mf*

D.C. al Fine ad lib.

O LITTLE TOWN OF BETHLEHEM

The words of this famous Christmas hymn were written by Bishop Phillips Brooks in Philadelphia in 1868, after a visit to the Holy Land; and the music by a Philadelphia organist, Lewis H. Redner. In this arrangement Mr. Kohlmann has introduced Christmas chime effects which, if performed with the damper pedal, may be made more effective when blurred in this manner, as the natural harmonics of the instrument are freed.

LEWIS H. REDNER

Trans. by Clarence Kohlmann

mf *p* *pp* *p* *mf*

mf

p

quasi appa

mf

smorzando ff

MOONLIGHT OVER NAZARETH

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

ROLAND DIGGLE

Arr. by Rob Roy Peery

Andante

mf

p

a tempo

Pod. simile

rit.

p

ten.

rall.

8 legato

pp

pp

rit. sostenuto

POOR LITTLE JESUS

Traditional Negro Spiritual
arr. by Clarence Cameron White

Moderato

lento
mp sostenuto

Arr. by Clarence Cameron White

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

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

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

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

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

colla voce

Copyright 1942 by The John Church Company

708

* or with A1

PROCESSION OF THE MAGI

Hammond Organ Registration

$\boxed{A^2}$	(10)	33	7745	221
$\boxed{A^4}$	(10)	22	6554	321

O M.M. $\text{♩} = 144$

CYRUS S. MALLARD

MANUALS

PEDAL

ff

Ped. 64

(To Coda)

cresc.

poco rit. ff

a tempo

Sw. mf

(13/10)

f

poco rit.

Reduce Ped.

a tempo

mf

f

D. C. al

Coda

poco allargando

cresc.

BADINAGE

CARL BUSCH

VIOLIN *Allegretto*

PIANO

p

f

rit.

a tempo

rit.

p a tempo

Copyright MCMXIV by Oliver Ditson Company
72

International Copyright secured
THE STUDY

(To Coda) *Moderato*

p

f

rit.

(Cadenza ad lib.)

D.S. al

CODA

p

p

pp

DECEMBER 1944

Isaac Watts

JOY TO THE WORLD

SECONDO

G. F. HANDEL
Arr. by Ada Richter

Moderato

Copyright 1939 by Theodore Presser Co.

JOLLY OLD SAINT NICHOLAS

British Copyright secured

Moderato

Copyright 1939 by Theodore Presser Co.

Copyright 1939 by Theodore Presser Co.

JOY TO THE WORLD

PRIMO

G. F. HANDEL
Arr. by Ada Richter

Moderato

JOLLY OLD SAINT NICHOLAS

Arr. by Ada Richter

Moderato

Grade 1.

MY SNOW MAN

ANITA C. TIBBITTS

Moderato M. M. $\text{♩} = 56$

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

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Copyright MCMXLIV by Oliver Ditson Company

International Copyright secured

Grade 2.

SANTA ON HIS WAY

J. J. THOMAS

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

Git-e-ep, git-e-ep.

mf His heavy pack.

Speeding up.

Fine

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Copyright 1943 by Theodore Presser Co

714

British Copyright secured
THE STUDY

Cracking the whip.

Arrived at last!

D. C.

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Grade 2.

OUR LADDIE

ROBERT NOLAN KERR

Moderato M. M. $\text{♩} = 144$

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

Fine

D. C.

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Copyright 1942 by Theodore Presser Co.
DECEMBER 1944British Copyright secured
715

A GOODNIGHT SONG

HAZEL WOOD

Grade 2 1/2.

Andante M. M. ♩ = 60

Copyright 1943 by Theodore Presser Co.
716

British Copyright secured
THE ETD

Germany's Century-Old Offering to Peace

(Continued from Page 696)

origin. So, for those who do not know, I will tell of its birth as the story was told to me, in Salzburg, by Felix Gruber, grandson of the composer. The facts as related by him are also attested by the signed statement of his grandfather, the original copy of which, yellowed and creased with years of folding, I held in my hands. There, in the elegant script of Franz Gruber, I read:

Authentic Occasion for the Writing of the Christmas Song, "Silent Night, Holy Night."

