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Volume 65, Number 04 (April 1947)

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Cooke, James Francis (ed.). The Etude. Vol. 65, No. 04. Philadelphia: Theodore Presser Company, April 1947. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/185>

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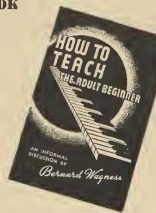
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AMERICA now has many conservatories and schools of music which are among the foremost in the history of the art. Eighty years ago, however, such institutions, based upon the plan of the great European schools of music, existed only in the imagination of a few pioneer men and women with unusual initiative. The year 1867, like many other years in history, was a kind of *annus mirabilis*, a year of miracles, insofar as American conservatories of music are concerned. The years of miracles, such, for instance, as the year 1492, when Columbus discovered the New World and the Moors were driven out of Spain, seem to be culminating points brought about by political, social, religious, military, scientific, and artistic conditions. They are a part of the undulating course of destiny in man's affairs, affecting all, in more or less dramatic fashion. Dryden, in a poem, called *Annus Mirabilis*, referred to the year of the London fire and the defeat of the Dutch fleet (1666), as a year of miracles.

After the war between the States, the thoughts of average Americans were focused upon an era of peace, a peace which, indeed, did last thirty-three years, until the outbreak of the Spanish-American War in 1898. With such a great incentive, many dramatic social, artistic, industrial, engineering, and scientific projects sprang ahead, like untethered race horses. In 1867, four significant musical institutions were inaugurated in our country. In Boston, the New England Conservatory was founded; in Chicago, the Chicago Musical College was established; in Cincinnati, the Cincinnati Conservatory of Music began its fine career; and at Oberlin, Ohio, the newly established local Conservatory became directly affiliated with Oberlin College. These centers of dissemination of music have influenced thousands of lives, not only in America, but in all parts of the world. They made a very important contribution to our musical history. Many other famous conservatories of international note have been established in America since that time, but these large schools have the honor of priority. Musical life in America, up to the Sixties and Seventies, had been distinctive, but for the most part, blatantly bucolic. There were, of course, in Boston, New York, Philadelphia, Baltimore, Charleston, New Orleans, and other centers, many people of taste, education, and refinement who knew the permanent music by the masters, but this stratum was so gossamer in comparison with the population as a whole that it was both comic and pathetic. If you, our good and patriotic readers, want to picture what the musical taste of America was at that period, consult Dr. Philip D. Jordan's delightfully amusing book, "Singin' Yankees," and learn the amazing and often farcical peregrinations of the Hutcheson family, a company of five self-trained New England

Eighty Memorable Years

singers, who called themselves "The Aeolians." Evidently, they actually and literally were a "howling" success. Their tours carried them from San Francisco to London, and at the same time made them the most discussed concert feature in the country. They frequently appeared at the White House during the time of Abraham Lincoln, who was one of their many admirers. Their programs were sentimental, cheap and pathetic *melanges* of total abstinence, abolition, woman's rights, religion, politics, and doggerel. Many of the songs were published by the Oliver Ditson Co. but are now museum pieces. It is somewhat compromising to note this national musical crudity at a time when Theodore Thomas and William Mason were giving their best to promote higher ideals in our country. However, our humiliation is somewhat lessened by the fact that in England "The Aeolians" were a tremendous success, capturing even the good graces of the Royal Family.

In that day it meant no little sacrifice for a group of practical musical idealists such as Eben Tourjée (1834-1891) of the New England Conservatory, Clara Baur (d. 1912) of the Cincinnati Conservatory, Dr. Florenz Ziegfeld (1841-1923) of the Chicago Musical College, and Fenelon B. Rice (1841-1901)* of Oberlin College, to undertake the onerous and precarious venture of establishing conservatories modeled after the great schools of music in Europe.

The story of formal musical education in conservatories is most colorful. Supported by religion, the State, or private patronage, there are many impressive and quaint sidelights on their progress. The word "conservatory" is derived from the Italian verb *conservare* (to conserve), evidently with the idea of preserving music in its highest form. The first conservatories were believed to have been started in Naples about 1480 by the Flemish teacher, Jean Tinctor (John Tinctor, Johannes



"MAINTAIN OUR SPIRIT AND STRENGTH THROUGH MUSIC"

New York's powerful governor, the Hon. Thomas E. Dewey, before his career as a lawyer and as the brilliant and fearless District Attorney of New York City, was educated in music at the University of Michigan and was also a graduate of the Chicago Musical College. Dewey is one of the many outstanding men in world history who have proclaimed the intellectual value of music training and the inspirational force of music as a significant factor in the highest culture in other callings. In a preparing them for the highest culture in other callings. In a statement made to *The Etude* he wrote: "The musicians of this country, the music teachers, the press, and the radio, all have a great opportunity to maintain our spirit and strength through music."

de Tinctoris, 1446-1511). The reader may thus remember that the musical conservatories began about the period of the discovery of America.

Tinctor must have been a very learned man. He was a Doctor of Jurisprudence as well as a Doctor of Theology and a composer. He became Chaplain to Ferdinand, King of Naples, in 1475. He also was a member of the Papal Choir. In addition to composing Masses and other Church music, he has the peculiar distinction of having written the first printed musical dictionary, the "*Terminorum musicae diffinitionum*" (1475). The dictionary was pathetically small and the entire contents of the book could be printed on four pages of *The Etude* Music Magazine.

The early conservatories in Naples and in Venice had peculiar

* There was a Conservatory of Music in Oberlin in 1865, but it was not officially affiliated with the College until 1867.

Bringing Delight to Music Study

by Dorothy Stolzenbach Payne

Dorothy Stolzenbach Payne is an American music teacher of wide experience. She was born in Lima, Ohio and much of her musical education was received at Cincinnati, where she received the degree of Bachelor of Music from the College and Music from the Conservatory. Among her teachers have been Albino Orsini, Josef Livinac, Harold Bauer, and Percy Grainger. She has appeared as soloist with the Cincinnati Orchestra under Eugene Goossens. Her husband, Karl Payne, is a violinist at Station WLW.

—Editor's Note.

AS WE all know, the most important thing in teaching music is to keep the student interested in music as a source of unbounded delight and inspiration. Whether we teach piano or tuba, primarily we teach music and the student must be aware of this affiliation with the great and wonderful art. Many teachers seem to become so absorbed in the technicalities of a special instrument that they forget that the performer's attitude toward music is much more important than whether he arches his wrist like a camel's hump or straightens it out like the back of a Dutchman.

The means of arousing interest in the art of music are many and varied depending on the ages and abilities of students, but over a period of years several plans have proved their value. Among them, for all ages, were the importance of true individual training mixed with group training, the setting of various goals throughout the year, listening to good music, calling attention to current happenings in the music world, acquaintance with personalities in music and understanding the aims and musical desires of each student.

Considering first the younger group of students which constitutes the great problem of most teachers, since most adults study because they themselves sincerely want to, I have evolved a plan for mixing individual and class work. The students have private lessons for five weeks and the sixth week is devoted to class lessons. In arranging classes, it seems more important to group together students who are congenial and near the same age, regardless of length of study. For instance, a child who began to study at ten or twelve years of age resents being put in a group of six year old beginners. Since sociability is a large factor of group enjoyment, the student prefers to be on a lower level musically rather than chronologically. In each class we do at least one or two things we have not done before and this element of surprise keeps the class work interesting. Each pupil pays the same fee for an hour and a half class as he would for a half hour private lesson. The inspiration received from these meetings seems to justify the time and effort it takes to arrange them. For a group of seven or nine year olds, the following plans are a sample of three different classes.

Plan I

1. First twenty minutes—each child plays a solo and after each performance we discuss it in good and bad points. Criticism from fellow students is often more effective than from parents and teachers, and also serves to emphasize important elements in good playing, such as clean-cut runs, good melodic lines, color, clear pedaling, musical spirit, safe memory, and so forth. In this discussion of each piece, the teacher finds opportunity to bring in facts about the composer and the period in which he was active. If a piece is especially attractive and well played, it raises that little flame in the student's heart to learn that "pretty piece that Edie played" even two years later.

2. Some type of musical quiz is used next. If the class has ten or more students it is divided, at this point, into two groups. One group is given a set of

questions and answers about music and is allowed five minutes to study them. Each person in the other group is given a section of a piece (usually sixteen measures) to study away from the piano. At the end of the five minute period the groups are changed and the first group studies its sight reading and the second group studies the quiz. Papers and music are then collected and the questions are asked orally, and one hopes they are answered correctly. It is more fun to keep score and see which student or student has a perfect record. Then each child is sent to the piano to play the piece that was studied, and the teacher hopes the idea of studying before playing has gotten across. In all this work the time element of a certain number of minutes in which to do a certain task provides great stimulus, and often one is surprised at how much a "slow" pupil can accomplish when the desire to be "top man" in a group is present. This phase of the class of ten or twelve pupils usually takes between twenty-five and thirty minutes.

3. The last ten minutes are devoted to listening to music. The teacher may play records or play a series of major and minor triads, also dominant seventh and diminished seventh chords and ask the class to identify them, or the teacher may play one or more solos that are especially popular at the moment, or various unfamiliar pieces, while the class attempts to identify the rhythms of each piece.

Then—a very important phase of musical sociability—refreshments. These may be arranged simply, but food is an important factor with youngsters. In trying to develop a love for music, a teacher must associate music with things children love, such as playing together, eating, competition, and hearing good music. As for eating, I have served soft drinks with either doughnuts, sandwiches, or sweet rolls, and also chocolate and cookies. Paper plates and cup cakes, or fruit and cookies. Paper plates and napkins are used to keep things simple for a busy music teacher, but it is always gratifying to see a busy enjoyment most children get from eating.

Plan II

1. Two weeks before the class meets, a new piece is given to each child. This selection must be learned by the student without help from anyone and played time, but this is not a requirement. Here, again, a time can be given to the student to show others what he can do in a given period and he delights in giving a good performance under these circumstances. Depend-

ing on the size of the class and length of the piece this takes between twenty and thirty minutes.

2. Color in music is such an important element and so difficult to impress upon pianists. I have found that classes are the best medium for making students "color conscious." One way is to have each student play a chord or short phrase, pp, p, mp, mf, f, ff, but not in regular order. The listeners mark the color they think they have heard, and at the end the class compares with the performer. Distinctions between p and mp, mp and mf, and f and ff are all difficult to get across and each one is impressed with the need of acquiring technique enough to be able to play the fundamental colors in music. This takes about ten to fifteen minutes depending on how much discussion develops in the group.

3. Ensemble playing in music is such fun and emphasizes the enjoyment of music with others. So many pianists neglect this important phase of music, more than string or woodwind players, because orchestras provide the medium for these other musicians. If a teacher has two pianos, there is opportunity for sight reading of simple two-piano, four or eight hand pieces; or duets and trios may be played on one piano. Two minutes are given for each person to look over his part, notice the key, rhythm, melodic pattern and chords, and prepare to play moving. Students must be impressed with the need of keeping the beat going regardless of mistakes. The sounds which come forth are usually anything but pure music but in each class there is usually one group that can do an especially fine job of sight-reading, and the teacher teacher and the other students stand enthralled when this group performs. Needless to say, in spite of the "noise," we have lots of fun trying to read, and over a period of time there is decided improvement in reading music



DOROTHY STOLZENBACH PAYNE

(Photoby Teipic Studio)

at sight. While one group is playing, the rest are given a set of questions to study relating to key signatures, musical terms, or other facts about music usually difficult to implant. After each group has played the required sight reading, the quiz is used. This takes at least thirty minutes or more.

4. The remaining minutes are used to discuss current musical events, radio programs and musical literature—and then, of course, the refreshments.

Plan III

1. Any phase of technique can be emphasized at this period, for example, scales. The weeks between this class and the previous one are used to drill practice on scales. With the youngest group it may be a set of five major ones, while the more advanced students may have to be prepared to play any major or minor scale. Each student is graded on fingering, smoothness, accuracy, deducting one from one hundred for each mistake. Complete scores for (Continued on Page 225)

Few artists ever have equalled Maria Jeritza in arousing both critical and public enthusiasm to proportions that verge upon the legendary. Beginning her career in Vienna, the strikingly handsome Austrian-born soprano soon dominated two continents with her beauty of voice, her vividness of interpretation, and her magnetism of person. Operatic activities of a decade ago might be termed the Jeritza Era, when the splendid artist's creation of new roles, and projection of familiar roles were sources of prime interest to critics, students, and music lovers.

After Mme. Jeritza's withdrawal from the Metropolitan Opera and following her marriage to the late Winifred Sheehan, motion picture moguls, her performances became less frequent; but it is a mistake to assume that she ever "retired." Her public concerts (chiefly in the West) and her numerous appearances in military camps and hospitals (for which she was awarded a governmental citation) have kept alive her contact with at least a section of her admirers. Within the past months, Mme. Jeritza has launched a new extended concert tour, and her return to cities from which she had been absent, served to rekindle the peculiarly glowing enthusiasm of the Jeritza Era. Here, then, is an artist achieving a notable "come-back" with old audiences, and making a notable "first impression" on new ones, both to superlative critical acclaim. How does she do it? The East has asked Mme. Jeritza to comment on the vocal and artistic habits which make such achievement possible.

—Felix's Note.

THE ambitious young singer is interested in one thing, and that is—successful singing! She wants to learn how to master her tones, how to accomplish her dreams, how to project herself to her hearers. That is all very fine. Ultimately, she will have to learn all these things, but at the beginning, she must learn something very different. The first step in any artistic career is the realization that every bit of every thing you ever accomplish must come from you—from within yourself. If you begin work with that realization, you are at once aware of an enormous responsibility; and that is the best thing that can happen to you.

"Artistic projection is the one field where no one can help you but yourself. Do you dream of finding a famous teacher?—Infamous friends—glamorous opportunities? Well, wake up from your dream! None of these can make your career for you. Your career is made only by the public, and the public doesn't care the least bit whether your teacher is famous, your friends influential, or your opportunities glamorous. The public comes to you to be pleased, charmed, lifted out of the everyday and lifted to the higher, rarer plane of communication. Perhaps you think of the artist's life in terms of brilliant gatherings where well-dressed admirers crowd around a singer, telling her how wonderful she is? Young people often do. It is a lovely picture to create, and a pardonable one. It is also a false one. The artist's life is woven, thread by thread, from the feelings in the hearts of everyday people—the man who has gone without dessert at dinner in order to pay for a gallery seat, the shop-girl who buys a standee ticket after having stood on her feet all day at work; the couple who save up to go once a season to the opera. They are your real audience. Can you give them the indefinable lift they are entitled to expect? If you can, your career is assured. If you cannot, nothing in the world will help you. And in satisfying them, you are absolutely—almost frighteningly—alone. It is good to remember that.

Know Your Limitations

"There are a number of elements, of course, that build the sum-total of such artistic projection. All of them must be perfected; some of them can be learned, but my honest feeling is that the best of them cannot be inborn. Either one has a great voice or one has not; either one has the sacred fire or one has not. So the second step is—be sure of your limitations as well as of your abilities.

"But let us assume that our ambitious young singer realizes her responsibilities and is naturally endowed with both the voice and the fire to fulfill them. It is at this point that work begins! Begins—but never ends. For myself, I shall die a student. That, at least, is my fervent hope; for if ever I come to the point where I think I have nothing more to learn, I shall be artistically dead already!

