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THE ETUDE

February

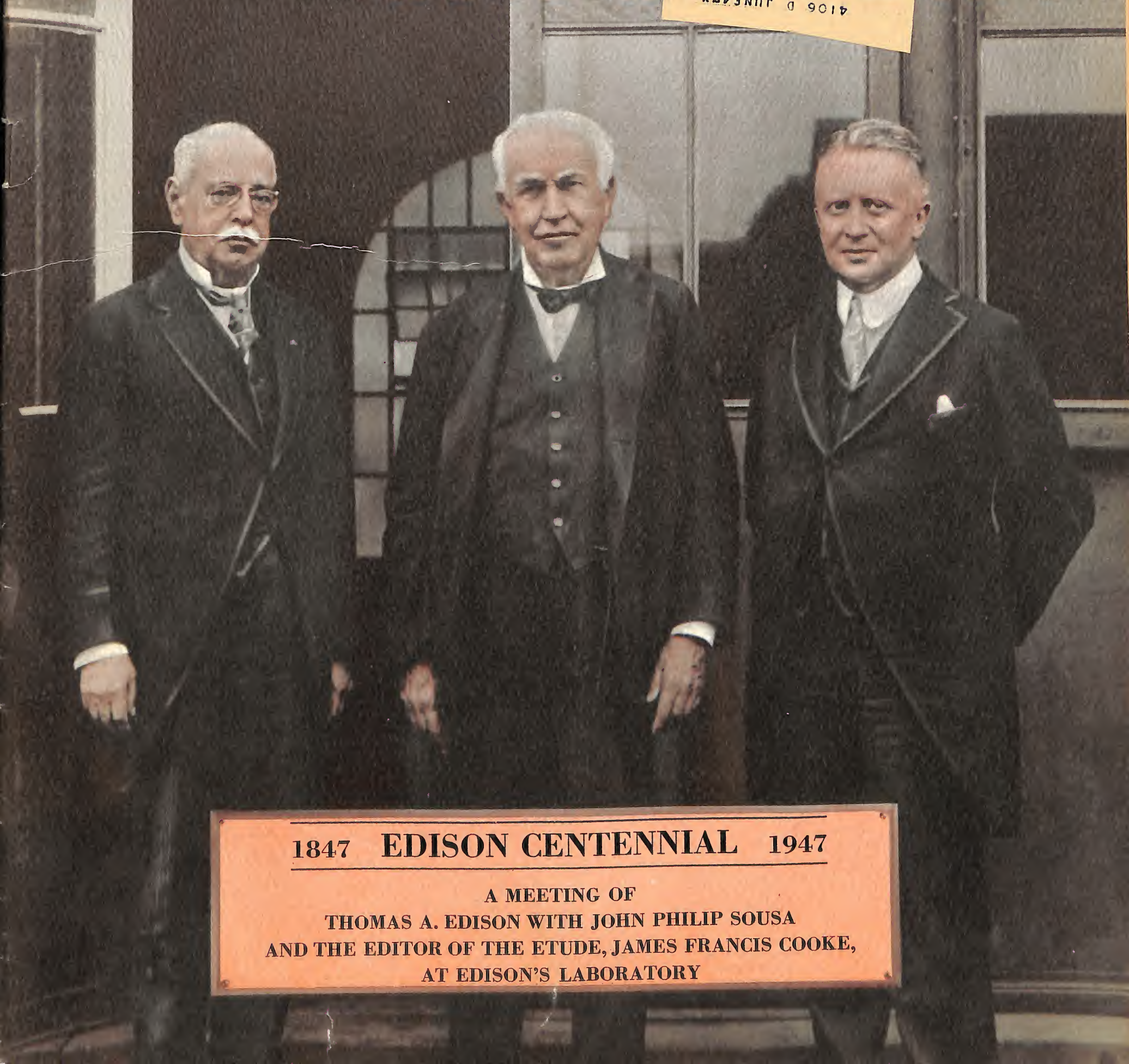
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1847 EDISON CENTENNIAL 1947

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THOMAS A. EDISON WITH JOHN PHILIP SOUSA
AND THE EDITOR OF THE ETUDE, JAMES FRANCIS COOKE,
AT EDISON'S LABORATORY