It was on Dec. 24 of the year 1818 when Josef Mohr, then assistant pastor of the newly established St. Nicholas' parish church in Oberndorf, handed to Franz Gruber, who was attending to the duties of organist (and was at the same time a schoolmaster in Arnsdorf) a poem, with the request that he write for it a suitable chorus, and a guitar accompaniment. On that very same evening the latter, in fulfillment of this request made to him as a music expert, handed to the pastor his simple composition, which was thereupon immediately performed on that holy night of Christmas Eve and received with all acclaim. As this Christmas song has come into the Tyrol through the well-known Zillertal, and since it has also appeared in a somewhat altered form in a collection of songs in Leipzig, the composer has the honor to dare to place beside it the original.

FRANZ GRUBER,
Town Parish Choir Director and
Organist.
Hallst, the 29th December, 1854.

Felix Gruber possesses, also, the porcelain inkwell into which Franz Gruber dipped his quill pen when, in 1854, he wrote "Silent Night"; his grandfather's desk; his record book of all his writings, in which were set down, methodically, the title and date of each, and the composer's own pen copy of "Silent Night," the oldest known copy extant, made in 1836.

The original manuscript is no longer in existence. The grandson has in his possession, however, the original "parts," as Franz Gruber arranged them for voices and instruments. He has also the guitar used by his grandfather at the first performance—a perfectly preserved instrument, with a long green ribbon shoulder strap.

Rev. Josef Mohr, the poet whose verses Franz Gruber set to music, was born in Salzburg, the son of Franz and Anna Mohr, military people. On account of his splendid voice he was admitted as a boy to the church school. He studied theology and in 1817 became assistant pastor in Oberndorf. Between him and the teacher and organist, Franz Gruber, there soon sprang up a fervent friendship.

Gruber was the third son of poor linen weavers, Josef and Anna Gruber, who lived in a low wooden weaving house in a hamlet in Upper Austria. The profits of their establishment were small and

the youth of the little Franz was one of privation. Of music, for which he had talent, his practical-minded father would have none. So the boy was obliged to sit wearily at his weaving stool, day by day, until evening should come, when he would set out, secretly, to the home of the village schoolmaster, Andreas Peterlechner, who instructed him in the art the boy had chosen, as well as in the ordinary school subjects.

That he might practice at home, Franz stuck little blocks of wood into the cracks in the walls of his room, and on these (as though they were keys) he practiced his finger exercises. Suddenly there came an accident which entirely changed the father's attitude. The village teacher became ill and there was no one at hand to play the organ in the church service. Daringly, the 12-year-old Franz jumped to the organ bench and played the service so well that he attracted the attention of every one in the village and became the hero of the day.

As a result, the ambition of the father became so lively that he at once paid out as much as five florins for a spinet for his son. Franz was now allowed to leave the weaver's stool and study for the vocation of teacher. He continued his music study later in Burghausen until 1807, and there it was that he received the professional training necessary to secure his teacher's certificate. In 1807 he took up his duties at Arnsdorf, and in 1816 added to these the post of organist at Oberndorf, a hamlet just two miles away, but continued to live in Arnsdorf.

"Silent Night" is often regarded as a folk-song and has indeed shared the joys and sorrows of such a composition. Among the sorrows was the fact that, for a long time, no one seemed to know of one who wrote it. It wandered, as Peterlechner has said, "without witness of birthplace or homeland." It became known as a "folk-song from the Zillertal." In Germany, for a long time, it was thought that Michael Haydn was the creator of the melody. The first real research into the origin of the song began in 1842. At that time the royal court musicians in Berlin sent an inquiry to St. Peter's in Salzburg asking whether perhaps the manuscript of the "Christmas Song—Silent Night"—by Michael Haydn might be there.

Accidentally this inquiry came to the attention of Felix Gruber, the youngest son of the composer, who was serving as choir boy at St. Peter's, and he knew the answer. He knew his father, who had often related the circumstances, to be the composer. As his father was still living, the inquiry from Berlin was sent on to him. And so at once Franz Gruber drew up the statement quoted.

As regards the alterations in the melody of which Franz Gruber speaks, these doubts came about because the song was so long and so often written down or sung by ear. It appeared in print for the first time in 1846. That the song received so wide and so rapid an acceptance is due probably to two things—to its simplicity and folk-song character, and, astonishing as it may sound, to the fact that the organ in the little church at Oberndorf was broken. The organ builder from the Zillertal, who happened to be repairing it on that Christmas Eve, was struck by the beauty of the air, and carried the melody home with him.