"It is impossible, of course, to speak in a general way of how any individual voice should be developed. On

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the other hand, it is quite easy to say what that development should be. It should be the freest, most natural, unaffected projection of full, round tone that is supported diaphragmatically by firm breath, and arched in high resonance under the eyes and back of the nose. Breath, freedom, resonance, these are the foundation of good singing, of good vocal habits, of good maintenance of the voice. They are the essence of the *bel canto* school. They are the fundamentals of my own training, and the ideas I have kept through the years of my career and through years of vocal coaching with my great friend, Estelle Liebling. They are basic because they are natural and true; and no fads or tricks or novelties in vocal technique can supplant them.

"Much of the difficulty experienced by young singers is due to a desire to follow fads, change methods and teachers, do anything for a short-cut to success. There is no short-cut! Certainly, if a student has definite evidence that her voice is being incorrectly developed, she should change teachers at once. But unless there is such evidence, it is much wiser to stay with the teacher and the method under which one's studies are begun. Follow through the task as one starts it. The method of Maestro A may be good, and the method of Maestro B may be good—but a sudden, unannounced change from one to the other may be harmful to a voice that is not yet sure of itself. So—be wary of tricks and fads, and don't change methods unless there is serious cause for doing so.

The Care of Vocal Cords

"The vocal cords require much development, and also much care. It is amazing to think that our greatest vocal effects are produced by two tiny bands! The young singer should avoid over-exercising. Don't practice too long at a time; don't sing too long at a time; don't talk too much, and never talk on the day of a performance. Since good vocal tone is arched above ordinary speaking tones, the two 'voices' are by no means the same. My own habit is to speak as little as possible twenty-four hours before I sing. The day before a performance, I retire at six in the evening. I have a sound rest. The next day, I arise late, have a nourishing breakfast, rest after eating, and then sing scales and vocalises

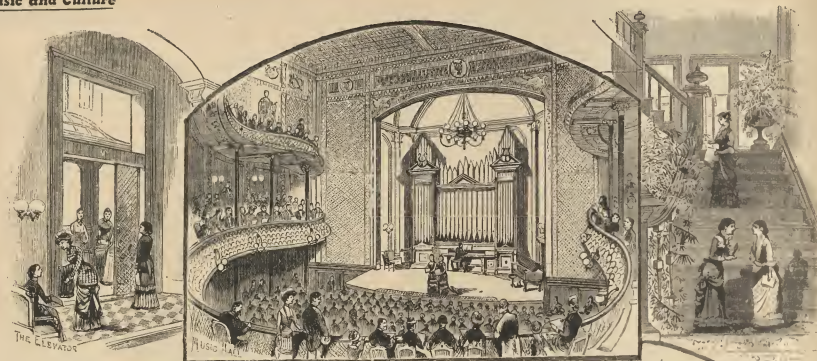
for about half an hour. Then back to rest. I am in my dressing-room by six o'clock, look over my score or my songs, warm up my voice with smooth 'bel canto' vocalizing after a very light 'snack', and then I am ready. During these preparations, I have not spoken a word.

"The singing organism must not be coddled, however. I believe in practicing finished roles and songs in full voice. How else are you to (Continued on Page 226)



MARIA JERITZA

From a painting by Halmi



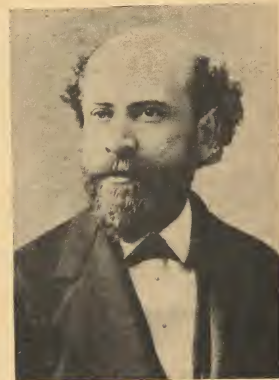
"God's Apostle of Music" Dr. Eben Tourjée, Musical Pioneer

The Story of the Founder of America's
First Conservatory of Music, as Told by His Nephew,

Leo Eben Tourjée

The Etude takes pleasure in presenting the following brief biography of Dr. Eben Tourjée, whose influence upon his pupil, the late Theodore Presser, was one of the most important factors in the life of the Founder of the Etude. Mr. Presser had many teachers, here and abroad, but few inspired him as did Eben Tourjée. The New England Conservatory celebrated its eightieth anniversary on February 18, 1947, although the institution was actually founded three years previously at Providence, Rhode Island, and later moved to Boston.

—Eben's Note.



DR. EBEN TOURJÉE

DR. EBEN TOURJÉE'S interest in music was based first, upon his deep conviction that the spiritual influence of music upon Man was paramount. Like Dr. Lowell Mason, he was essentially a musical evangelist. In fact, his musical chauvinism, in a day of intense Americanism, stood out in epic dimensions. The two prodigious festivals held in Boston—the National Peace Jubilee in 1869 and the World's Peace Jubilee in 1872—never have been exceeded in any country, when judged from the standpoint of the number of trained participants. Only through his deep faith in God and his abiding love for music, together with his steadfast persistence to reach an ideal, was he able to rise above the humble surroundings of his youth and attain his goal with such spectacular results.

Eben Tourjée was born in the mill town of Warwick, Rhode Island, June 1, 1834, in a devout Methodist home. His father, of French Huguenot descent, was a mill worker. His mother, Angelina Ball, was of Puritan origin, a direct descendant of Joseph Ball, maternal grandfather of George Washington. At eight years, Eben worked at his father's side in the mill, fourteen hours a day, for one dollar a week. He managed to save money, however, and later worked his way through three years of study at the East Greenwich Seminary. At ten he heard his first band music and said, "I lay awake all night, praying God to make me a musician." Later, he sang in a church choir and his sweet voice attracted the attention of Governor Elisha Harris, who encouraged him to learn the organ and pressed him into playing hymns for the Sunday service. He was so ignorant of music that he did not know the high ivory keys from the low keys, but, in a very short time, he made it his business to find out how to play the hymns. He also played the *Wedding March* for the Governor's daughter's nuptials, when the New York organist failed to appear. This so pleased the Governor, who owned the mill in which Eben worked, that he made arrangements for him to study with a leading teacher in Providence.

A New Idea in Teaching

The thrifty lad often walked thirteen miles for his lessons to save coach fare. As did his well known pupil, Theodore Presser, Tourjée found time to take a position as a clerk in a music store. He was also able to act as organist in one of the city's churches, as well as to take a course at the Providence Conference Seminary. At seventeen he found him conducting his own music store at Fall River, Massachusetts, editing a small music journal, and teaching in the public schools.

There he developed an ambition to establish a conservatory modeled after the great European schools of music. There, also, he inaugurated a new idea, "a system of teaching music in classes," for which he won the immediate enmity of private teachers. The plan was a huge success, but his school would have gone bankrupt had it not been for the profits from his store. He charged five cents a lesson and soon had five hundred enthusiastic students. He even gave free lessons to two hundred of the poor children in the

way. He founded the East Greenwich Musical Institute, opening with three pupils. Before long he had three hundred in his classes. At the age of twenty-five he found himself acquiring a national reputation as a music educator.

Finding that his physical condition prevented him from responding to President Lincoln's call for volunteers in the Civil War, he conducted rallies, to encourage enlistments. He went to Paris, Rome, and Berlin in 1863, for further study. At the same time he made an exhaustive study of the methods and texts employed in European conservatories. Europe proved a vast inspiration to him and expanded his imagination greatly. Returning to his native land, he felt himself to be a kind of musical Martin Luther, invested with a solemn mission to extend musical education in America.

An Important Work Begins

Such success met his intensified efforts that in 1864 he founded the Providence Conservatory, to be modeled after the European schools, enabling those of limited means to acquire a musical education. So remarkable were the results that three years later the conservatory was transferred to the larger center, Boston. In the same year (1867), the Chicago Musical College and the Cincinnati Conservatory were founded and Oberlin College added a course in music. Tourjée was now thirty-three, experienced, energetic and tireless. He inaugurated "Sacred Songs" in 1851. These spread through were an unusual innovation in churches. In his many lectures on congregational singing he often said, "Music is the voice of God to lead us heavenward."

Tourjée was a very devoted humanitarian. While conducting a "Praise Service" in a small mission at Boston's North End, he discovered frightful social conditions and started a crusade to clean up the district, vowing that "with God's help I will, through music, bring a Christian influence among these poor people." Truly, he was a musical missionary. He founded the North End Mission, and through a huge fair in Music Hall, with free concerts to attract crowds, he raised fifty thousand dollars. (Continued on Page 194)



The New England Conservatory in 1882. Behold the marvels of the elevator, the scale-less dining room, the gossip on the stairway, the Victorian parlor. From Frank Leslie's Illustrated Newspaper, August 12, 1882.

"MUSIC STUDY EXALTS LIFE"

THE NEW ENGLAND CONSERVATORY OF MUSIC BUILDING

Methodist Vestry who, after the lesson, would follow this modern Pied Piper through the streets to his store—for more music. Tourjée was a shrewd business man. The teachers of the city, however, soon found that the increased interest in music was an asset and not a liability. Tourjée was a born organizer. He planned and conducted series of public concerts and orations given at the City Hall Auditorium. In 1855 he gave one in which six hundred pupils from his classes took part, "the largest chorus of children ever assembled up to that time."

He returned to the East Greenwich Seminary in 1859. It was at this school, as a working student, he washed windows, swept sidewalks, and built fires, to pay his

"MUSIC STUDY EXALTS LIFE"

by Dr. Guy Maier

More Chips From the Block On Variations

The relation of the variations to each other and to the whole set must be convincingly worked out. One variation melts into the next while another requires an expectant silence after its last note. Some exact vivid contrasts of rhythm, tone, and tempo, others demand continuity of line or mood; and always the themes, patterns, and harmonies must be clothed in infinitely changing colors. It is this kaleidoscopic character which baffles so many pianists and upsets students unaccustomed to the style. Variations offer a challenge almost unequalled in all the various categories of composition.

With Bach and the old composers variations were usually built on the plan and movement of the bass intervals rather than on the melodic line. Superb examples of such sets are Bach's *Chaconne*, *Passacaglia*, and the *Goldberg Variations*.

Already with Handel the variation form became more superficial (see for example *The Harmonious Blacksmith variations*). Handel and most of the later eighteenth and early nineteenth century composers used the theme itself as the basis, and were chiefly concerned with faster notes, melodic ornaments, embellishments, scales, arpeggios, and so forth, for development and color. For awhile Haydn stemmed this surface tendency by his more serious approach—as for example his *F minor Variations*, and several surprisingly profound sets in his string quartets and piano and violin sonatas.

Beethoven was perhaps the greatest variator of them all. His apparently limitless resources, his daring innovations, the independence of his style are nothing more than miraculous. The *Variations* of his last period are misnamed. They ought to be called transformations or metamorphoses. It took almost his whole lifetime and countless variation trials for Beethoven to reach the heights of the sets in the Sonatas Op. 109 and Op. 111, and that most stupendous set of all, the *Thirty-three Variations on a Waltz Theme of Diabelli*—not to mention overwhelming examples in other instrumental combinations—the *B-flat Trio*, the String Quartets in A and E-flat, the slow movement, and the choral movement of the Ninth Symphony.

To prepare himself to tackle these great masterpieces the student has no less than twenty sets of Beethoven's piano variations from which to choose. The familiar *Thirty-two Variations in C minor* (without opus number) are a "must" for pianists; and, by the way, this set is a shining example of the old "Chaconne" style in which the short, fragmentary theme itself doesn't count for much. Beethoven's ingenuity and resources are challenged rather by the bass, the rhythm, and the harmonies of the theme.

After Bach and Beethoven, Brahms is perhaps the best runner-up of the variators. Of his four great sets on themes of Schumann (piano duet), Haydn (two pianos), Handel, and Paganini, the last two are obligatory. Then there are Schumann's superb *Symphonic Studies* and Mendelssohn's *Variations Serieuses*, not forgetting those outstanding piano-with-orchestra examples, Franck's *Symphonic Variations*, Rachmaninoff's *Variations on a Theme of Paganini* and Dohnányi's *Variations on a Nursery Tune*.

A pianist writes in for translations of the titles of two compositions, Debussy's *La Terrasse des Audiences* (Le Clair de Lune and Ravel's *Alborada del Gracioso*. . . He can find the literal meaning of these in any good French and Spanish dictionaries. But since the composers' titles of the compositions are obviously vague, impressionistic labels, why not translate them poetically as *Spirit Spectators on the Moonlit Terrace* (Debussy) and *The Jester Greets the Dawn* (Ravel)?

No "interpretation" is truly possible until the physical mechanism of playing is so objectively controlled as to be automatic. How can anyone create spiritually, who is still busy, uncomfortable, tight, and taut at his instrument? If a performer is concerned primarily with the "how" of piano playing he does not yet possess the power to bring the composition to life in the composer's image.

therefore necessary from the very beginning of
"MUSIC STUDY EXALTS LIFE"

1. That of *legato* hang-on-to-the-death-squeeze which we have all been taught. Rid yourself of it! The common conception of *legato* is false, namely to press, hold, push in order to bind the tone. *Legato* is merely the application of weight produced by a light elbow-tip "give" to the gently depressed finger tips.

2. Those high, clawed fingers are always fatal to freedom because of the excessive curvature and the tenseness of holding them in the air when not in use. The resulting rigidity also prevents the rotational mechanism from functioning.

3. Hitting or striking from wrists, forearms or full arms, causing impairment of aim, stiffness, and bad tone.

4. Excessive downness . . . yanking, falling, dropping, "attacking," jerking—these are terrible words applied to piano playing, yet all are implicit in unsound application of down touch.

5. The set, immobile method of playing still taught by many teachers, who do not permit the slightest visible flexibility of arm or body movement. Far better a little movement of your "floating elbow" than a *rigor mortis* arm condition! It is possible to achieve quietness without fixation in playing the piano.

6. Failure to teach swift relaxed skip-flipping keyboard preparation from the very first lessons. A good skip-flipper automatically "gets where he ain't" so speedily, securely, and relaxedly that tenseness is practically nonexistent.

7. The constant use of the eye in practicing and playing. If you can eliminate much of this visual-sense complexity you will not only play more easily but will be able to listen to your playing—which, after all, is the first requisite of "interpreting."

When you truly hear your playing objectively you will learn that the inner ear and the finger tip are the only mental and physical connection with the music and your instrument. If you cultivate these through intense day-in-and-out concentration you will soon be able to transmit your inner ear's desires to hypersensitive, controlled finger tips. . . . Only then will you know what true creation is.

It has been the habit of many writers since Chopin's

ably to harp on his inability to compose in the so-called "large" forms. All we need ask of these scribbled "paros"—what did Chopin compose in the "large" forms and where do these compositions stand today? The answer is simple. In C minor Op. 4, published after Chopin's death, a weak experimental work. Written the very next year is the Concerto in E minor, and three years later the Concerto in F minor. Besides these we have the Sonata in B-flat minor (Op. 35) and the Sonata in B minor (Op. 36), and that's all. I am not considering here Chopin's compositions, one-movement compositions, the *F minor Fantasy*, *Bercelotte*, *Scherzos*, *Ballades*, whatever their form.)

Confronted by these masterpieces, who cares a hoot about the strength or weakness of pedantic large classic forms? Only the ultimate vitality of a work of art counts; and it must be admitted that after one hundred years these two concertos and two sonatas still possess an overflowing abundance of it.