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Contents for February, 1947

VOLUME LXV, No. 2 • PRICE 25 CENTS

THE WORLD OF MUSIC 61

EDITORIAL 63

The Mind That Carried Music to Millions (Edison) 63

MUSIC AND CULTURE

My Father and Music The Hon. Charles Edison 65
Musical Kiplingians Dr. Paul Nettl 66
The Basic Purpose of Music Teaching Marylun Jones 67
The Secret of Singing Christopher Lynch 69

MUSIC IN THE HOME

What Do Radio Listeners Want? Alfred Lindsay Morgan 70
The Etude Music Lover's Bookshelf E. Meredith Cudman 71

MUSIC AND STUDY

The Pianist's Page Dr. Guy Maier 72
Controlling Tempo and Dynamics Victor I. Seroff 73
The Teacher's Round Table Maurice Dumesnil 74
Breathing in Relation to Vocal Expression Edith Bullard 75
What Industry Can Do for Music Doron R. Antrim 76
Hymn Accompaniment Dr. Alexander McCurdy, Jr. 77
School Music—For All J. Maynard Wettlaufer 78
The Viola William D. Krell 79
The Violinist's Forum Harold Berkley 81
Questions and Answers Dr. Karl W. Gehrkens 82
How Management Builds Artists Frederick C. Schweg, Jr. 83
Conducting is an Art Désiré Defauze 84

MUSIC

Classic and Contemporary Selections
Valse Romantique Belle Fenstock 85
Lullaby of the Bedwoods Paul Carson 86
Andante Favori in F L. van Beethoven 88
A Night, A Moon, A Waltz Vernon Lane 90
Dancing Debutante Ralph Federer 92
Prelude, in B minor Abram Chasins, Op. 10, No. 6 94

Vocal and Instrumental Compositions

When I Kneel Down to Pray (Sacred song—low voices) Dorothy Ackermann Zoscher 96
March of the Priests (Organ) W. A. Mozart—George Henry Day 98
Nocturnette (Violin) Dudley Peale 99

Delightful Pieces for Young Players

The Little Lead Soldier (Piano Duet) (From "Side by Side") Elfr Ketterer 100
Duet (From "The Child Mozart") W. A. Mozart—Ruth Bangton 101
Wake Up! Ada Richter 102
Snake Charming William Scher 103
In Holland Burton Arant 103

JUNIOR ETUDE

Elizabeth A. Grant 116

MISCELLANEOUS

Basic Pieces in the Student's Repertoire Esther Cox Todd 68
Band Questions Answered William D. Krell 79
Voice Questions Answered Dr. Nicholas Doury 107
Organ and Choir Questions Answered Frederick Phillips 109
Violin Questions Answered Harold Berkley 111
Letters from Etude Friends 120

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The Mind That Carried Music to Millions

THOMAS A. EDISON was born in Milan, Ohio, February 11, 1847. This month the entire world is celebrating his one hundredth anniversary. Geologists tell us that millions of years ago, in that fiery fog when the world was coming into existence, various forces had a part in making this earth of ours. Just what these forces were is still a divine mystery. Certainly, electricity in some form was one of them. It remained for an American inventor, the little schooled but wise and learned Benjamin Franklin, to identify lightning with electricity. With kite and key he went to the banks of the Schuylkill River in Philadelphia and, in 1752, with the simplest and most direct means, demonstrated to the world the solution of a problem which had concerned all wise men. This quality of penetration of the unknown in the mind of an inventor is, in itself, a kind of cosmic creative force. It seemingly is reserved for only a relatively few of God's children. The millions pass by the miraculous secrets of life, like water flowing down a stream. Only the poets, the philosophers, the artists, the scientists, with trained imaginations, have the vision to discover the great truths.

The measure of a man's greatness must be determined by the extent and duration of the benefits he creates for his fellow men. In the "Encyclopedia Britannica" a little less than a column is given to Thomas A. Edison, whose inventions and discoveries have benefited untold millions in all lands, while the Encyclopedia devotes many times this space to statesmen and politicians whose influence was confined to a short and almost forgotten period in British history.

Edison as an inventor was like Franklin in many ways, and utterly unlike him in others. Both men were enormously industrious; both were extremely democratic; both were empirical in their methods. Both are outstanding figures in a land of inventors. Edison, however, confined himself very strictly to his own field of invention and was happiest in his laboratories. Franklin was a man of the world and possibly the greatest diplomat we have produced. Franklin's violin playing father intended young Benjamin for the Church, but after very little time in the schools apprenticed the boy to a printer. Both Franklin and Edison were very much interested in music. Accounts of Franklin's musical proficiency are somewhat confused. We know that he invented the harmonica (not the mouth organ) and there are rumors that he attempted musical composition. On the other hand, we have direct, first-hand information about Edison, inasmuch as the Editor's Scotch grandmother was an

intimate of Edison's Scotch mother in Michigan and in Ohio, and we never heard of any musical attempts by Edison as a boy.