(Continued on Page 727)

New EAR APPEAL for Jesse French Pianos



Dr. William Braid White analyzes the tone of a Jesse French Piano. Retained by French as a special consultant, Dr. White is generally considered the foremost scientist in the piano field. From his laboratory in Chicago have come many notable discoveries. He is author of standard texts on piano construction, tuning and servicing, and has trained leading technicians.

Yes—the new Jesse French Pianos will sound better than ever. Important scale and tonal improvements have been developed by French technicians, working with Dr. William Braid White, foremost piano authority. From the moment you hear the ear-caressing tones of this new French Piano, you'll want one. And when you see the distinctive new designs, created by Alfons Bach, you'll know that here, at last, is the piano that's exactly right for your home. Available soon—ask your piano dealer.

Jesse French & Sons

PIANO DIVISION OF SELMER
NEW CASTLE • INDIANA

"FORWARD MARCH WITH MUSIC"

DECEMBER, 1944

717

719

Concise Index of THE ETUDE for 1944

[illegible]

107
 108
 109
 110
 111
 112
 113
 114
 115
 116
 117
 118
 119
 120
 121
 122
 123
 124
 125
 126
 127
 128
 129
 130
 131
 132
 133
 134
 135
 136
 137
 138
 139
 140
 141
 142
 143
 144
 145
 146
 147
 148
 149
 150
 151
 152
 153
 154
 155
 156
 157
 158
 159
 160
 161
 162
 163
 164
 165
 166
 167
 168
 169
 170
 171
 172
 173
 174
 175
 176
 177
 178
 179
 180
 181
 182
 183
 184
 185
 186
 187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200
 201
 202
 203
 204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223
 224
 225
 226
 227
 228
 229
 230
 231
 232
 233
 234
 235
 236
 237
 238
 239
 240
 241
 242
 243
 244
 245
 246
 247
 248
 249
 250
 251
 252
 253
 254
 255
 256
 257
 258
 259
 260
 261
 262
 263
 264
 265
 266
 267
 268
 269
 270
 271
 272
 273
 274
 275
 276
 277
 278
 279
 280
 281
 282
 283
 284
 285
 286
 287
 288
 289
 290
 291
 292
 293
 294
 295
 296
 297
 298
 299
 300
 301
 302
 303
 304
 305
 306
 307
 308
 309
 310
 311
 312
 313
 314
 315
 316
 317
 318
 319
 320
 321
 322
 323
 324
 325
 326
 327
 328
 329
 330
 331
 332
 333
 334
 335
 336
 337
 338
 339
 340
 341
 342
 343
 344
 345
 346
 347
 348
 349
 350
 351
 352
 353
 354
 355
 356
 357
 358
 359
 360
 361
 362
 363
 364
 365
 366
 367
 368
 369
 370
 371
 372
 373
 374
 375
 376
 377
 378
 379
 380
 381
 382
 383
 384
 385
 386
 387
 388
 389
 390
 391
 392
 393
 394
 395
 396
 397
 398
 399
 400
 401
 402
 403
 404
 405
 406
 407
 408
 409
 410
 411
 412
 413
 414
 415
 416
 417
 418
 419
 420
 421
 422
 423
 424
 425
 426
 427
 428
 429
 430
 431
 432
 433
 434
 435
 436
 437
 438
 439
 440
 441
 442
 443
 444
 445
 446
 447
 448
 449
 450
 451
 452
 453
 454
 455
 456
 457
 458
 459
 460
 461
 462
 463
 464
 465
 466
 467
 468
 469
 470
 471
 472
 473
 474
 475
 476
 477
 478
 479
 480
 481
 482
 483
 484
 485
 486
 487
 488
 489
 490
 491
 492
 493
 494
 495
 496
 497
 498
 499
 500
 501
 502
 503
 504
 505
 506
 507
 508
 509
 510
 511
 512
 513
 514
 515
 516
 517
 518
 519
 520
 521
 522
 523
 524
 525
 526
 527
 528
 529
 530
 531
 532
 533
 534
 535
 536
 537
 538
 539
 540
 541
 542
 543
 544
 545
 546
 547
 548
 549
 550
 551
 552
 553
 554
 555
 556
 557
 558
 559
 560
 561
 562
 563
 564
 565
 566
 567
 568
 569
 570
 571
 572
 573
 574
 575
 576
 577
 578
 579
 580
 581
 582
 583
 584
 585
 586
 587
 588
 589
 590
 591
 592
 593
 594
 595
 596
 597
 598
 599
 600
 601
 602
 603
 604
 605
 606
 607
 608
 609
 610
 611
 612
 613
 614
 615
 616
 617
 618