What do we care if Chopin failed to return to the opening themes of the first movements of each sonata after the development section? The passion and climaxes of both these movements are pushed upward all the more relentlessly because Chopin does not stop along the way to fill rusty classic molds. The first movement of the B minor Sonata baffles some critics, but what of that? If a pianist can play it technically well, etching its outlines, pouring out the molten gold of its passion, guiding and turning the surging waves of the first theme into the glowing, vibrating love theme of the major section, continuing through the clashing "development" to the final triumph of the love theme in major, then . . . if a pianist can do this he need not worry

about the externals of form, (Continued on Page 225)

THE PALMIST'S exhortation: "Worship the Lord in the beauty of holiness," was taken literally and seriously by the ancients. For in constructing the Temple in Jerusalem no luxury in building materials was used or even allowed. The Temple of Solomon. These were made by the finest craftsmen, acquired from within and imported from abroad. And when the Temple was completed the Levitical choir sang the Psalms, with instrumental accompaniment. Their task was to glorify God in their tasks intoned the Psalms, with instrumental accompaniment "in the beauty of holiness." This musical performance, which was at that time highly sophisticated, was a religious and artistic perfection. For when the Israelites found themselves in captivity in Babylon, their subjugators asked them to sing some of the "Songs of Zion" (Psalm 137), which they had attained fame for their beauty and individuality.

"Worship the Lord in the beauty of holiness" was constantly practiced by the church fathers. They always taught that the Gospels and the lost scriptures were the most important. And the church has throughout history magnificent church edifices filled with treasures of art and sculpture created by the greatest painters and sculptors in the history of mankind. In its sum total church art is overwhelming to behold.

In music, too, the finest was given to worship. Artistic music was the most important. The church of the Catholic Church, which in turn was founded upon the chant called cantillation, which accompanied the singing of the Psalms and certain portions of the Bible, by the Jews, during Biblical days.

In medieval days when one had talent for composition he dedicated that talent to composing music for worship. If he had a beautiful voice, that too was dedicated to beautifying religious worship.

And so throughout the ages there has always been that quest for "beauty in holiness" in the places of worship of all faiths. Very often where beautiful secular melodies were brought into the religious service, the clerics condoned this practice by saying, "Why should Satan possess all the beautiful tunes?"

When opera began to make its appearance in the seventeenth century, its music and style maintained a certain separateness from that of the church. Even in cases where composers wrote for both the church and the theatre, as was the case with Pergolesi, the style used for each was individual and distinctly separate. But gradually the musical language with some of the accessories which were developing began to be felt upon the music of the church. The dramatic rendition of music, greater musical expressiveness to accompany the text, and instrumental accompaniment were some of the influences of the early development of opera upon church music.

This influence continued—and with good effect. For no branch of art, be it secular or religious, can remain in a vacuum. It must absorb all the good and vital elements in its development without destroying its vital foundations and fundamental principles of originality. Religious music with these principles in line, must advance with the general principles of aesthetics of the period, too, in order to be vital and understood in its own day.

The tremendous development and advance which opera made in the nineteenth century and its enormous popularity among the people, left its good as well as bad impressions on the sacred music of the day. The romantic and post-romantic periods of the nineteenth century left their imprint, too, on the sacred music of this century.

One does not object to the advances of expressiveness which romanticism so richly contributed to the art of music, but when religious inspiration and the sacred spirit leave music for worship, then it is time to look around and take stock.

Religious music of that day was full of operatic influence, not only in the works of composers devoted exclusively to sacred music but in the sacred works of composers such as Rossini, Cherubini, Gounod, and Verdi. The only great composers of the century who were able to express the religious spirit in the musical language of the day untainted by theatricalisms were Mendelssohn and Brahms.

by A. W. Binder

The tremendous sacred music literature published during the nineteenth century, both here and abroad, contains a large amount which bears witness to the low standards and banalities which crept into sacred music. This music corrupted the musical tastes of the people, and it was not until the middle of the century that those days to take a popular operatic excerpt and set it to a sacred text. Much music which would never have had an opportunity to be heard elsewhere was thrust upon the common worshiper in the churches and cathedrals. The music was of the type of the mediocre performance. Men with little musical training were entrusted with the musical direction. This does not imply that this condition existed without excep-

tions. Surely the large cathedrals and synagogues in the principal cities of Europe tried to maintain high musical standards as far as possible. But in the smaller places of worship, both in Europe and America, lamentable conditions existed. Entrusting the musical direction to untrained organists and choir directors led naturally to mediocre musical performance in the church.

It was against this deplorable condition of sacred music that Franz Liszt cried out in his day when he pleaded for a "renewed church music which should lead men back to appropriate observance of divine worship." It was against this condition that the "Motu Proprio" of Pius X in 1903 aimed. For at all times during the history of sacred music there were champions in both church and synagogue whose ideal it was to cleanse sacred music of the impure infiltrations

What is the purpose of sacred music? It should relax the mind, create a religious mood, and raise the worshipper by its musical substance and performance to high spiritual levels. It should, above all, aid toward a deeper concentration in devotion.

In our own country conditions in sacred music have changed considerably in the last quarter of a century. Several factors at work have been responsible for new trends in sacred music. The first of these is the constant rise of the cultural level in our country. Second is the fact that since World War II our country is gradually becoming the musical capital of the world. The third, is the coming of the radio age. I consider that the last of the factors mentioned above is the medium of radio the American public has become musically educated. One can hear, whether living in the city or country, the finest music performed by the greatest singers, instrumentalists, choruses, and orchestras. Our cultural level has been raised by the increased musical education being given to our chil-

dren in public schools and high schools, with many schools specializing in the development of bands, orchestras, and choruses. Increases in the number of orchestras, both amateur and professional, in many communities, and the growth of choruses with the increased knowledge of choral technique and choral singing throughout our country, have also contributed largely towards the development of music and music appreciation in the United States.

This upsurge of musical understanding and appreciation has led to a sort of silent revolt against prevalent conditions in sacred music. This has been led by eminent contemporary musicians of all faiths. Against what did they revolt? 1) Against unchurch-like music; 2) against those who were entrusted with the direction

of sacred music; 3) the mediocre performers; 4) the low level of performance.

This demand resulted in the creation of schools of sacred music, such as the Gullmunt Organ School in 1901, the Westminster Choir College in 1926, the Union Theological Seminary School of Sacred Music in 1928, the Julliard Department of Sacred Music in 1945, and instruction in many universities and colleges which is producing a steady stream of competent church musicians.

Until about a quarter of a century ago the musical profession looked down with scorn upon the musician associated with sacred music. Today we find many talented and highly competent musicians in the service of many churches and synagogues throughout the country. A new office in the church has been created, the "Ministry of Music," which occupies a very important place in the religious life of many communities. There seems to be a renewed interest in worship through music.

This renewed interest manifests itself in better and greater quantities of sacred music being purchased all over the country, as publishers tell us; by plans for many new edifices to be built throughout the country with chancels capable of holding large choirs; in the increasing number of summer institutes on sacred music; in youth conferences and summer camps, where young people receive first-hand contact with music in worship; in the increasing number of neighborhood choirs which are trained during the week by a competent leader and split up on Sunday to provide religious music in the neighboring towns from which they come.

The recent series of lecture-recitals at Town Hall, New York, entitled "Music in the Faiths," represented a long step forward in the field of sacred music in our country. The series was presented by the Town Hall Chorus. In this series were represented the Catholic faith, through the Pius X School of Liturgical Music; the Protestant faith, through the School of Sacred Music of Union Theological Seminary; and the Jewish faith, through the Jewish Institute of Religion. During this series, the following points were stressed: 1) the common musical grounds in the music of all faiths; 2) the Psalter as a common basis for all worship; 3) the importance of the best and most genuine in music for worship; 4) the high standard of performance these choirs set; and 5) the high standard of musical performance at religious services.

There are statistics and figures to prove that sacred music in this country is progressing and that musicians concerned with sacred music may look forward to its development with optimism. But there is one link missing in our chain of hopes and that link is the composer in this country.

From the earliest period of musical history right up to nearly the end of the nineteenth century all outstanding composers of a period found it necessary to devote several of their works to music for the church. It is, however, important to note that such composers as Richard Strauss, Debussy, Stravinsky, Hindemith and others have not felt this urge to express themselves in the *(Continued on Page 226)*

Newer Orchestras Heard on the Air

by Alfred Lindsay Morgan

THE PAST four months have been rich in musical programs on the airways. The return of Maestro Toscanini, on February 9, to the podium of the NBC Symphony Orchestra brought us the first of a two-part broadcast of a famous romantic work—Berlioz's "Romeo and Juliet" Symphony. There have been few performances of this work in the concert hall, perhaps less than a half dozen in the past twenty-five years—some old-timers say we have not had that many performances since the turn of the century. Though critics have been none too kind to this symphony, there could be no question of a doubt that it had wide appeal with the radio audience. One could hardly imagine a finer performance than Toscanini gave it. He was, indeed, a persuasive spokesman for the score. As a symphony, Berlioz's "Romeo" is an anomaly—it has been described as a cantata with orchestral interludes, but actually the work is a blend of opera, cantata, and symphony. Its finest sections were heard in the first broadcast—these are familiar in the concert hall—the *Reverie of Romeo* and the *Capulet Fête*, the *Love Music* (intended as a counterpart of Shakespeare's famous balcony scene), and the *Queen Mab Scherzo*, one of the cleverest pieces of its kind ever written.

After the brilliant two-broadcast performance of Verdi's "La Traviata" he had radio listeners hardly expected the famed Maestro to present a work as ambitious and—should we not say—audacious as the Berlioz "Romeo." It was a real treat for radio audiences and one for which we feel they will be eternally grateful to Toscanini for providing. The noted conductor has revealed that great music making need not be dimmed by time or age. Perhaps not all who listen to his weekly broadcasts realize that he attained his eightieth birthday on March 25 of this year. We and countless others hope he will bring us many more such rare musical treats as the Berlioz "Romeo and Juliet" and Verdi's "La Traviata."

Another unusual musical event on the airways was the performance of a symphony by Edward MacDowell, the American composer. This was a radio world premiere, given on February 23 by the Detroit Symphony Orchestra under the direction of its enterprising conductor, Dr. Karl Krueger (American Broadcasting network). Actually, MacDowell, who was the first American composer to win international acclaim, never wrote a symphony as such, but he is said to have told his wife that his Sonata "Tragica" (for piano) would really sound better for orchestra. It is said he intended to orchestrate the work but never found time for it. In the summer of 1945, the Composers' Press asked Modest Altschuler—remembered for his founding and conducting of the Russian Symphony Orchestra—to arrange the MacDowell work for orchestra. The composition was not completed until recently. Dr. Krueger, always interested in unusual works, gave the symphony its first performance on February 23 in Music Hall, Detroit, and repeated it in the broadcast of February 23 in tribute to Mrs. MacDowell, now eighty-nine and a resident of Los Angeles. It was her first hearing of the Sonata in its new form. During the performance Dr. Krueger spoke and announced that the broadcast was dedicated to Mrs. MacDowell.

The programs of the Orchestras of the Nation (broad on Saturdays from 9 to 4 P.M., EST over the NBC network) have been most illuminating in revealing how many fine orchestras America has. As in the past these programs have brought much new music

by contemporary American composers to radio listeners, and many composers who have been known only sectionally have been introduced to music lovers throughout the country. A dozen new orchestras, which have never before been heard outside of their own communities, have played for the vast radio audience. This sort of thing must be very heartening to a great many of the orchestras and their conductors who have played in the broadcasts of the Orchestras of the Nation. This program competes with the Metropolitan Opera broadcast which seems a pity because it is a most worthy radio offering and deserves a better chosen spot. However, there are many who divide their Saturday afternoons between the two events.

The broadcasts for April are of considerable interest. On April 5 the program will be played by the Oklahoma Symphony Orchestra, on April 12 by the Southern Symphony Orchestra (Columbia, South Carolina), on April 19 by the Santa Monica Symphony Orchestra, and on April 26 by the Eastman (Columbia, New York) School Symphony Orchestra. The Eastman Orchestra will give five broadcasts in all—the others being on May 3, 10, 24, and 31. The program of May 17 will be the NBC Symphony Orchestra broadcast, coming from the Columbia University Festival of Contemporary Music in New York City.

The Rochester Civic Orchestra began a series of weekly concerts on January 7 (Columbia network—11:30 to Midnight, EST). Guy Fraser Harrison directs this organization which is made up of forty-five musicians who form the nucleus of the Rochester Philharmonic. The Rochester Civic Orchestra celebrates its twenty-fifth anniversary this season. The group plays a prominent part in the social life of the city of Rochester, giving weekly popular-priced Sunday evening concerts, and participates in the city's educational program through regular broadcast sessions integrated with the music syllabus.

The Columbia Broadcasting System points out with pride that the Rochester Civic Orchestra broadcasts complete a continuous Sunday through Thursday schedule that provides distinguished musical fare nightly at the same hour. The programs to which the organization alludes are "Music You Know," directed by Alfredo Antonini (Sundays); "Windied Smith and Concert Orchestra" (Mondays); "The Rochester Civic Orchestra" (Tuesdays); "Invitation to Music" (Wednesdays); and (heard recently) the concert from the "Juilliard School of Music in New York" (Thursdays). Of these five broadcasts, none has more to offer than "Invitation to Music," of which we have often spoken. Few of us will forget the December broadcast of Parts III and IV of Bach's Christmas Oratorio in the special one hour program which Bernard Hermann, "Invitation to Music" enterprising conductor, arranged and presented. But each week finds an unusual event in music on this program.

The Philharmonic-Symphony Orchestra of New York will go on tour beginning April 14. Many who have heard this famous orchestra over the radio only will have an opportunity to attend a concert in their own home town. The tour, which ends on May 11 in Pittsburgh, will find the orchestra away from Carnegie Hall for its regular Sunday broadcasts. The concert on the air will nonetheless be heard, but the broadcasts will emanate from Atlanta, New Orleans, Chicago, and Pittsburgh instead of New York.

Those who follow the broadcasts of the American School of the Air (Columbia network—Tuesdays) will find an interesting group of programs during April. On the first the theme will be "Ballads"—song stories of the Southern mountains; on the eighth there will be a "Jazz Concert"; on the fifteenth the program is titled "Viva America" in which songs and dances of Latin America will be the musical fare; on the twenty-second the program will be "Encores"—selections of the year chosen by radio listeners for the American School of the Air for the year.

A program, dealing with "the music of words," is Columbia's invitation to Learning (Sundays 12 to 12:30 P.M., EST). In its latest scheduled series this program reviews the work's great literature in which man has pursued the elusive quality of imagination. On February 2, Invitation to Learning turned from its usually successful series on the single topic of "Man and His Government" to a thirty-three week, exhaustive survey of literature. In the noonday interlude of Sunday, (Continued on Page 230)

His Sonata Tragica arranged as a Symphony by Modest Altschuler was heard for the first time on the air played by the Detroit Symphony Orchestra under Karl Krueger.

RADIO

"MUSIC STUDY EXALTS LIFE"

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THE ETUDE

EARLY AMERICAN FOLK SONGS

"SONG" YANKERS." By Philip D. Jordan. Pages, 205. Price, \$3.50. Publishers, The University of Minnesota Press.

This is the story of a very distinctive musical family, the Hutchinsons, four brothers and a sister—Aaa, Jesse, John, Judson, and Sister Abby, who carried on a peculiar kind of crusade through music in the fields of temperance, dress reform, woman's suffrage, and abolition. Members of a rural family of sixteen, these long forgotten singers unquestionably became a force in the American society of their day. The author states that the works of this wholly unique American family "were in the public eye from the early 1840's until the first decade of the twentieth century." They sang in the leading American halls and also sang for Lincoln in the White House. The author states that "the facet of their careers touched almost every event of their century" and "they were America's most distinguished, best known, and most thoroughly damned troupe of family songsters."