Edison's schooling, apart from instruction from his mother, was limited to three months in Port Huron, Michigan. When he was twelve he became a "news butcher" on a railroad. At fifteen he became a telegraph operator. When he was twenty-one he took out a patent for an electrical voice recorder, probably the first attempt at a voting machine. His vision was uncanny. As long ago as 1875 he described in the "Scientific American" the discovery of an unknown etheric force indicated by sparks leaping from carbon points placed at a distance, and derived from an interrupted current. In 1883 he invented a forerunner of the modern radio tube. In 1885 he patented a method of transmitting signals between ships at sea by induction. Again, marvelous vision. Remember, Marconi, "inventor of wireless telegraphy," was only eleven years old when Edison took out these patents.

It was through the invention, or rather the discovery of the principle of the phonograph or "speaking machine," patented in 1877, that Edison's all-important connection with music was established. It must always be recalled that Mr. Edison was a man of extreme simplicity and sincerity. He had a splendid forehead, a magnetic personality, and unforgettable blue eyes. He was a man of no pretense and never gave a thought to the immensity of his accomplishments and their value in providing occupation for millions of workers throughout the world, and joy and comfort for the greater part of the population of the earth. His lack of convention and his language (always utterly frank, to put it mildly) endeared him to all who knew him. Once, at a social gathering where he was more or less isolated by his extreme difficulty in hearing, he was obviously bored and when approached by a young lady who said, "Mr. Edison, is there anything I can get for you?" he smiled and said, "Yes, I wish you would bring me a nice, affectionate dog."

On one occasion we asked him how it was that with all of his great inventive ability he did not devise something to improve his hearing. He turned to us with his incomparable smile and said, "Gosh! Don't you think I hear enough now?"

In giving us a detailed description, which was too technical for a layman to understand, of how he invented the phonograph, he explained how he was working upon a device to improve the telephone. Suddenly he heard something for the first time in the history of Man. The machine was mirroring the human voice.

(Continued on Page 60)
63



EDISON WITH AN EARLY MODEL OF HIS PHONOGRAPH

From an oil painting by Anderson.



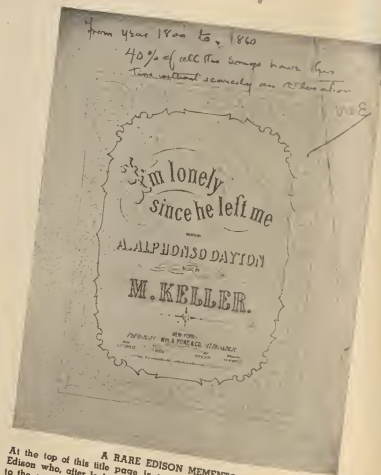
Richard Studio
EX-GOVERNOR CHARLES EDISON



THOMAS A. EDISON AND CHARLES EDISON
Listening to an early model of the radio.



THOMAS A. EDISON BROADCASTS FOR THE FIRST TIME
Mr. Charles Edison's article gives evidence that the radio might never have existed but for the genius of his famous father.



A RARE EDISON MEMENTO
At the top of this title page is a rare inscription by Mr. Thomas A. Edison who, after looking through "literally tons of old music," came to the conclusion that at least forty per cent of all popular American songs prior to 1880 followed closely one pattern. The theme of this song is reproduced on Page 80.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

My Father and Music

A Notable Article
Written Especially for The Etude
By the Distinguished Son of Thomas A. Edison

The Hon. Charles Edison

Former Secretary of the Navy
Former Governor of the State of New Jersey

The Hon. Charles Edison, son of Thomas Alva Edison and Mina Miller Edison, was born at Llewellyn Park, West Orange, New Jersey, August 3, 1890. He is a graduate of the Massachusetts Institute of Technology (1909-1913). Mr. Edison was Secretary of the Navy (1939-1940) and from 1941 to 1944 was Governor of New Jersey, giving that state a government of integrity and efficiency and nonpartisan fairness which never will be forgotten. He has been president of a large number of national, business, and social organizations of far reaching importance and now is president of Thomas A. Edison, Inc. Mr. Edison has inherited the impressive, frank, democratic personality of his father, as well as the great inventor's gift to see "right to the heart of things." The Etude is greatly honored to have his cooperation in its centenary tribute to his famous father. We also desire to state our appreciation of the assistance of Mr. N. R. Spiden of the Historical Research Department of Thomas A. Edison, Inc., in securing this article, which embodies historical facts that we are sure our readers will preserve carefully.—Editor's Note.