AFTERWARD					
By Olive F. Conway.....					
Low					
AT DAWNING					
By Charles Wakefield Cadman.....					
High Medium Medium Low Low					
BLUE ARE HER EYES					
By Wintter Watts.....					
High Medium					
A DREAM					
By J. C. Bartlett.....					
High Medium Medium Low Low					
FORGOTTEN					
By Eugene Cowles.....					
High Medium Low					
GOIN' HOME					
By Dvorak—Arr. Fisher.....					
High Medium Low					
HOLD THOU MY HANDS					
By Graham Godfrey.....					
Low					
THE KING OF LOVE MY SHEPHERD IS					
By William R. Spence.....					
High Low					
PACK CLOUDS AWAY					
By Frances McCollin.....					
Low					
STRESSA					
By Wintter Watts.....					
High					
THE SWEETEST STORY EVER TOLD					
By R. M. Stults.....					
High Medium Low					
TAKE, O TAKE THOSE LIPS AWAY					
By Garth Edmundson.....					
Medium					
THE TIME FOR MAKING SONGS HAS COME					
By James H. Rogers.....					
High Medium					
TO SOMEONE					
By Geoffrey O'Hara.....					
Medium					
WHITE NOCTURNE					
By Paul Nordoff.....					
Medium					

JUST FOR YOU Words and Music by **HELEN HIRSHZ**

And so all this is through

I'll sing each lit -

And so all this is through

I'll sing each lit -

BIRDS IN MY GARDEN Words and Music by **LESLY STRICKLAND**

Of the birds that sing with glad - in my gar - den.

Of the birds that sing with glad - in my gar - den.

PRAYER FOR A HOME Lyrics by **Charles Swain**, Music by **GUSTAV KLEMM**

With friendship here for us -

With friendship here for us -

With friendship here for us -

TO A SAILOR SON In memory of Robert A. Williams, Quartermaster U.S.N., and in the first music of the Frank Pacific. Lyrics by **RAYMOND GART**

Know the sea, your eye -

Know the sea, your eye -

Know the sea, your eye -



**Jascha Heifetz, painted for the Magnavox collection of great artists by Boris Chaitkin*

Recipe for a great violinist

"YOU always hear of the 'delicate, sensitive violinist,'" says Heifetz. "Well, I assure you that it takes the nerves of a bullfighter, the digestion of a peasant, the vitality of a nightclub hostess, the tact of a diplomat and the concentration of a Tibetan monk to lead the strenuous life of a concert violinist."

And after all, who should know better than Jascha Heifetz? Born in Russia 43 years ago, he cannot remember when he did not know how to play the violin, for he learned at the age of three on a quarter-size instrument.

At seven, he made his debut—and has been self-supporting ever since! His concert career has

taken him four times around the world—and he estimates that he has played over 75,000 hours and has traveled over 1,500,000 miles in every type of vehicle from airplane to rickshaw.

Today he keeps an extensive concert schedule—and also gives numerous performances to service men in camps and overseas. He believes that in wartime music is important. "In these days," he says, "I feel that my audiences are really with me, that we are as one, enjoying a brief escape from realities."

When Jascha Heifetz plays, he uses his precious Guarnerius violin dated 1742—or his Stradivarius made in 1731. When he listens to re-

corded music, his instrument is the Magnavox.

To enjoy to the full one of Heifetz's masterly recordings hear it played by the radio-phonograph he prefers above all others. So beautifully does the Magnavox reproduce great music, that Kreisler, Horowitz, Beecham and Ormandy have joined Heifetz in choosing it for their own homes.

***Send for Reproductions of Paintings:** Set of ten reproductions of paintings from the Magnavox collection—size 11¼" x 9", suitable for framing—50¢ at your Magnavox dealer. Or send 50¢ in War Stamps to Magnavox Company, Department ET12, Fort Wayne 4, Indiana.

Magnavox. *The choice of great artists*
RADIO PHONOGRAPH



MAGNAVOX FM

To appreciate the marked superiority of the Magnavox listen to a Frequency Modulation program over this instrument. Magnavox was an FM pioneer and the reproduction qualities required to take full advantage of FM broadcasting are inherent in the Magnavox radio-phonograph.



Buy that extra War Bond today.