Out of this material Mr. Jordan has brought to life one of the most interesting genre pictures of the latter part of the past century, when America was climbing from its boasted crudity to the sophistication of the present day. It is a peculiarly veritable reflection of the psychology of some of our grandfathers which is humorous, astonishing, and at the same time very informative. The very wide acceptance of the Hutchinsons, with their crude music, their doggerel, and their naïveté, tells us more of what the people of the United States were thinking musically than could a thousand philosophical dissertations. One of their temperance songs entitled Cold Water began:

"All hail ye friends of temperance,
Who've gathered here tonight, sirs,
To celebrate the praises of
Cold water, pure and bright, sirs.
We welcome you with joyful hearts
Each generous son and daughter,
For here's the place of all, to shout
The praises of cold water."

Their experiences in England and in Europe are among the most curious of all souvenirs of Americans abroad. Frankly, your reviewer has found unexpectedly in this book one of the most entertaining "what-nots" in the literature of exhumed yesterday. It is cordially recommended for entertaining reading as well as for useful historical research.



THE HUTCHINSON FAMILY

From the lithograph by G. & W. Endicott, 1843

APRIL, 1947

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

THE BAND TODAY

"THE CONCERT BAND" By Richard Franko Goldman. Pages, 246. Price, \$3.00. Publisher, Rinehart & Company, Inc.

Richard Franko Goldman grew up with the modern concert band. In fact, his father, Edwin Franko Goldman, was one of the foremost factors in the development of these brilliant and forceful organizations. He traces the history of the band in America, comparing it with famous bands in Europe, South America, and in other parts of the world. He has taken a technical subject and added much historical color and valuable information, which will make this book a very welcome volume for all who are interested in the band.

AN ENGLISH CRITIC'S ESSAYS

"ESSAYS AND LECTURES" By H. C. Colles. Pages, 224. Price, \$4.50. Publishers, Oxford University Press.

Dr. H. C. Colles, distinguished critic of The Times, London's historical "thunderer," a knowing and genial musicologist whose keen observations upon the art were

prized by all English music lovers, left many original and unusual essays and lectures, which are now fortunately assembled in book form. His style is genial, informative, and engaging, and this collection contains many previous bits that otherwise would be lost. "Some English Musicians," "The Opera," "Church Music," and "General." Your reviewer, already familiar with some of the chapters, enjoyed it immensely.

CHINESE FOLK SONGS

"MIN RIVER BOAT SONGS" By Stella Marie Graves. Pages, 48 (sheet music size). Price, \$3.00. Publisher, The John Day Company.

Carefully selected tunes sung by the boatmen of the Min River in China. These originally were put down by Malcolm F. Parley, Professor of English Literature and Romance Languages at Fudan Christian University, Foochow. The songs have a very distinct flavor and have been very deftly arranged, with annotations, by Stella Marie Graves of the Gilling College for Women. The work is highly endorsed by Lee Peo-chen, former dean of the National Conservatory of Music in Chungking, whose article, "Music in New China," in The Etude for August and September, 1945, was widely read and enjoyed.

A LUTHERAN LIFE OF BACH

"JOHANN SEBASTIAN BACH" By Laurence N. Field. Pages, 165. \$1.50. Augsburg Publishing House.

Bach was a devout Lutheran, although he wrote some of the most measurable music for the Roman Catholic Service. He often headed his manuscripts with the letters, "J. J." ("Jesu Juva,"—"Jesus help me") or "S. D. G." ("Soli Deo Gloria,"—"In Jesus' Name"). It is therefore significant to receive from the great Lutheran publishing house in Minneapolis a most praiseworthy new and graphic biography of the great cantor.

PREPARING THE MUSIC STUDENT FOR LESSONS

"MUSIC FOR YOUR CHILD." By William Krevit. Pages, 128. Price, \$2.50. Publisher, Dodd, Mead & Company. This book is a kind of manual of arms for parents of prospective music students. It might have been called "What Every Parent of a Music Student Should Know." It sets out to answer such questions as "When to Start Lessons," "How to Select a Music Teacher," "What Instrument to Learn." It contains all sorts of musical hints for parents, such as "Playing for Friends and Visitors at Home," and "Practical Hints to Parents on the Practice Room."

As parents in the United States invest, through the years, millions of dollars, it is only sensible for them to find what it is all about. THE ETUDE recommends this book highly.

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The Teacher's Round Table

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"In later years I have been enormously interested in the histrionic ability of the Negro; many plays since 'Porgy and Bess' have been written with the Negro as the tragic hero and the white man as the tragic villain, and the Negro as the comedian. I have appeared in straight roles in 'Mamba's Daughters,' 'Cabin in the Sky,' and was the *Lawyer Fraser* in 'Porgy and Bess.' The Negro is learning that in the drama of the highest order he can play the same parts as the white man. He has the qualities—the truthful representation of the Negro in real life. As in the case of all other races and peoples, he has learned that tears and laughter come from reality. He has learned that he can weep and weep at the sorrows of his people, and he has learned to laugh at his own weaknesses and blunders, with the wit which purely Negro. This possibly started with the late Bert Williams, one of the greatest of Negro comedians, and the Negro for years kept audiences in the la-

"God's Apostle of Music"

(Continued from Page 187)

The gigantic musical enterprise, like the successful one of the Jubilee in 1872, with a still larger chorus of twenty thousand, and visiting bands and conductors from many European countries, was taken very seriously by the city. In honor of the occasion the sacred Boston Transcript published a special "Jubilee Edition." Most beautiful houses observed a holiday. Edward Everett Hale offered prayer. Ralph Waldo Emerson, Lowell Mason were honored with eulogies. As to the singing, the Grand entered the Temple of Peace, fifty thousand spectators stood up and cheered, hile a choir of ten thousand sang, *See, the Conquering Hero Comes*. Gilmore appeared with his band, organizing the singing choruses in extravagant numbers. Meanwhile, Tourjée was expanding the

Though not ordinarily a careless dresser, he gave little thought to clothes and less to money, except as it aided him in many worth-while projects. He was known to have spent an entire night in prayer over a financial problem, and somehow, his prayers were answered and the need met. As his conservatory continued, many able pupils were developed. Among them was Lillian Norton, whom Tourjée discovered singing in his church choir. Later she became the famous prima donna Lillian Nordica.

He first to organize musical educational centers in Europe, he chartered ships accommodating over a hundred passengers. They were known as "Touring Musical Parties." Music rang throughout the ship from morning to night. They visited musical centers in Europe, attending concerts and in many cathedral churches gave concerts in the choir. These summer trips worked wonders in giving music its purpose in giving him renewed strength. He never was an over-robust man and in 1891 the burdens of his unwieldy choir were heavily upon him and undermined his health. For more than a year he was a wheelchair invalid though he continued to direct the affairs of the Conservatory.

On the morning of April 12, 1891, a beautiful day, his students were gathered in the chapel, for a service. An assistant, broken tones, announced:

In his charge to the first graduating class of the New England Conservatory, Dr. Tourjée revealed his high motives and ideals.

"I charge you to wield the forces at your command only in behalf of the highest and holiest uses. Be loyal to your art; be it your mission to make it entirely servient to purity, to the advancement and culture of humanity. In your hands may it ever be a reformer, an educator, a symbol of all that is beautiful and noble and good."

IS IT TRUE OR IS IT FALSE?

by Anne Lowell

1. *Pagapo* carries on his fantastic antics in "The Magic Flute."
2. *Semiramide* was Queen of Assyria.
3. DeKoven's "Rip Van Winkle" is called a folk-love opera.
4. The "Swan Song" is a favorite aria from "The Crown Diamonds" by Auber.
5. *Marie* becomes the wife of *Hans* in "The Bartered Bride."
6. *Lina Sattercup* was Puccini's "Girl of the Golden West."
7. *Pooch-Bah* called heartlessly away from *Cho-Cho-San*.
8. *Lakme*, a Brahmin's daughter, saved her lover's life, then died to set him free.
9. Devils hoof accomplished the downfall of *Faust*.
10. *Yum-Yum* lived in the Kingdom of *Tut*.
11. Madame Schuman-Heink's dancing is called the "Trot."

8. *The Soldiers' Chorus* is sung by William Tell and his followers.
9. The "Poet and Peasant" Overture is considered by critics Von Suppe's masterpiece.
10. The oratorio "The Redemption" depicts the poignant crises in the Saviour's ministry.

As we all know, an actor must be able to express the emotions and moods that he is feeling in order to create a mental picture of the character he is playing. Apparently insignificant details in performance, such as a slight change of mood, such as sorrow or joy, can make a difference in the work that can be perfect. The warmth of interpretation, however, and not the

by Velma Blauvelt

There is a dominant mood in every composition, and it is our duty to find it. We should constantly strive for tone color in musical verse and in expression of our countenances. Just this small per cent of effort on a singer's part makes a pleasing effect upon the hearer. Indeed, it has a very strong bearing on the final result of true artistry.

In his book, "Interpretation in Song," Harry Plunket Greene has written, "The further the singer advances in his art, the higher the place which study takes in comparison with performance."

In the study of expression, therefore, we should hold it of first importance to form the habit of determining its purposes both in type and extent. And we should continue this analytic process until our minds work with freedom and spontaneity. This will effectually prevent imitation, and will do much to secure individuality and genuineness in interpretation. And, while we interpret the position and movements of our

The most characteristic and determinative tones in any key are the tonic and the dominant, in speech as in music, and they are a fifth apart. Animation, vivacity, triviality, airiness, brightness, ideality or exaltation, intensity, earnestness . . . are suggested by high notes, and naturally associated with rapid movement, as just stated. While the commonplace . . . not especially emphatic . . . is expressed by medium keys. These naturally fit a medium rate and are used mostly by mezzos and baritones. Gravity, seriousness, pathos, and certain forms of deep intensity . . . as, for example, strong determination . . . are rendered in lower keys and are best suited to altos and basses. Almost all the slow and dignified music required as tenors and sopranos cannot act with as great rapidity as tenors and sopranos in the lower tones.

be fully written, we should find that such a history is simply a series of correlated mental processes. Those subtle elements in a musical performance, which make possible a clear and effective presentation of the emotional and intellectual content of a work, can be mastered only by a practical acquaintance with logical thought. In fact, the art of interpretation is but another name for the art of thinking.

In order to make our musical careers successful we must give our entire time, labor, and attention to them. The process, however, is necessarily slow and we are sometimes unaware of it until all at once we

Father Finn has introduced the word "melos" into singing and defines it as that which gives a grace, charm, and velvety smoothness to any and everything to which it is applied, thereby intensifying atmosphere. A good thing may gratify; but we must work for fascination, too.

And it stings you for your pains.
Grasp it like a man of mettle
And it soft as silk remains."

Don't let yourself fear when facing an audience, as fear will paralyze effort, and failure may be the result. Both in solo and in choral singing masculinity of the doing . . . boldness and daring . . . the very audacity with which an extreme effect is produced . . . carries success with it. So let us never attempt a daring thing feebly or by halves.

We as musicians must discover what is hidden within which is then revealed, and every composition, together with its contrasts and climaxes, so as to present it to the audience through the medium of the music. The musician who chooses dynamics, just as a painter chooses light and shade for contrast. The musical artist must search until he has discovered in his composition its innermost truth and must then find the right way of interpreting the work of a composer. If he can bring out the beauty of a song, he is truly an artist. However, there is more to music than being a clever artist. The musician must be able to create his own trills and other graces of the vocal art, of course; but it is the intellectual ability to imbibe the composer's soul and to be so affected by the music and responds to it intelligently that is the true attitude. The eye, the face, the body, the tone, the attitude. All work together, and the result is a coordinate, feeling.

(Answers on Page 232)



A BAND OF CONDUCTORS

Every performer in this great Summer Session Band of one hundred and five performers at the University of Michigan, under the direction of William D. Revelli, Editor of the Band and Orchestra Department of The Etude, is the conductor of a band of his own. In the case of the ten young women performers, "his own". We regret that space prevents the inclusion of the names of the personnel of this remarkable band.

Qualifications of the Adjudicator

by William D. Revelli

IN THE COURSE of our discussion of the subject "The Competition Festival," which appeared in the March issue of *THE ETUDE*, special emphasis was devoted to an analysis of the values, objectives, and weaknesses of our present-day festivals.

Attention of our readers was called to the fact that these events function and exist for our students rather than for conductors, schools, school administrators or the public.

Educational, cultural, and social advantages were recognized as being of greater value and significance than the final ratings of the competing individuals and organizations. Emphasis was also placed upon the proper attitudes of students, parents, and school administrators toward the festival and its aims.

Five agencies, namely: Participants, Teachers—Conductors, Administrators, Public, and Adjudicators, were presented as the most important factors to the success of our festivals. Of these five agencies, the one voice vested with the greatest responsibility and power was that of the adjudicator. The principal reason for attaching such importance to this post, is our regard for the venerable hypothesis that "no competition—festival is better than its adjudication." In relation to the function of such jurors, upon whom our students and conductors place so much faith and upon whose judgment they depend so strongly, may I hasten to add that final ratings as submitted by any set of adjudicators are by no means representative of the total obligations or responsibilities to the participants so judged.

Too often, adjudicators will look upon their assignments as those strictly related to and concerned with the responsibility of grading the participants and finally assigning them to a specific division. This type of adjudication usually fails in its function of providing constructive, worth while criticism and encourage-

ment that is so essential to the future progress and musical growth of these organizations not qualified for the upper division ratings.

Surveys conducted during the past eight years prove that only twenty-two per cent of the participating organizations competing in state festivals are awarded the first or second division ratings, which means that seventy-eight per cent of all competing organizations rate below the second division. These facts serve to bring the need for adjudicators who are capable of providing criticism and comment that will be helpful in establishing means for improvement of standards and performances of these groups.

The Primary Object

Since the primary object of the adjudication is to serve as a medium for improving the musical performances of the participants, let us enumerate and analyze some of the specific characteristics, traits, and aptitudes which the qualified adjudicator should possess. First he should be a well-schooled musician, with preferably a high degree of competence on the individual instrument, plus a sound knowledge of the problems and techniques of all the instruments or groups that he would adjudicate.

Since these prerequisites demand unusual skills and are based to a large degree upon school music standards, it seems only logical that our adjudicators be

selected from the college and high school, rather than the professional field. Many excellent professional performers and conductors have proven to be failures as judges because of their lack of background and understanding of the aims and objectives of school music and of the limitations of musical skills of the school musician. There are, however, some exceptions to this statement as is evidenced by the outstanding contribution to school music festivals by such noted conductors and teachers as Dr. Edwin Franko Goldman, Dr. Frank Simon, Dr. Ernest Williams, Mr. Gustav Langenus, Mr. Erik Leiden, and many others. However it should be noted that these gentlemen have always shown great interest in school music and have been active in the conducting and judging of festivals since such events were introduced many years ago.

Must Know Repertory

The professional musician who is not familiar with school music standards is likely to base his criticisms on the highest caliber of performance with which he is familiar, hence his decisions and comments are usually too exacting and severe. He often finds it most difficult to analyze, diagnose or prescribe, as skills in these factors are resultant from years of teaching and conducting rather than performing upon an individual instrument.

Another important qualification of the adjudicator is that he be familiar with the music which the individual or organization is to perform, and he should have learned such scores through actual application with his own organizations or laboratory ensembles. Here again, we find the high school or college conductor and teacher having a decided advantage over the professional in that he is more likely to be familiar with the repertory commonly used by festival organizations.