THE ENJOYMENT of good music up to the last few years of the nineteenth century, was a luxury that could be afforded only by those who were able to attend operas and concerts or those who could afford to specialize in a musical education and learn to play some instrument. The present, almost universal, enjoyment of music has certainly resulted in a much more general appreciation than was possible fifty years ago. The opportunity which the average man or woman today has of hearing good music has been brought about largely through technical developments, all of which had their origin in the last twenty-five years of the nineteenth century. To say, none of these developments were really aimed at the dissemination of music. They were all improvements in our means of communication. The telephone and the wireless telegraph improved our means of communication over great distances of space while the phonograph and motion picture enabled us to communicate across intervals of time.

Closely Related Arts

While at the present state of their development these four arts seem to be separate and distinct, they were in reality very closely related to each other and no one of them could have been developed independently. The original idea for the recording of the human voice was a natural development in connection with father's work on the vibrating diaphragm of the telephone transmitter, and in an article which he wrote back in 1878, not more than eight months after the invention of the phonograph, he poses the question, "Is a vibrating plate or disc capable of receiving a complex motion which shall correctly represent the peculiar property of each and all the multifarious vocal and other sound waves?" His reply to this is simply, "The telephone answers affirmatively." The telephone and the phonograph were, in fact, so closely connected that the destinies of both were presided over in the offices of Charles Cheever, at 203 Broadway, and Gardner Greene Hubbard, father-in-law of Alexander Graham Bell, was one of the stockholders in the Edison Speaking Phonograph Company. When this office was moved to 65 Rensselaer Street the phonograph and the telephone went along together. Strange to say,

this close connection ultimately resulted in the downfall of the phonograph's first sales company.

Late in 1878, the year after the invention of the phonograph, Mr. Edison began his work on incandescent lighting and power distribution and it was ten years before he was able to get back to the improvement of the phonograph. In this ten years he took out about three hundred and sixty patents relating to lighting and power distribution. During this time there had been about four patents taken out on improvements on the phonograph, one of which, by Chichester Bell, cousin of Alexander Graham Bell, and Charles Sumner, became the basic Graphophone patent. When father again turned his attention to the phonograph, in 1887, he developed the solid shavable wax cylinder and the cup-shaped sapphire recording needle. In the next year he formed the Edison Phonograph Works for the manufacture of the improved phonograph, and the Edison Phonograph Company which held the sales rights. The Edison Phonograph Company was sold to The North American Phonograph Company, which had been organized by Mr. Jesse Lippincott and a group of Philadelphia capitalists. Mr. Lippincott had already obtained exclusive sales rights for the American Graphophone. Both machines were being used principally for office dictation purposes and were distributed through about thirty local companies, with limited territory, usually confined to a single state. Due to the close business association between the phonograph and the telephone business, The North American Phonograph Company adopted the principle of leasing instead of selling its machines and this proved to be a great mistake, resulting, about 1892, in the failure of the company soon after the death of Mr. Lippincott.

The principal asset of this company was its right to sell the Edison phonograph and as father was its principal creditor he eventually was able to purchase the company from the hands of the receivers and form the National Phonograph Company, which took over these assets.

This was in 1896 and this date may really be considered the beginning of the musical phonograph business. Meanwhile, nine years previous to the formation of this company and coincident with his development

of the improved wax cylinder phonograph, father started his work on the motion picture, which he considered an adjunct to the phonograph. As he expressed it, he desired to "do for the eye what the phonograph does for the ear and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously. I believe that in coming years, by my own work and that of Dickens, Maybridge, Maré, and others who will doubtless enter the field, that grand opera can be given at the Metropolitan Opera House, in New York, without any material change from the original and with artists and musicians long since dead." How speedily and accurately these predictions made in the early 1890's have been fulfilled is common knowledge. Not only have the voices of the opera stars been recorded, but the moving picture industry has brought to the fore thousands of artists whose voices would probably never have been developed without its aid, or at any rate would never have been heard except by a very few.

Edison Discovers "Ethereic Force"

While it was not until 1913 that Mr. Edison perfected the synchronization of sound and motion picture commercially in his Kinetophone, it is nevertheless a fact that the first experimental projection of motion pictures was accompanied by synchronized sound as early as October 6, 1889, scarcely a year after the development of the improved wax cylinder phonograph.

Meanwhile a phenomenon which father discovered way back in 1875 and called "etheric force" had been shown by the German scientist, Heinrich Hertz, to be a form of electro-magnetic waves and these had been put to use by Marconi in his wireless telegraph. In 1900, while Marconi was still struggling for recognition, Mr. Edison was approached by one of his assistants who told him that some friend of his wanted to buy Mr. Edison's basic wireless patent of 1883. Mr. Edison realizing that the holder of this patent could make a great deal of trouble for Marconi, refused to sell to anyone but the Italian inventor. Wireless at this time, however, was only code telegraphy but it found its voice about five years later through an application by Lee DeForest of a discovery (Continued on Page 80)



THOMAS A. EDISON
This portrait was taken May 13, 1918, by Walter Scott Shinn.

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1947

63

by Paul Nettl

THE CROWNING OF HANDEL
From a contemporary English etching by Heath

"MUSIC STUDY EXALTS LIFE"

"Some say, compared to Bononcini
That Mynheer Handel's but a ninny;
Others aver that to him Handel
Is scarcely fit to hold a candle;
Strange all this difference should be
Twixt 'Tweedle-dum and Tweedle-dee'."

THE ETUDE

A Conference with

Maryla Jonas

Sensational Polish Piano Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

"My own musical training was strictly orthodox—while I was little. Solos, Hanon, Czerny, technic, rules! I think, today that is helpful to me, but at the time it did not help me. It made me want to run away. Where was music while I was playing Hanon? Later, then, I had two very significant experiences with teaching. The first was with Paderewski, when I was no more than seventeen. I played a Beethoven Chopin for him, and he said, very calmly and quietly, more pedant here—less pedant there—there, more tone—there, more speed. So this was. Also, he took my music and marked everything down in red pencil. Good! I went home and studied hard everything he had said. Like a parrot.

Not a Musical Parrot

"Then I went for a concert to Denmark. I played this *Ballade* exactly as Paderewski had said. Well, a friend of his who was there, said it was no good! He told Paderewski I had played it no good. So the next time I came to Paderewski, he asked me what I did to play so badly, and told me to sit down and play the *Ballade* for him. I did, exactly as he had said. And this time he too said it was no good! I said he himself had told me all this, and he said, 'No, that was impossible!' I showed him his

"Now, on such experiences I base these unorthodox views of mine. Certainly, teaching is most necessary—but we must not confuse teaching with rigorous method; we must not teach technic apart from music; we must not teach parrot imitation instead of thoughtful interpretation.

"My own musical training was strictly orthodox—while I was little. Scales, Hanon, Czerny, technique, notes! I think, today, that it helped me, but at the time it did not help me. It made me want to run away. There was music while I was playing Hanon? Later, then, I had two very significant experiences with teaching. The first was with Paderewski, when I was no more than seventeen. I played a Beethoven Schumann for him, and he said, very calmly and quietly, more pedant here—less pedant there—there, more tone—there, more speed. So I think. Also, he took my music and marked everything down in red pencil. Good! I went home and studied hard everything he had said. Like a parrot."

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MARYLA JONAS

The teacher, in general, has two kinds of pupils: those of modest talent who learn music because it is good to know, and those of great talent who study because that is their life. In the first case, the good teacher will show them how to love and to understand music. In the second case, the good teacher will help them to draw their talent out of themselves. And that is all that teaching can be!

by Esther Cox Todd

[illegible]

The basic piece, of what should it consist? Remember it must be a piece that can be used almost any place, at any time. A Classic is a *must* for the well-equipped player, beginner or advanced. It should be something well-balanced, clear, concise, not too long, or something that can be cut in short lengths to suit the occasion. What may seem trite or old-style to you, may be the best piece to elevate and inspire the pupil. Though you may suggest, the final choice of a basic

ways be supplemented by wide general study—of art, history, literature, everything. Otherwise, how will one know what to think of one's music? Good teaching, then, seems to me to mean the development of the natural love of music, and the widest possible expansion of the person who is to make that music. And in no way must anything be unnatural or forced. Then you will have people making music, not technique, and the love of art will grow."