Must Be Sympathetic and Fair

It is perhaps advisable to select adjudicators from foreign localities; this should tend to eliminate the possibilities of prejudiced or fraternal decisions. The adjudicator should be sincere, kind, helpful, and sympathetic, and apart from music, he must have some intellectual and cultural background. Since we are adjudicating young school musicians, we must not forget that our comments should be constructive at all times, and our criticisms (Continued on Page 23)

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

WIND instrument playing can be greatly helped by encouraging and developing certain mental and physical concepts which I usually refer to as feelings. Thus, one may acquire a certain flute feeling, an oboe feeling, and so forth. Each instrument has its own characteristic feeling as well as its own characteristic sound.

Producing a beautiful tone on an instrument is not only an aural thrill but it is, even more so, a physical thrill. This is particularly true with the wind instruments because they become actually a part of the body. Reduced to its simplest explanation, I believe it is safe to say that a fine tone on any wind instrument is produced by driving a strong air pressure through a comparatively small opening. The internal cavities such as the throat, sinuses, and so forth, seem to act as resonators for this tone, and one should consider that he is playing not at one end of an instrument but that he is playing actually at a mid-point, the other part being inside the body. It would seem to me that this is a much more important factor than embouchure in determining individual differences in players.

Going further with this argument, one also has to consider his immediate surroundings as part of his instrument. If he is in a small practice room, the room must be counted as part of the instrument. If he is standing in the middle of a large stadium, then that stadium becomes part of the acoustical scheme. Following this trend of thought, one can see that what started out as a simple instrumental tone has become a highly complex affair. Such broadening of one's conception is bound to be valuable in general ensemble playing because he will better realize the over-all effect.

The conception of resonance can well be demonstrated by means of a tone on the marimba. Remove the resonator of a given tone or merely throw it out of adjustment. Now tap on the bar and see how dead and uninteresting the tone sounds. Adjust the resonator to its best efficiency and tap the bar again. This time the tone will have depth and life. It will be much easier to produce. This marimba conception can well be carried over into woodwind playing. This is especially true with staccato. Many times the inability to tongue all does not result from a lack of skill, but from the way one is playing the tone (as he tongues it). For this reason I always ask a student to concentrate on the resonance of the staccato rather than on the tongue itself.

Flexible Support

We all realize that support is necessary for fine quality. The big problem is to maintain the support at all times and yearning to bring it back. I refer to it as a "pneumatic" feeling. For illustration of this, think of an automobile inner tube which has been well inflated. By pressing the hands against this one becomes conscious of a firm, yet flexible support. This is what I mean by the "pneumatic" feeling, and it should be constantly maintained as a support for the blowing medium. Think of the firmness as giving support to the tone—think of the flexibility as giving life to the tone.

Blowing and fingering, and coordination of the two are the problems in woodwind playing. Blowing is by far the most difficult unless a person is in that rare class which we call "natural." Once a student has established a desirable quality on a single tone or register, I believe that he should learn, as quickly as possible, to carry that quality to all registers. For this reason I believe that the quality of the tone should be the same whether working on the entire range of the instrument rather than on a register at a time. This also has the advantage of helping to hurdle the "breaks" and to make the various registers match in quality of tone and of playing.

One of the common tendencies which I dislike is the sound of individual shores on tones which are included under one slur. There are several conceptions to help meet this weakness. An effective method is to develop the feeling of treating a slurred group as one long tone. The tone and blowing remain constant—the pitch merely changes because the fingers force it to. Another method is to make the student conscious of the snap of the pads and fingers as they come down on the holes. This snap of the pad should be conceived as a physical sensation not only in the fingers but also in the stomach. (I use the word stomach here in the broadest sense—to include all the internal muscles which

Mental and Physical Images In Woodwind Playing

by Russell S. Howland

Instructor of Woodwind Instruments
University of Michigan

Mr. Howland was born near Kirksville, Missouri, 1908. He attended the Kirksville Public Schools, and during high school, played clarinet in the theater. All of his early musical training was received from his father, W. A. Howland. After high school, he went to New York, where he studied clarinet with Gustav Langenus, continuing his professional work in New York theaters. He attended the University of Illinois from 1928 to 1933 and was first chair clarinetist with the University Concert Band and Symphony Orchestra. After graduation in 1932 he traveled for several years with Glenn Lee's Orchestra. In 1937 he became Director of Instrumental Music in the Fort Collins, Colorado, Public Schools. Since 1941, he has been Instructor of Woodwinds and Instrumentation at the University of Michigan. Mr. Howland was on leave of absence for military duty with the U. S. Army from 1942 to 1945.

—Editor's Note.

are brought into play every time we blow a tone.)

Another common fault, especially in slurred passages, is the tendency to change quality and speed on a descending passage as compared with the ascending. In the mountains it is illegal to let an automobile coast downhill in neutral. The general rule is to descend in the same gear ratio that was required for ascending. Going uphill the motor is pulling the car, and the car is holding back because of the force of gravity. Going downhill the car is pulling the motor because of gravity and the motor is using its power to hold the car back. Applying this physical conception to woodwind playing it could be stated this way: Let the various fingerings represent the pull of gravity—let the blowing force represent the motor. In ascending, the blowing should tend to precede the fingering so that the resulting opposing forces will, in the correct existing rhythm, create a solid and beautiful tone. In descending passages the fingering should tend to precede the blowing so that the resulting reversed but still opposing forces will still, in the correct existing rhythm, create a solid and beautiful tone. This solid and beautiful tone is represented by the fact that the car and motor are fastened together and consequently always remain as a unit in spite of their tendencies to pull apart.

The above description may require some imagination to comprehend but it is the most effective device I have found for helping to create quality, rhythm, and at the same time, relaxed deliberation. All these lessons acquired by slurring can be transferred to tongue and staccato passages. Slurring is the best first approach because of the continuity of tone involved. After good tone quality in all the registers and finger dexterity are acquired, more attention can be given to speed or staccato tones and their coordination with the fingers.

The Value of Good Fingers

Good fingers are a valuable asset in woodwind playing. I am generally more concerned with the way a player uses his fingers than I am with his knowledge of the fingerings themselves. Good fingers can easily acquire fingerings, but the opposite is seldom true—knowledge of the fingering charts does not necessarily make for good use of the fingers. In general, the fingers function best if kept in a curved position and slanted

toward the top of the instrument. The slant is especially true of the left hand because instruments are built to fit the average hand best that way. Use the tips of the fingers to finger the flute and oboe and the balls of the fingers for covering the clarinet holes and saxophone buttons. For the bassoon, a point between the ball and tip seems best. Use the tips of the little fingers. The conception here is to imagine each finger as an electro-magnet so that it opens and closes with a firm snap. Don't let the fingers jump but make them snap. This is a very important point. With the firm snap motion, the player is in control of his fingers. If the fingers are allowed to jump, he has lost control of them. Make those fingers which cover the holes move in such a way that they will strike or release the entire hole at the same time—in other words think of them as initiating a well-seated pad. This is often overlooked and accounts for much of the sloppy playing. This is one good reason for keeping the fingers well curved so that the player has a feeling of direct contact with the hole. A finger which is allowed to buckle or bend down, especially at the first knuckle, will always produce a feeling of indirect contact. The curved (and relaxed) feeling is also extremely important because of the tendency of a straight or stiff finger to yield great benefit in independent control of the finger, but a stiff finger will also rob him of the desired sensitivity at the tip.

The usual slurred scale and chord patterns are of course helpful in developing this feeling of relaxed control. In this sort of practice one should have a feeling of discipline from the existing rhythm. A great deal of time spent on trill practice will, if pursued carefully, yield great benefit in independent control of the fingers. The point of feeling to watch here is to avoid getting into a nerve trill because that will produce the opposite result and tend to lose control. A nerve trill is one in which the whole arm (and shoulder) becomes tense and enters into the trill. It is similar to the nerve tap in tap dancing where the entire leg and hip become part of the tap. This is to be carefully avoided if one is to retain a feeling of control. Start the trill slowly and keep it slow, only gradually increasing the speed. As soon as the nerve trill starts to creep in, either stop or slow down until the control is regained. (During this trill practice concentrate on one note so that it remains continually and matched quality.)

Having acquired independent control of the fingers, one can much more easily use them in combinations. The feeling here is to combine (Continued on Page 200)

BAND and ORCHESTRA
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

APRIL, 1947

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Eighty Memorable Years

(Continued from page 183)

names, *Santa Maria di Loreto*, *San Onofre*, *De Poveri di Gora*, *Christo* (The Poor of Jesus Christ), *Die Pietà dei Turchini* (of the Mercy of the Turks). About the same time as the establishment of the Conservatory at Naples and other Belgian, the renowned composer, Adrien Willaert (1480-1552), established a conservatory at Venice. Willaert taught many eminent composers. His own madrigals were among the finest written. He was the Maestro di Cappella of the gorgeously beautiful Cathedral of St. Mark, which has two organs and two choirs. This enabled Willaert to create the first works for double chorus. Unfortunately, while the conservatories of Naples survived and grew to the great Neapolitan National School, which still exists, the conservatories of Venice have not lasted through the centuries.

Other venetian schools bore the names, *L'ospedaletto della Pietà* (The Hospital of Mercy), *L'ospedaletto dei Mendicanti* (The Hospital of the Beggars), *L'ospedaletto della Incurabile* (The Hospital of the Incurable).

The story of the Neapolitan and Venetian conservatories is extremely picturesque. They were, for the most part, private benefactions, and the students were the poorest children of the city, mostly orphans and foundlings, taken in from the streets. These were clad in a quasi-clerical garb and came to school "preretali" or little priests. Their living accommodations were not unlike those in a poorhouse. The children were continually expelled to provide a second home to aid in their support. They sang at Chapel services, took part in the popular Mystery plays, attended the services for the Dead (the elder men carrying the corpse). Even to this day in Italy one may see little orphans bearing candles and straggling after a hearse, the number of orphans depending upon the wealth and prominence of the deceased. The influence of the early Italian conservatories upon the development of musical art was incalculable, and many of the distinguished composers came from these institutions.

The growth of conservatories in the modern sense was spectacular and important. The great *Conservatoire de Musique* in Paris was established August 3, 1795, during the reign of Louis XVI, upon the suggestion of a horn player named Rodolphe. This magnificent institution was free for French students and its influence upon French musical art has been incalculable. Even as late as 1797 the *Conservatoire* had one hundred and twenty-five professors and six hundred pupils. Its strong influence upon America has been indirect, rather than direct, as relatively few Americans have had the opportunity of being admitted, although many have studied privately with professors of the great French National School of Music.

The earlier days of the conservatory at Paris were by far the most important. The majority of American students who studied abroad went to Germany. However, most Americans studying voice went to France, Italy, and England.

The establishment of the *Conservatoire* in Leipzig in 1843 by the lovable, clear-thinking, practical Mendelssohn provided a training school in advanced

music for a large number of ambitious Americans, including Dudley Buck, George W. Chadwick, Theodore Presser, and many other American musicians of note. Among these were George Nelson Allen, John E. Allen, and Frederick B. Rice, who in 1865 founded the Oberlin Conservatory, which was given official academic recognition by Oberlin College in 1867, the great year of 1867. The following year, 1868, the Oberlin College states: "To George Nelson Allen, more than any other man, belongs the credit of giving music the place it had and has, in Oberlin. He was a student and apostle of Lowell Mason."

A few of the distinguished members of the Oberlin Conservatory faculty included George W. Adams, organist; Howard Handel Carter, pianist; Edward Dickinson, historian; Karl W. Gehrkens, music education; Arthur E. Haez, music theory; Friedrich J. Lehmann, music theory; Orville A. Lindquist, pianist; Charles W. Morrison, piano and administration; Feneben B. Rice, administration; William Grant Still, President of the Incarnate.

Among the distinguished graduates and former students of Oberlin are: George W. Andrews, Charles W. Morrison, William Grant Still, Frederick B. Rice, Evangeline Lehman, R. Nathaniel Delt, William Grant Still, George S. Dickinson, and Rob Roy Royce.

Not many years ago, in 1935, some eight years before the founding of the Leipzig Conservatorium, Oberlin installed Elihu Parsons Ingersoll (1832-1932) as Professor for the most renowned graduate. The present director is the eminent pianist-conductor-composer, Rudolph Ganz.

The large number of eminent teachers who have been on the faculty of the Chicago Musical College during its regular school terms and during the summer master classes is notable. From historical records presented by C. Gordon Wederick, the following names are listed: the following names: Felix Borowski, Bernard Listemann, Alexander von Pless, Hugo Hermann, Ernesto Consolo, Walter E. Hill, and George W. Adams. Lamarter, Paul Sorey, Reinhold Schmidt, George F. Root, Dudley Buck, Jr., Emil

Liabing, Herbert Witherspoon, Leon Sametini, Teresa Carreno, Oscar Sanger, Leopold Auer, Percy Grainger, Clara Eddy, Xavier Scharwenka, Louis Victor Anst, Harold Maltby, Edward Collins, Moiseyev, Boguslawski, Richard Klugmann, William S. Brady, Gertrud Klugmann, Isaac Van Grove, David Guion, Paquale Amato, Noble Cain, Father William Finn, Francis Prochowski, Estelle Liabing, Louis Gruenberg, Lazare Sametini. Among the best known of the large number of graduates are: Governor and Mrs. Thorne, Dr. Evans, Isaac Van Grove, Edward Collins, Moiseyev Boguslawski, Irene Dunne, Diviana Della Chiesa, Dennis Morgan.

At such a future time it may be possible for us to present the opinions of notable musical authorities upon the relative value of conservatory training in comparison with private musical instruction supplemented with a more formal general educational course. The importance of the independent private teacher as a teaching specialist is always significant. Many of the greatest masters never had formal conservatory training. Look at Caruso, who would have been played as triplets; if they were played as duplets, the measure would have six eighth notes. On the other hand, if the movement of the time signature was changed to be played as three groups of two notes each, or there will be only four eighth notes in the measure instead of the needed six. The *Rode Caprice*, for example, is in twelve-eight time, and triplets are therefore out of the question. If Rode had wanted triplets he would have given a four-quarter time signature—just what you make a difference between the study would certainly have been entirely different.

In an unbarred cadenza, however, such as in the Chopin-Sarasate *Nocturne*, the rule does not hold. The player must be guided by his sense of style and by the patterns of the sextolets. In the cadenza of the *Nocturne*, triplets are certainly preferable to duplets. If the latter are used, a certain rigidity of style is inescapable. Triplets, on the contrary, allow a flowingly flexible manner of playing. The essential thing is to allow the player to play. But do not stress the triplets or even the sextolets; let the passage ripple along smoothly, lightly, and evenly, as if the player were in a flowing groove.

(2) Hardly any two people will agree on the best bowing for the harmonics in *La Fille aux Cheveux de Lin*, apart from differences of personal taste, so much depends on the quality of the player's bow technique, on the responsiveness of his violin, and on the sensitivity of his bowstick. If you have a good bow, a very responsive violin, and a well-developed right-arm technique, you will be able to use the bowing given in your edition; if one or more of these essentials is lacking, you will have to change bows more frequently. For example, a violin with a slow response will not produce dependable harmonics if they are played with a slow bow, no matter how skillful the player may be.

You should experiment with this passage to find out what bowing gives the best results. Bear in mind that the two essentials are flawless fingering and a consistent, firm, and free bowing, and an unbroken legato. If you can obtain these effects, it does not matter whether you change bows a couple of times in a measure or not.