For young children who play the piano, the Clementi Sonatinas make fine basics. They are lovely as solos, and may be played as separate movements or as a whole. After the Sonatina is well-learned, the first of your second piano part as an accessory, bringing out the harmony, will be enhanced. For that something new has been added, the second piano is invaluable. There are lovely ones, one part for many old favorites, such as the *Adagio* by Clementi, the *Sonata* by Beethoven, the *Minuet* by Waltz by Chopin, the *Imagino Etudes*, and many Heller studies. There are at least a dozen fine second piano arrangements for the Bach *Inventions*. So many students enjoy playing the Two-Part *Invention* in F (No. 8) with a second piano, we added a string quartet (No. 18) which was arranged from the study.

When you think your *basic* piece is wearing thin from too much use, lay it carefully aside. After you have added that dream of a Debussy, that fascinating *secuna*, and that clever, little Ibert, you may find you still need your *basic* dress—er—I mean, piece, so bring it out again, refreshen it here and there, and we shall still say, "It is most becoming to you." Do not dispose of that dress—er—piece, until you truly have outgrown it. To be prepared to meet the public, this is the way. Have a good *basic* costume and a good fundamental repertoire.

Of course, as your repertory expands you will find the value of working pieces out through many performances, and instead of being "war horses" ridden over and over again, you will have a large collection of works which, through the mystery of controlled habit, have become assimilated artistically, just as food is assimilated physically. These pieces become part of you, "part of your musical soul. You can depend upon them at all times. You can no more forget them than you can the multiplication table.

It should not be imagined in this article that we desire to suggest that the student or the young artist should acquire a very limited number of compositions. The thought is to have each condition so thoroughly rehearsed in private and in public that it becomes a permanent acquisition. In the concert field artists of today have fun referring to this or that type of artist who, because of a very limited repertoire, has become known as "one program . . ." This reminds one of a well known comedian (shall we call him Mr. Jones?) in years gone by who wrote one composition of which he was especially proud and which he referred to as "my sanctus." Finally the name "my sanctus" was attached to him and he was known as "my sanctus Jones."

The quickness with which a student may learn a piece varies greatly with individuals. Some individuals have extraordinary receptivity; others are what actors sometimes call "slow studies." That is, they take a long time to learn.

The young American pianist, Leonard Penn, when he was nineteen years of age had mastered the major concertos and had played most of them with the great orchestras.

What the author has tried to bring out is that many pianists, in attempting to acquire a great many pieces, do not bring any one piece to perfection. When one acquires a habit of working and refining and polishing one composition until it is so beautifully rendered that people are thrilled to hear it, one is able to transfer the same process to other works, and the whole field of one's repertory is greatly improved.

Mr. Lynch was born in Rathkeale, County Limerick, of a well-known county family. His father, like his grandfather, is a breeder and trainer of bloodstock animals and has taken many prizes at the Dublin Horse Shows. As a lad (he is scarcely more today), young Christopher divided his enthusiasms between singing and athletics. He sang in the choir of his local church and developed into a fine Irish sportsman, with hope for all-land games and in the country's fast-growing national game of hurley. Fortunately for his hearers, however, singing won, and Mr. Lynch's entrance upon a vocal career was marked by another breaking of records.

Without ever having had a vocal lesson, he secured an engagement to sing at the Savoy Theater, in the city of Limerick. And to the Savoy, one evening, there chanced to come two of Ireland's leading industrialists, the O'Mara brothers, of the O'Mara-Pauling interests, which is the Irish equivalent of the Swifts. These were musical amateurs and close friends of John McCormack, the O'Mara's were struck with the natural beauty of young Lynch's voice and determined to do something about it. First, they took Mr. Lynch to Dr. Vincent O'Brien (the discoverer and teacher of McCormack), in Dublin; next, they introduced him to McCormack, who was equally anxious to do something responsible for any kind of schooling and training which those two authorities recommended for the young artist's development.

Still another precedent was broken when Mr. Lynch began his studies under Dr. O'Brien—that eminent master found that Lynch needed no vocal foundation of any kind. His natural habits of breathing and emission were exactly right. Thus, Mr. Lynch's first formal lessons centered about piano, languages, music history, and repertoire, and not at all about vocal problems! He has never had to be "taught" how to sing, and his natural singing methods have never been interfered with.

After a period of study with O'Brien, young Lynch was invited to stay as a sort of singing guest in John McCormack's home, and McCormack, who had never before accepted a pupil or endorsed a singer, worked with the young man, coached with him, and expressed the belief that "Christopher Lynch is the one most likely to succeed me." After Mr. McCormack's untimely death last year, Lynch went to Rome for a brief period of further study with Giuseppe Morelli. While there, was a guest of Dr. Giovanni Battista Martini, the Holy See's well-known musical authority. Lynch's singing methods to be entirely correct, and confined his teaching to drills in scales and exercises calculated to give him greater security. And then Mr. Lynch came to fulfill his radio and concert contracts in America.

He made the trip here by plane, accompanied by his lovely young wife, Dymna, their five-month-old son Brian, and Mr. Joseph O'Mara. The charm that asserts itself through Mr. Lynch's singing is as natural as his voice. Modest, unassuming, he prefers to talk about Brian than about himself. Brian, he declares, is already devoted to music, and never cries. Brian is "a little dote"—the Irish vernacular for "a little darling." When you ask Mr. Lynch to tell of his own spectacular rise, he flashes a humorous glance and says, "Oh, I've just been very lucky!"

"It is not easy to tell about my singing," confides Mr. Lynch, "beyond saying that I've always loved to sing. Until I began my studies, I had no idea of how or why I produced tones as I did, and then it turned out that I'd been doing things well. Of course, I had fine advantages that I didn't know how to appreciate as a boy.

An Interview with

Christopher Lynch

Popular Irish Tenor and Featured Star

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

"For one thing, I had a Swiss grandmother and that fact alone gave me a good background as to languages. And as to music—well, I'm an Irishman! You couldn't be that without knowing and loving music. There is a definite tradition of Irish music, and the fact that it is a different tradition from, let us say, the Italian or the Austrian school, makes it none the less valuable. In Ireland, music is both an art and something more than an art—it is part of the very fibre of national life. Everybody sings; if a lad's voice isn't too good, he sings anyway. For the sheer love

Again, he counseled me never to sing a single loud note until I was thirty-two! I never have, and I've still some years ahead of me before I do!

"My lessons with McCormack were hardly what you'd call strict lessons at all. Simply, we'd sing together. I stayed with him in his lovely home at Bootstown, near Dublin (a truly beautiful place, with everything complete for comfort, including a private chapel where Mass was said every morning), and right after breakfast we'd get together at the piano and sing and on off through the day. John played the accompaniments himself, and it was a real education to watch him at the piano, giving scholarly attention to the music, yet at the same time living through all the songs with his very heart and soul. That, of course, was the key to his wonderful singing, and I'm thankful that I was privileged to benefit from it.

"In a sense, my 'studying' with McCormack was more in the nature of coaching. He did nothing at all to change my vocal production, and so my vocal instruction was at a minimum. We warmed up with scales, but exercise material was derived from the songs themselves. McCormack's first concern was the pure and true interpretation of the music, which he based upon a completely natural and convincing manner."

simple giving back of the composer's meaning. "I may say that my personal encounter with concentrated vocal work, as such, was delayed until I came under Mr. Morelli, in Rome. He, too, left my production alone, but he gave me endless scales to work on. I have never been able to do without them. I have kept my natural vocal production as it was, but through the searching drill of slow scales, fast scales, *staccato* scales, *legato* scales, I have gained greatly in security. Earlier, I was inclined simply to sing naturally; now, without sacrificing naturalness. I have learned how to accomplish certain tones, how to repeat them at will, and what their correct production involves. That, in itself, is a great thing. My early working habits consist of a thorough drill at scales every morning. *arr. Continued on Page 106*



CHRISTOPHER LYNCH

ESTHER COX TORR

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

FEBRUARY, 1947

"MUSIC STUDY EXALTS LIFE"

What Do Radio Listeners Want?