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At such a future time it may be possible for us to present the opinions of notable musical authorities upon the relative value of conservatory training in comparison with private musical instruction supplemented with a more formal general educational course. The importance of the independent private teacher as a teaching specialist is always significant. Many of the greatest masters never had formal conservatory training. Look at Caruso, who would have been played as triplets; if they were played as duplets, the measure would have six eighth notes. On the other hand, if the movement of the time signature was changed to be played as three groups of two notes each, or there will be only four eighth notes in the measure instead of the needed six. The *Rode Caprice*, for example, is in twelve-eight time, and triplets are therefore out of the question. If Rode had wanted triplets he would have given a four-quarter time signature—just what you make a difference between the study would certainly have been entirely different.

In an unbarred cadenza, however, such as in the Chopin-Sarasate *Nocturne*, the rule does not hold. The player must be guided by his sense of style and by the patterns of the sextolets. In the cadenza of the *Nocturne*, triplets are certainly preferable to duplets. If the latter are used, a certain rigidity of style is inescapable. Triplets, on the contrary, allow a flowingly flexible manner of playing. The essential thing is to allow the player to play. But do not stress the triplets or even the sextolets; let the passage ripple along smoothly, lightly, and evenly, as if the player were in a flowing groove.

(2) Hardly any two people will agree on the best bowing for the harmonics in *La Fille aux Cheveux de Lin*, apart from differences of personal taste, so much depends on the quality of the player's bow technique, on the responsiveness of his violin, and on the sensitivity of his bowstick. If you have a good bow, a very responsive violin, and a well-developed right-arm technique, you will be able to use the bowing given in your edition; if one or more of these essentials is lacking, you will have to change bows more frequently. For example, a violin with a slow response will not produce dependable harmonics if they are played with a slow bow, no matter how skillful the player may be.

You should experiment with this passage to find out what bowing gives the best results. Bear in mind that the two essentials are flawless fingering and a consistent, firm, and free bowing, and an unbroken legato. If you can obtain these effects, it does not matter whether you change bows a couple of times in a measure or not.

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About Sextolets and Harmonics

"... How can one tell, when there are six notes to a count, whether the pulse is in two groups of three notes or three groups of two notes? As far as I know, I have not seen the end of the *Chapelle*, or *Saravate Nocturne* in E-flat. (2) Are these harmonics—iron *La Fille aux Cheveux de Lin*, Debussy-Harmonies—usually played with the bowing as marked?"

—Miss N. G. Illinois

Your question about sextolets is a good one, for many people have doubts about the correct way of playing them. How often one hears the *8th Caprice* of Rode played in triplets, at least in the beginning of the groups make duplets imperative!

Two Musically-Anxious Parents

"Q. We have a boy aged thirteen who seems to have considerable musical talent, and my husband and I would like some advice from you with regard to his plans for the future. He has studied piano for seven years under the same teacher and plays pieces by Bach, Beethoven, Chopin, Mozart, Debussy, and other fine composers. He can also transpose, and last year he won the certificate given at the National Piano Playing Auditions in Pittsburgh with a grade of ninety-three.

This boy has also had about a year of lessons on the trombone, and he plays in his school band and orchestra. He loves music, but does not seem to take a musical career seriously, and he seldom practices even an hour a day. We want us to get him a nine-foot grand piano, which of course we could not afford. We have also been advised to change teachers every three years, and we are wondering whether a change of teachers or a new piano would make any difference in his attitude toward practice. We wonder also whether we ought to push the idea of a musical career or just let things drift. My husband hopes he will become a concert pianist, but we do not know whether in such a case it is right for the parents to keep in control or whether we ought just to let things take their course. Will you please advise us?—D. H. F.

A. First of all, let me congratulate you on having such a talented son, but I warn you also that such a talent in the family is a great responsibility as well as a great joy—and it raises many difficult questions, as you are already finding out. I am not wise enough to give you a yes or no reply to everything you ask, and at best I can only express an opinion. To save space I will do this in the form of a brief answer to each of your fundamental questions, but in this answering briefly, I do not wish you to take my replies categorically.

First, as to changing teachers. I suggest that the parents, the teacher, and the boy have a frank talk about this. Sometimes a change of methods, materials, and personality gives a real boost to the practicing morale of the pupil, and sometimes the teacher is sufficiently broad-minded to see this, so that although he hates to lose a fine pupil, yet he is also realistic, therefore he himself suggests a change. The boy's attitude ought to count for a good deal in such a matter, and you four people ought to be able to talk it over in such a frank and friendly manner that the best interests of the boy are served, while at the same time all four of you "remain friends."

Second, I believe a new piano might be a great incentive toward increased practice. It is much more exciting to play on a piano that responds fully to all demands, and even though a nine-foot grand may not be feasible, yet I believe that some sort of a fine piano would be worth considerable sacrifice on the part of the parents. Perhaps the boy himself should undertake to pay some small part of the expense in order to prove that he really wants a new piano. This could be done by arranging to have him pay small sums at regular intervals out of his earnings or his allowance. This would give him a real stake in the enterprise, and the parents might even promise him that when his share has all been paid in, the instrument shall be considered to be his property.

Third, I think it is a fine thing for your son to be learning to play an orchestral instrument, and I would encourage him to do enough work on the trombone so as to be sure of playing adequately in

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

then you will not insist upon it, but will allow him to make his own choice—and that you will not in this case think of the time and money as having been wasted.

If your son agrees to all this, make clear to him that it is a serious matter, and that he must keep his end of the bargain by practicing faithfully five days each week, making up any lost time on Saturday. Tell him also that you will expect his teacher to report to you regularly as to the effectiveness of his practice, and promise him that when the program gets well under way you will see his high school Principal about possible school credit for the work in piano.

I wish I were wiser so that I might tell you more, but this is as much as I know, and I wish all of you great joy in your musical experiences during the next few years.

Is the Tempo Based on Measures or on Beats?

Q. Please tell me if each measure of a composition containing various time signatures should be given the same length of time. For instance, the chorus *Heavenly Light* by A. Kopylov-Wilbousky begins with 2/2, changes to 3/2, returns to 2/2, and after alternating between 2/2 and 3/2, it finally ends in 2/2. In such a case how can I determine the correct tempo?

A. Your question boils itself down to this: Is the tempo of a composition based on measures or on beats? The answer is that it is based on beats. In other words, four-quarter measure means a series of four equal pulses, as they are often called; the first and third beat being accented. Such groups of beats or pulses are called measures, and usually the same sort of measure prevails during the entire movement or section. In performing the composition you establish a suitable tempo based on the quarter-note beat, as for example $\text{♩} = 72$, which means that you play six evenly-spaced quarter-note beats to the minute. But if the measure sign changes to 3/4 or 2/4, the same basic tempo prevails unless there is some direction to make the tempo faster or slower. Occasionally a composition may change from 2/4 to 3/4, and in this case the tempo usually writes "measures the same tempo"—which means "the same tempo"—and in this case a half note becomes the beat note and you are to perform that section with quarter note beats in the same time as you would be in the previous section.

When a composition changes measure type frequently this gives a certain flexibility to the rhythm because of the fre-

quent variations in the position of the accent. This is often done in the case of vocal music in order to bring the accents of the music into line with the accentuation of the words. But such variations in measure do not usually involve a change in the basic tempo.

How to Play a Glissando in Octaves

Q. 1. Please explain how to play this excerpt from the *Adagio* movement of Haydn's *Sonata in D major*:

Ex. 1



2. How is a glissando in octaves played?—E. I. N.

A. 1. Hold the G-sharp *appoggiatura* for one beat, and perform the trill thus:

Ex. 2



I feel sure the natural sign in your edition is wrong. To play B-natural would be very upsetting to the tonality at this place in the composition, and I would suggest that you use B-flat in the trill. 2. The hand, wrist, and arm must be held firmly and yet be supple so that the hand will slide lightly and easily on the keyboard. The fifth finger, in ascending and the thumb, in descending, should be held in such a way as to allow the nail to glide lightly over the keys. In going up, put more weight on the little finger, and in going down, put more weight on the thumb. This technical trick is so difficult that only the greatest pianists can master it. In addition to that, it is very seldom needed in piano playing. So unless you have a prodigious technique, I would suggest that you spend very little time on it.

When Did "Modern" Music Begin?

Q. Some years ago I was taught that the romantic period in music ended with Liszt and that the modern period began with Wagner. In discussing this with pupils, I am uncertain today where to tell them about modern period begins—perhaps with Debussy? Will you please let me know about the correct dividing place?—E. E. S.

A. There are three difficulties in giving a specific answer to your question. First, it is obviously impossible to assign an exact date to the beginning or end of any one period; second, it is the style of a composition rather than the date at which it is written that determines the school to which it belongs; and third, it is often impossible for musicians to agree among themselves as to just which music is "modern" and which is not.

I think, however, that very few musicians today would class Wagner in the modern period. He is a romantic, or at best a bridge between the romantic and modern periods. Others might even object to including Debussy in that school, and the groups that he is included in rather than a modern. But you cannot be far wrong in stating that the modern period began about 1900—that is, with the group of composers who are called impressionists as Debussy and Ravel. Impressionists are to be included in 1910 if, or perhaps as late as about 1910 if, such men as Stravinsky, Schoenberg, and Bartok are considered more representative of truly modern music.

The Arm and Its Relation to the Keyboard

From a Conference with

E. Robert Schmitz

Eminent French-American Virtuoso-Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

THE KEYBOARD is made to fit the shape of the hand, and the fingers fit on it as a neutral combination. In fact, the fingers neutralize each other, as short fingers against long, and long fingers against short. There are departures from this position necessitated by the use of the long fingers on the long keys, and their return to neutral positions. We call the movement of the fingers in this position linear movement. The movement is away from the keyboard, and backward and forward, and it continues along a path that follows the length of the keys. I have given my ideas of placing the hand on the keyboard, in a previous article in *THE ETUDE*, and now I would like to discuss the way the arm moves at the piano.

Rotary Arm Movements

The arm displaces the hand in front of the various sections of the keyboard, side wise. 1. The hand is set on the keyboard. 2. The side to side motion of the arm is called lateral motion. 3. We have a rotation called rotary motion.

Rotary motion can be divided into three types: 1. humeral rotation; 2. upper arm rotation of the humerus bone in the arm; and 3. forearm rotation. Humeral rotation is a development of the humerus bone (the only bone in the upper arm) of its own axis; while inner humeral rotation is evidenced by holding the arm in front of you. It may seem paradoxical, but in using inner humeral rotation, if you rotate the arm inward, the elbow comes out, and the palm of the hand faces downward. When we use outer humeral rotation, the elbow is brought in towards the body, and the palm is turned upward as an entree. We purposely classify this arm rotation under humeral rotation in order to distinguish it from the upper arm rotation proper, which is another kind of rotation. There are two actions in the upper arm. One is called humeral, and the other is called upper arm rotation. In using rotary motion, every time we play the piano toward the thumb side of the hand we are using forearm rotation; but if we play toward the fifth finger or little finger we are using upper arm rotation.

As an example of outer humeral rotation, and inner humeral rotation, let us examine the first two measures of the Bach *Minuet in G*.

Ex. 1



The first G in the right hand is played with outer humeral rotation because this brings the elbow close to the body, and the thumb pointing into the note. As the passage moves to the upper G, we use inner humeral rotation because this brings the elbow out from the body, and the fifth or little finger into the key. When the A in the right hand is played with the thumb we return to the outer humeral rotation, which brings the elbow toward the body, and the thumb into the key, and for the following F and G we use the inner humeral rotation which brings the elbow out, and the fourth and fifth fingers into the keys. Thus, by a sort of shuttling back and forth between inner humeral rotation, and outer humeral rotation we easily encompass the notes of the musical pattern.

As an example of upper arm rotation let us take the fourth and fifth measures of the Bach *Prelude in G*.

Ex. 2



G, No. 15 from the "Well-Tempered Clavier"—Book II. The left hand deserves considerable attention.



E. ROBERT SCHMITZ

While pivoting on the thumb with the upper arm rotation, you can lift the arm upward and forward, and away from the body with the fifth finger up in the air. This is a preparation for the second type of upper arm rotation, namely, the fall of the arm downward and towards the body, and the landing on the fifth finger.

Another excellent example of upper arm rotation is found in the Chopin *Etude* Op. 25, No. 11. After the

Ex. 3



first four measures of introduction, the upper arm rotation starts in the right hand, and lasts throughout the *Etude*.

Another good example of upper arm rotation may be found in the first and second measures of the

Ex. 4



"MUSIC STUDY EXALTS LIFE"

Schumann composition called *Humming Song*. It is the third composition to be found in his "Album for the Young." The left hand shows the upper arm rotation. (Ex. 4.)

We may find another wonderful example of upper arm rotation in the Beethoven "Patheique" Sonata. The tremolo figure (beginning after the introduction) in the left hand is a metrical pulsation. I select it for its rhythmic, and accented purposes, while the Bach *Prelude in G*, No. 15 was selected for its melodic purposes.

Ex. 5



In forearm rotation from the elbow one may find two phases of rotation known as supination (the palm up) or pivoting on the fifth finger side with a tendency to show the palm of the hand. In the second phase we bring the thumb side of the palm down, and this is called pronation.

As an example of forearm rotation the *Etude* of Chopin, Op. 10, No. 4 will serve if we examine the right hand figure beginning at the second measure.

Ex. 6



For melodic and accented purposes we find a good illustration in the Chopin *Etude* Op. 25, No. 11. After the right hand.

Ex. 7



These arm rotations bear characteristics of their own which were related primarily to the musical pattern which was evolved by composers during the classical period. In these patterns it is found that notes of melodic importance are alternated with notes of harmonic importance. These notes of harmonic importance which are repeated insistently are the means of subsistence of the harmonic background, but they are not part of the melody. Hence, it is perfectly normal to consider the advantage offered by rotary motions which naturally produce a drop alternated with a pivoting on the drop being stronger dynamically.

It is the side on which the melody lies that will determine the type of rotation which is to be used. In other words, it is the music which will determine what you

(Continued on Page 240)

LEONARD BERNSTEIN

A Conference with

Distinguished Young American Conductor and Composer
Director, New York City Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

When Leonard Bernstein, twenty-five years old, there had come to him the greatest opportunity and the greatest responsibility to have confronted any young artist of our times. On less than a day's notice, he was to be asked to conduct the New York Philharmonic, the greatest orchestra in the world, which was to have been directed by Bruno Walter. There was no time for rehearsal with the men. Mr. Bernstein simply studied the scores, had a bedside consultation with Dr. Walter, and went ahead. The result was a performance of the greatest quality, and it was the first time that a young man had conducted himself famous. It is unfortunate, perhaps, that a part of his fame took the form of branding Leonard Bernstein "the boy wonder of music," a term connoting a spectacular glitter which is quite absent from both his personality and his music. Born in Lawrence, Massachusetts, Leonard Bernstein attended the Boston Latin School and Harvard University (1939), where he majored in music, studying composition with Walter Piston and Edward Burlingame. He then studied with the great Russian composer, Sergei Prokofiev, and with the American composer, Kurtis Seltzer, for two years where his college degree and his academic viewpoint made him something of a phenomenon. Here, he studied conducting with Fritz Reiner, and piano with Isabella Vengarska. Next he studied with the great Russian pianist, Vladimir Horowitz, and then with the great Russian conductor, Mr. at Dr. Koussevitzky's assistant at Tanglewood. In 1943, young Mr. Bernstein was made Assistant Conductor of the New York Philharmonic Symphony Orchestra, during which incumbency he substituted for Bruno Walter on several occasions. In 1945, he was made Assistant Conductor of the New York Philharmonic. He recently returned from Prague where he was sent to represent the United States at the International Music Festival. He was also named to represent the United States at the 1950 World Music Festival at Leopold Stokowski. Mr. Bernstein is distinguished also as a pianist and as a composer.

WHILE I have been reading THE ERUDE all my life, this is the first time I have the honor to be on the "talking" end, and I must begin by confessing that the task is not easy! So many students—many of them of my own age—ask me *just what* is needed to become a worthy musician, and it sounds a bit patronizing, somehow, to say, "Work hard, and hope for luck!" Yet that is all I can say—except, perhaps, to explore what I mean by working hard.

"Most of us have found, I think, that the general attitude of the average music student is that of perfecting himself in the performance-mechanics of his instrument, to the point where he can 'give out with' the soundings of the most difficult scores. If he can *etude* with Paganini Capricci, making effects with Chopin *Etudes* or with Paganini Capricci, he is ready to set up in the artist business. Now, to my mind, music study begins with the complete and hearty discarding of such an approach. One doesn't work for effects, and one doesn't set up in the artist business. One studies and learns and works and thinks to develop himself as an intelligent, sensitive, and aware human being; and one does so by always-increasing resources of intelligence, sensitivity, and awareness, the human being makes music.

"It seems me, then, that we have a splendid opportunity of correcting a number of weak places in the foundation of music study. Generally speaking, we have not been doing well in this respect. Our students are trained. In many of our colleges, where you study for a music major, the work is entirely theoretical. You work on paper only; you get no 'credit' for singing or playing. You are not permitted to do these activities in your free time, if at all. In many of our conservatories, on the other hand, the emphasis is on technique. Talented youngsters come to 'specialize' in the piano, violin, or voice, and in their time learning to do flourishing things with their fingers. And between the two, the immense and vital world of music is left out. Certainly, we have institutions where music theory is taught, but they are simply blended into music study—I may cite the Eastman School, in Rochester, which is part of the University, and the Curtis Institute in Philadelphia. We don't have enough of them! What is the example that we don't have enough of them? What is the example that we need? It seems to me, is the sort of education that produces,

not theorists and not virtuosi, but well-rounded, well-developed musicians who express through their instruments their feelings and convictions about music.

"And where are they to acquire their convictions? Only through the self-rounding, self-developing process I have outlined. I have always counted my years at Harvard among my greatest musical assets, for the general, nonmusical training given me there opened my mind to the world's work in different fields, to the humanizing influence of the sciences, to the particular insights of the humanities, to the world of the arts, to the plays and science and inventions of the particular kinds of thinking and feeling that built the various ages and periods and styles. And what has this to do with music? Everything! For music is but one part of the various and particular kinds of thought and feeling; and how are you to know the kind of tone, of expression, of phrasing, of thought to bring out of a score if you have not a grasp of the life in the characteristics of the age that nurtured it?"

"You don't learn such things by concentrating on the Paganini *Caprice*; neither do you get them from reading an occasional book for 'culture.' You get them only from a full and general education in world progress. One of my most difficult tasks, recently, was to get a group of gifted young people to give a beautiful Mozart *Symphony*. Certainly, they 'knew' about Mozart's *Symphony* and they managed their instruments. But they showed a conspicuous lack of feeling for Mozart in terms of his times. What they needed was not fleetier finger-work, but greater understanding of the late eighteenth century. And how can a twentieth century person gain that understanding without taking in much and much concentrated effort to *associate* himself, actually, with the full sense and spirit of that earlier time?

"Again, a full education in understanding is invaluable in approaching the music of our own time. Suddenly it becomes clear to us why (for better or worse) American music is different from any other. We begin to realize that our larger forms have been slow in maturing because we have no single strain of national popular music from which it can grow. Always, in other lands, popular music—the music that sprang directly from the people—came before the monumental works, shaping them, conditioning them. The thirteenth century court dances, in France, grew

directly out of popular game tunes. Beethoven could hardly have conceived the Ninth Symphony without a deeply-rooted familiarity with national popular

songs. And all countries have their national popular music, and all countries have their symphony. It is the nature of the popular theater. Only here are we attempting full-blown major forms that have no relation to any particular country. We have no single popular music, and we have no single symphony. It is a tragedy. We are told that jazz is American music—but jazz is African in origin. We used to hear that the Virginia school represented American's popular music—but the Virginia school is not a part of the American background? I speak of all this because I am intensely interested in seeing America come into its own as a nation, and I think that the only way to do so is to have a heritage, and this cannot be realized until the American people are educated musically. A sound general education can help him to do so. (And when he does, he may agree with me that we have no single popular music until we have a background of really popular music.) I think that the popular theater music, possibly arising from the musical comedy form, will prove to be America's first genuine musical form.

"By way of an aside which has little direct bearing on the music student, let me say that a great deal of missionary work remains to be done in educating some of our legislators into a realization that some of our governmental support, moral as well as financial, must be given to the visual and the arts. We did have a taste of it with the War Relocation Authority, which was efficient things in the theater. Yet the average governmental attitude toward that was summed up in the remark of one Congressman, 'Are we supposed to support the running of the country, or run the country?' Well, what is the running of the country? Is it merely a matter of mechanics and transportation? We are not talking about the mechanical or transportation problems of Elizabethan England, but we do know of a certain William Shakespeare who was no toe-dancer! When our honorable legislators realize that the matters of the spirit are part of that country, that part will live when the labor disputes have been cleared up and the country is about to begin to have a truly musical land, in which concert-going is a national need and not a social fad, The New

Here comes spring! One feels the fresh breezes and senses the delicious, pungent odor of the new-born world. The composer has captured an intriguing theme with a graceful, "waving" rhythm. Grade 3 1/2.

Allegretto ($\text{♩} = 69$)

STANFORD KING



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SLEEPING WATERS

Play this piece without ostentation and work for a fine legato by practicing it first without a pedal. Grade 3.

LOUISE E. STAIRS

Moderato (♩=54)

mp

Ped. simile

mp

a tempo

rall.

Fine

mf espressivo

rit.

D.C.

CRESCENT MOON

A fine study in flowing octaves, this composition may be played in *rubato* style in order that the romantic element may be preserved. Play the left hand precisely together with the right hand so that any suggestion of "sloppiness" may be averted. Grade 4.

RALPH FEDERER

Moderately (♩=56)

with warmth

simile

pp much slower

in time again

slightly faster

a little slower; tenderly

increase

f diminish

Fine

a little faster; smoothly flowing

lightly

simile

much slower; diminish

D.C.

mf

p

pp

CARMENCITA

Francesco De Leone is American born with an Italian background. Perhaps it is his Latin heritage which has enabled him to catch the typical Spanish idioms. The movement of the left hand should never be ragged. Observe all staccato marks carefully. Grade 3½.

Tempo di Tango (♩=72)

FRANCESCO DE LEONE

WHIPPOORWILL

A MOONLIGHT FANTASY

The composer awoke one moonlight night in April and looked out of his window at a flowering cherry in full bloom, from which came the sound of a whippoorwill. He immediately wrote down the theme, which he developed into the following composition. Grade 3.

Allegretto con spirito (♩ = 84)

JAMES FRANCIS COOKE

The first system of the musical score for 'Whippoorwill' consists of five staves. The first two staves are the treble and bass clef parts, both in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The second staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The music is written in a single system. The first staff has a 'mf' dynamic marking. The second staff has a 'Ped. simile' marking. The third staff has a 'rit' marking. The fourth staff has a 'p' marking. The fifth staff has a 'mf' marking. The system ends with a 'Fine' marking.

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THE ETUDE

The second system of the musical score for 'Whippoorwill' consists of five staves. The first two staves are the treble and bass clef parts, both in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The second staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The music is written in a single system. The first staff has a 'mp' dynamic marking. The second staff has a 'rall' marking. The third staff has a 'p' marking. The fourth staff has a 'mf' marking. The fifth staff has a 'D.S.' marking.

APRIL 1947

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MAZURKA

Many will declare this Chopin's most popular mazurka. It must be played with great vivacity. In the third movement, however, there is a very unusual effect obtainable if this passage is played in very hushed, subdued style, Grade 3.

Vivace M. M. ♩ = 50

FR. CHOPIN, Op. 7, No. 1

CROWN HIM WITH MANY CROWNS

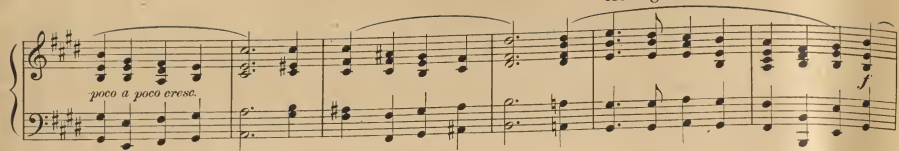
(DIADEMATA)

GEORGE J. ELVEY
Arr. by Clarence Kohlmann

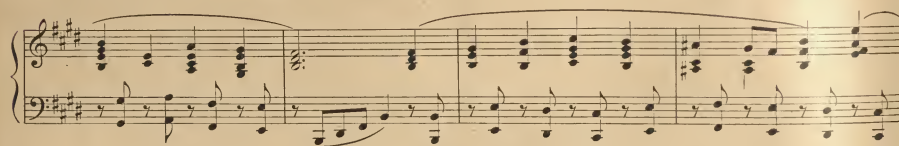
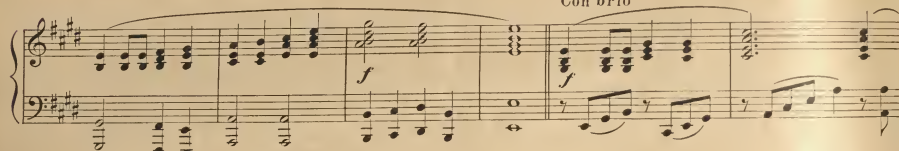
Grade 4

Marziale con brio

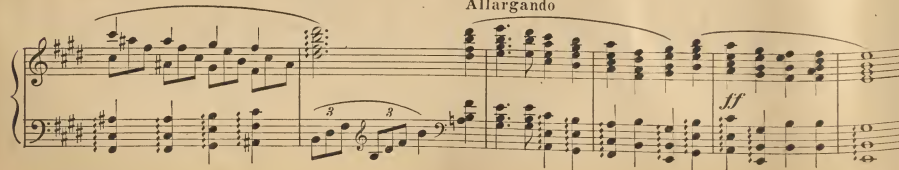
Allargando



Con brio



Allargando



CLOUD CASTLES

H. P. HOPKINS

Violin and Piano score for "Cloud Castles" by H. P. Hopkins. The score is in 2/4 time and consists of 16 measures.

Measure 1: Violin: *Slow* (quarter note, half note, quarter note, quarter note). Piano: *pp* (quarter note, quarter note, quarter note, quarter note). *Respressivo*.

Measure 2: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 3: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 4: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 5: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 6: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 7: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 8: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 9: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 10: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 11: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 12: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 13: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 14: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 15: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Measure 16: Violin: (half note, quarter note, quarter note, quarter note). Piano: (quarter note, quarter note, quarter note, quarter note).

Performance markings:

- Slow* (Measure 1)
- Respressivo* (Measure 1)
- pp* (Measure 1)
- Più animato* (Measure 13)
- Fine* (Measure 13)
- rallent.* (Measure 13)
- f* (Measure 13)
- V* (Measure 13)
- 4* (Measure 13)
- D.C.* (Measure 16)
- rallent.* (Measure 16)
- D.C.* (Measure 16)

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MANUALS

PEDAL

Allegretto

1st time

Last time

Meno mosso

rit.

Fine

pp Sw. (10)

pp Reduce Sw.

Add to Sw. *cresc.*

(Add Sw. 8' & 4' Reeds)

* From here go back to the beginning and play to *Fine*; then play **TRIO**.
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THE ETUDE

Andante

Ch. (2)

Trio

Sw. soft 8'; off Gt. to Ped.

Ped. 42

Sw. 8'; 4' with Reeds

dim.

f Gt. (2)

p Sw. (2)

f Gt. (2)

p Sw. (2)

Ch. 8'; 4' Fl.

Sw. Soft 8'

Ped. 42

D.C. ad lib.

APRIL 1947

GREAT PEACE HAVE THEY

ALLANSON G. Y. BROWN

Andante

p VOICE

Great peace have they which love Thy law, and noth-ing shall of-fend them; Great peace have they,

cresc. (To Coda) *mf*

have they which love, which love — Thy law. I have looked for Thy

cresc. *p* *mp*

sav-ing health, O Lord, Thy sav-ing health, O Lord. I have looked for Thy sav-ing health, O Lord, and done af-ter

p

f quicker

Thy com-mand-ments, done af-ter Thy com-mand-ments, Let my soul live, let my soul live,

f quicker *f*

live, and it shall praise Thee. Let my soul live, and it shall praise

Thee, and it shall praise Thee. Let my soul live, live, live, and it shall praise, shall praise Thee.

allargando

p *quasi recit.*
I have gone a-stray like a sheep that is lost; O seek Thy serv-ant, for I do not — for-

p *rit* *a tempo* *D. S. al*
get Thy com-mand-ments.

rit *p* *cresc.* *rit*
law; Great peace have they, peace, peace, have they.

Coda

STARLIGHT

SECONDO

FRANCES TERRY

Allegretto espressivo

p
mf
mp
cresc.
f espress.
rit.
a tempo
p
espress.
mp
rit.
pp

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THE ETUDE

STARLIGHT

PRIMO

FRANCES TERRY

Allegretto espressivo

mp dolce
cresc.
mp
a tempo
mp cresc.
f espress.
rit.
p
espress.
cresc.
dim.
mp
rit.
pp

APRIL 1947



EASTER FLOWERS

Grade 11.
Mary A. Nicholson

FREDERICK A. G. OUSELEY
Arr. by Ada Richter

East - er flow'rs are bloom - ing bright; East - er skies pour

ra - dant light; Christ our Lord is rish in might; Glo - ry in the high - est.

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COTTON TAIL

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Grade 2.
Moderato M. M. $\text{♩} = 126$

RENÉE MILES

f

p *slower* *f* *Fine*

a tempo *L.A.* *mp* *L.A.* *L.A.* *D.S.*

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THE STUDS

FAIRY SWING SONG

Grade 2.

Moderato ($\text{♩} = 160$)

ELLA KETTERER

pp *mp* *p*

mf

p *rit.* *1st time* *Last* *L.A.* *a tempo* *mf*

mf

L.A. *D.C. al*

♢ CODA *dim. e rit.* *a tempo* *L.A.* *L.A.*

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The Pianist's Page

(Continued from Page 188)

subsidiary themes, recapitulations or anything else!

After the towering first movement the pianist lifts to the magical gossamer convolutions of the scherzo. . . . And the slow movement is one of Chopin's most consummate creations. It is a nocturne to excel all nocturnes, a melody of sublime faith and eternal calm, melting into a middle section whose ethereal "bell" quality is scarcely equalled in all piano music. Here is music truly "out of this world."

When you hear the last movement of the B minor Sonata well played, I think you will feel that it tops all of Chopin's output. In this the eternal and agonizing upsurge of humanity toward the shining Light of Lights? When you have lived through its timeless propulsion you will wonder how on earth Nicks could have said of this movement: "The first

subject is the most important constituent of the movement. . . . The rest is somewhat insignificant. . . . In short this is the old story of 'plus de colonie que de savoir faire'."

(In the vernacular, that means attempting something without being able to produce it.) . . . And dear old Nicks even this when he adds, "The last movement lacks weight, and the entire sonata is afflicted but not cognate" (whatever that means!).

I simply can't "figure out" these men who were the fault their own, or did it lie with the artists of their day who may have played the sonata in a kind of approved or stereotyped manner? . . . Well, you will be able to decide for yourself whether the composition is a towering, living masterpiece, or a crumbling old tombstone.

Bringing Delight to Music Study

(Continued from Page 184)

the class are averaged at the end and prizes are then distributed. The scale period takes from fifteen to twenty minutes.

2. Now we relax a bit with a story. For these groups of seven to nine year olds there is a wide choice of tales about musicians in their younger days, stories of operas, stories of descriptive music such as *The Sorcerer's Apprentice*, *Peter and the Wolf*, *Peter Gnom*, "The Nut-Cracker Suite," and so on. At the end of the story, each student is asked three or more questions taken from a list which has been prepared. This keeps the class attentive, as it must be ready to answer these questions without hesitation: There is something about this era of quiz programs that stimulates one to really concentrate on knowing the answers. Scores are kept also for this phase, which should not run more than fifteen minutes.

3. Since the two previous meetings included solos by each person, these are omitted at this class, to the delight of some and disappointment of others—"the eager beavers." In place of solos, we do a series of types of sight reading. Very simple material is chosen and after half a minute to glance at the piece a student plays it at sight while counting part in the rest of the class guesses right or wrong. The rest of the class guesses right or wrong, note reading, or fingering, the player must stop if another student notices the slip, except to observe; and the air is charged with excitement as each player does his best not to stop playing and everyone else is just as determined to catch him for the slightest error. We count the number of measures played and the winner is the one having the largest number to his credit, after several rounds. This is a fine time to point out how carefully and accurately a student can play a piece for the first time if he really tries. Would that students concentrated on practicing as they do at this sight reading period! Twenty-five to thirty minutes are used for this vital object lesson.

4. The next fifteen minutes are devoted to another lesson in color. Each person takes a turn playing a simple chord from the softest to the loudest tone he can produce and a count is made of the number of different tones produced. Some "limb solos" amaze me with their hammered *f*, when they are really trying to outdo some one else. In later lessons when playing is dull and I mention how many different tones were produced at the class (often twelve to sixteen it has been a magical effect).

5. The last fifteen or more minutes are given to "horrible examples" in piano playing. The teacher plays about sixteen measures of a well known piece making mistakes in notes, rhythm, balance, and intonation. At the end criticism is solicited and discussion of each bad point follows. After this, the piece is played follows. At the best of the teacher's ability, and to the best of the student's ability, we hope no criticism is voiced after this. One common mistake of hitting one note several times, not playing the hands together, using too much pedal, and so forth, may be used.

Many other plans may be used and with high school and older age groups these fundamental plans are altered to fit the students. One other important element in using class work is that of acquainting music students with the advantage of in small towns there is the advantage of everyone knowing everyone else, but in large cities, students are likely to know only their friends in their particular communities. These meetings promote friendship among people with a great common interest—Music! I know of no greater common denominator in all of life.

As mentioned earlier, the lessons coupled with individual instruction seem nearly perfect. After two years of experimenting in this type of teaching, each student was asked a series of questions as to whether he enjoyed most in the groups and whether he preferred to continue with them or return to all private lessons. These questions were answered in private and returned without signatures so that we might have a completely honest opinion. Only two out of a very large number of students preferred private lessons over this type of teaching. That is the extreme, but it is safe to say that the widest dreams could have anticipated. After four more years, results have been most gratifying.



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(Continued on Page 240)

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Junior Etude

Edited by

ELIZABETH A. GEST

Getting Over The Hump

by Lillie M. Jordan

ONE DAY a general and his officers were considering the terrain over which their army must cross to reach the scene of their next operation. Together they had gone over the ground very carefully and had mapped it out in sections. Said the general, rubbing his forehead, "It would all be easy going except for that stretch of mountainous country in the middle. We'll need special equipment to get our supply trains over that hump, and we will have to go slow. But we can manage it because we know now just what the difficulty is and where we will meet it."

Now, in music, you yourself are the general and your fingers are the officers, and in starting a new piece you will notice that your problem is in certain ways, similar to the problem in the general was facing. For instance, you will usually find a lot of phrases where there will be "easy going." But then you will soon realize there are some sections you do not find so simple, like that stretch of mountainous country in the middle, where, perhaps you stumble, play wrong notes or limp through with twisted rhythm. You find you will need special equipment to get over this hump. Perhaps some places are even getting stumbling and rougher because you put on speed before you are ready to do so, whereas the general said it would be necessary to go slow over the rough terrain.

Are you sure you locate all the bumps, at least the large ones, before you work on the composition as a whole?

Are you sure you know just what the difficulty is and just where you meet it?

Are you sure you know just what special technical equipment is needed in those places?

Correct fingering is needed, if it is a matter of stumbles; bright eyes are needed, if it is a matter of accidents. Those accidents are there because the piece goes "missing" for

a while in a neighboring key, but it does not stay there long enough for the new key to hang up its signature at the entrance. Find out what the new key is and just exactly where the piece steps into it and out of it.

Good counting, or tapping the beat is needed, if the trouble is a matter of rhythm; extra concentration is needed, if it is a matter of understanding and memorizing.

Do not always start your practice at the beginning of the piece, but start at the beginning of the biggest hump. Then you can do the easy parts and go right through the piece as though it were all easy, because you will have prepared the road over the rough terrain, and the listeners will not even know there was a hump performance while to travel. Then, your and it will do honor to the composer who wrote the piece, and who, could he hear it, would say, "bravo."

Rests

by Frances W. Blose

The silences come trooping through the measures. Small spaces 'twixt the running lines of sound; They make the melodies stand out more clearly. They make their lovely quietnesses found.



Stephen Foster's Birthplace, "The White Cottage" near Pittsburgh, Pennsylvania

A Name for a Song

(Playlet for two boys)

by Leonora Sill Ashton

(Taken from a true story of Stephen Foster's Life)

CHARACTERS: Stephen Foster and his brother, Morrison.

SCENE: Living room with piano, desk and chairs. Morrison seated at desk.

STEPHEN (entering, holding sheet of music paper): Morrison, I want a name of a Southern river that has two syllables. Can you think of one for me?

MORRISON (looking up from desk): A Southern river with two syllables? No, I can't think of any. What do you want that for?

STEPHEN (showing the sheet of music paper in his hand): I want to use it in the new song I have written. Must have two syllables.

MORRISON: Oh, I see. Well, let me think. What about Yazoo? Would that do?

STEPHEN: No, that won't do. It's been used before.

MORRISON: What about Pedee? That has two syllables.

STEPHEN: Humming, moving his head in rhythm of Old Folks at Home. No. Won't do. The syllables are all right but the name is not what I want. Is that the best you can do?

MORRISON (turning to his writing again): That's all I can think of now. What do I know about rivers?

STEPHEN (moving slowly toward door): Then I suppose it will have to do, but it's not what I want.

MORRISON: What's the name of this song of yours?

STEPHEN: "Way Down upon de Old Plantation." (He goes out as Morrison picks up his pen and writes for a few moments alone.)

STEPHEN (re-entering): Oh, I say, Morrison, can't you really think of a better name than that, one that is sort of different?

MORRISON (pulling the atlas toward him): I'll look on the map. Maybe we can find something there. (He runs his finger over a few maps.)

STEPHEN (standing, looking over his shoulder, then starts toward the door impatiently): Morrison: Say! Wait a minute! Don't

go yet, Steve. What about this? STEPHEN (eagerly): What is it?

MORRISON: This one, right here (pointing on page). It is the name of a river in Florida; empties into the Gulf of Mexico. Name is Swan-

nee. STEPHEN: That's it. That's it, exactly. (He goes to piano, places the sheet of music paper on piano rack, takes the name I want, I'll strike out Pedee and put Swanee in its place. It's going into the title, too. Here we are—"Way Down upon de

Swanee River." (smiling and closing atlas): Play it for me, Stephen.

(STEPHEN plays and sings first verse of song. Morrison joins in as Stephen repeats the chorus.)

(Additional voices may be heard off stage if desired, as curtain falls.)

Game of Colors

by Betty Griffith

Fill in the blanks in the following song titles with colors. The player filling in the most titles in a given number of minutes is the winner.

1. The Old _____ Mare; 2. The Beautiful _____ Danube; 3. Oh, den! Slippers; 4. A Pair of _____ Wings; 5. _____ of Scotland; 7. Darling Nellie _____; 8. Little _____ Home in the West; 9. Old _____ Joe; 10. Thine Eyes So _____ and Tender; 11. When They Ring the _____ Bell; 12. Buy, Buy, _____ Sheep; 13. The _____ Alsatian Mountain; 14. _____ Threads among _____; 15. Little Boy _____; 16. _____ River Val-ley; 17. The Little _____ Hill Fairy; 19. There's a _____ in the _____; 20. _____ and _____.

Quiz No. 19

The Piano

1. Name three ancestors of the piano.
2. Are there seventy-two, eighty-eight or one-hundred-four keys on a piano?
3. What is the right pedal called?
4. Which two of the following composers are noted for their concertos for piano and orchestra. Handel, Donizetti, Chopin, Wagner, Grieg?
5. How does the "soft" pedal work on a grand piano?
6. How does it work on an upright piano?
7. Are the hammers which strike the strings made of leather, felt or velvet?
8. What is the full name of the piano and what does it mean?
9. Was the first piano made in Germany, Austria, Italy or England?
10. What is the middle pedal on a grand piano called and for what is it used?

(Answers to questions on next page)

THE ETUDE

Junior Etude Contest

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

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

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

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

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

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of April. Results of contest will appear in July. No essay contest this month. See below for special announcement.

Results of Original Composition Contest Prize Winners

Class A, Audrey Cereghino (Age 15), California, for a Russian Dance for Accordion.

Special mention to John D. McLain, Jr. (Age 15), Arkansas.

Class B, James Mason Martens (Age 13), West Virginia, for vocal solo, "Lux Aeterna."

Special mention to Charles Peck, Kenneth Carter, John Yurkowski.

Class C, Albert Turner Holtz (Age 7), New Jersey, for a school song (words and music).

Special mention to Christine Manderfeld, and Anna Yurkowski.

Honorable Mention for Original Compositions

Genevieve Stenklewicz, Mary Frances Tenholder, Betty Parker, Huda Meunem, Edward Morris, David Scripps, Carolyn Fehling, Albert Ruth Mariner, Margaret Fuerth, Alison Ann May, Te Tumbach, Bobby Luhn, Doris Stotham, John Dyer, Ennis Applepie, Jean Truitt, Florence Barnes, Natalie Walters, Edwina Lederman, William E. Moutrie.

Answers to Quiz

1. Clavichord, spinet, harpsichord; 2. eighty-eight; 3. damper pedal because it raises the dampers from the strings and allows them to continue to vibrate until the pedal is released; 4. Chopin and Grieg; 5. Shifts the entire keyboard to the right so the hammers strike only two of the three strings for each note; 6. shifts the hammers closer to the strings; 7. felt; 8. pianoforte, or formerly forte piano, meaning soft-loud; 9. In the late eighteenth century; 10. sostenuto pedal used to raise the dampers from only the keys struck before it is depressed, other keys not being affected. Usually it is connected to the keys in the lower registers only.

(Send answers to letters in care of the Junior Etude)

DEAR JUNIOR ETUDE: We have a total of ninety active and associate members in our Junior Club. Our ensemble members range from eighth grade through high school. We are sending you a photograph of the ensemble, the rules for membership being (a) eighteen hours a week practicing; (b) nothing less than grade B at all private lessons; (c) not more than one occurred absence in each term. Because of these rules our ensemble has progressed rapidly and was asked to broadcast during musical week, sponsored by the Ohio Music Teachers' Association. This ensemble also plays twice a year at our Art Museum. Our club has pins and our banner is blue and gold.

From your friend, PATTY WERRELL, Ohio (N.B. Photograph referred to above appeared in November issue)

DEAR JUNIOR ETUDE: I have been reading your columns for eight years and have played in many recitals. I have two goals, one is to play the Concerto in G minor and the other is to play Liszt's Hungarian Rhapsody, No. 2. Do any other Junior Etude members have such goals, or am I merely heading for the stars? I would like to ask one question. When do other freshmen in high school practice? I leave for school at eight o'clock and get home at four in the afternoon. I am in four clubs, take one lesson a week, work at the Public Library three nights after school and on Saturday mornings, an art class. I am now taking. I am in our school orchestra and in our church choir. I find it difficult with my extra music and that is why I am writing you. I memorize everything very easy.

From your friend, ELLYN MARTIN (Age 14), Hawaii

N.B. Has any one any suggestions for Flora about how to practice?

From Burger (Age 14), Illinois

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Lawrence BROOKS, of "Song of Norway" fame, sings this exceptionally beautiful song

Words by KATE MEYER PARK
Music by EVALINE HARTLEY

PEACE 40

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Helen TRAUBEL, famous Metropolitan Opera Soprano, includes in her repertoire

ROMANCE
(Founded on the piano composition "Romance" by A. Rahnstein)

Words by EDWARD GROBE
Copyright MCMXXI by Oliver Ditson Company
Song adaptation by STUART ROSS

30

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Eileen FARRELL, favorite radio artist, sings this fine "Ave", which also has English text

AVE MARIA 50

Words and Music by Father OWEN M'ENANEY

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Robert MERRILL, sensational baritone of the Metropolitan Opera Co., sings.

ONAWAY
(Hail and cheer, Onaway)
(Song of Hiawatha)

Words and Music by JACQUES WOLFE

60

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Heard on Favorite Programs

CONCERT AND RECITAL SONGS

- BELL-MAN, THE (High, Medium) Words and Music by Cecil Forsyth .50
A very successful song about the village bell-man in Shakespeare's time. "Pier three o'clock—No moon—and a stormy night." Sung by NELSON EDDY, EZIO PINZA, RICHARD CROOKS, and others.
- BIRDS IN MY GARDEN (Medium) Words and Music by Lily Strickland .50
A recent song actually appearing on many programs. A bitheosomely symphony of birds splashing in a bird-bath.
- BLACKBERRY JAM (Hummy Jimmy'd) (Low) Jacques Wolfe .60
A new humorous song. Words by John Bratton. Contains three six-line stanzas, with three 8-line varied refrains.
- FARMER'S SON, THE (Medium, Low) John Tasker Howard .50
Dramatically parallels an American lad's handling of tough jobs, both in peace and in war. Sung by JAMES MELTON and others.
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Prayer for a home of friendship and love, where "people like to come" and "children like to play."
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A new song which is rapidly gaining favor. Memories of a lover's walk past a rosebush long ago.
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- THOUGHTS OF SPRING (Medium) Words and Music by Edna Earle Dunlap .50
A new song. Longings for April and greening grass, "your lilacs,—the roses you tended,—and You."
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A song of snow and rose petals, by a great American poet, and a great American composer.
- WILD GEESSE (Medium) Words by Dr. Frederick Paterson—Paul Koepke .50
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Nelson EDDY, screen and radio idol of millions, sings this recent song success

A LOVE SONG 50

Words and Music by CLARA EDWARDS

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Conrad THIBAUT, popular concert artist, introduced this song dedicated to him

I AM A VAGABOND 60

Don Blinding

ROBERT M'CHINSEY

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