by Alfred Lindsay Morgan

THERE has been in the press across country, of late, criticism of radio and its activities. Ever now and then this sort of thing occurs. One New York newspaper ran a series of criticisms. One musical broadcasting which attracted quite a bit of attention. The theme behind the criticism of musical programs and theme music—the latter used, of course, for identification of the program. How much of the criticism has been justified remains a moot question. People are greatly divided in their opinions of radio programs, and this is understandable because radio please a wide and varied audience. Readers have advanced the argument to us that too many musical programs were alike, and that the habit of devising selections should be abandoned in favor of more works. The time leader in this field would seem to be of noted artists each year as any program on the air of its half-hour length. The Telephone Hour also employs the use of familiar, which frequently run one number into another in what some feel is a somewhat confusing manner. The national importance of this program has probably led others to follow its pattern, and it is this sort of thing that a lot of radio listeners are now protesting. The old adage that "imitation is the sincerest form of flattery" has run its gamut on it. It is the contention of the new ideas were tried out. A group of general radio listeners, that many of the most popular musical programs would profit by the inclusion of less variety of musical numbers. For each hour show, the use of one selection taking half the scheduled time is suggested. This would center the sustain not only the interest in his or her artistry but in the music performed. Moreover, if a program had a featured work of such length each week, it would give time in on time on time would be met by a larger group of listeners.

Nowhere in the entertainment world is there the demand on the artist like in radio. He is required to be versatile and frequently is expected to double up in what is commonly known as "long hair" and "short hair" musical work. These terms are loosely applied to musicians of two schools—the classical field and the popular. Very few artists in the so-called classical field find it easy to apply their style to the music of air, are performing both types of music, but in our schools.

Varied Opinions

When a noted Metropolitan singer is featured in a program that is divided between classical and popular artists' ability to assume successfully both roles. For moment, let us speak of reactions of countless ordinary radio listeners with whom we have talked. Those who liked and wanted all classical selections were not always unfriendly towards the popular fare, generally the comment ran "he or she does these things well."

The opinions expressed are those of the Editor of these radio notes and are necessarily those of the staff or of the Editor of The Etude.

enough, but we wish he or she would stick to his or her last." Curiously it is the "short hair" that is most critical; they feel that few operatic or concert singers have the style requisite to do popular songs. Advanced by Sylvia Levin, Director of Music at Mutual's New York station WOR, Mr. Levin says: "Radio musicians today need both long and short tainment and its artists have to meet every need—and a new type of artist is needed, the musician whose accomplishments are fitted to both endeavors." Mr. Levin gives this new type a name—"radio hair."

"Everything is expected of the broadcasting musician," says Mr. Levin. "He has to be as much at home with Bach as with Berlin. One half hour he may be sitting on a jam session on the 'Endorsed by Dancer' show—two hours later he may be in rehearsal with two Metropolitan Opera artists, and has to feel comfortable in both chairs."

"Sweet or swing, boogie-woogie or Beethoven, a top-notch radio musician must be expert at virtually every type of music. And where does one find this ambidextrous artist? Well, he has grown up with radio." Mr. Levin feels that the student's perspective has changed in modern times, that he has recognized that no conservatory can give the complete education required of the commercial musician today, so radio has stepped in.

"Radio has brought the young generation into contact with every form of the art of music," says Mr. Levin. "And it has been done by the simple expedient of giving practice to every serious composition a popular treatment and practically every popular tune serious attention." Asked where all this was leading, Mr. Levin replied he thought to something good. "First," he said, "the instrumentalist is becoming more tolerant and more inclusive in the type of music he has at his command to express his instinctive and true American music which this country as yet can not claim. Up to now, our music trends have been imported. It appears that out of our music trends is coming something very distinctive to the American. The foundation of musical compositions of original American pattern of radio has given wide circulation to the greatest amount of music to the largest audience possible. And the effect has been to advance the progress of music in this country by fifty per cent. It looks as though at last we are on the road to finding ourselves musically—which is not far from a nation of two hundred years old." It is of interest to note that Mr. Levin's musical education is completely American, that he rose from playing piano at weddings to

associate conductor of The Philadelphia Orchestra before coming to Mutual's station WOR.

Radio's Obligation

There are others that share Mr. Levin's viewpoints. It may well be that radio will be the crucible in which is compounded a formula that will develop a "distinctive and true American music." Radio is still in its infancy, an infancy which has shown considerable precociousness. Mr. Levin has not avoided the admission that radio "is essentially composed of entertainment" which is something that radio's worst critics need to forget or willfully avoid admitting. What is man of the Columbia Broadcasting System, in one of his rare microphone appearances recently, "intelligently" said Mr. Paley, "that we welcome fair, informed, and we fear any changes in the present American system that will make anybody but the listener himself the judge of what he is to hear on the air." Mr. Paley contends that radio has an obligation to give most of the people what they want most of the time. He also points out, laying stress to the commercial side of the picture, that radio's clients, as advertisers, "tend to reach most of the people most of the time." Relative to the so-called minority group of listeners—those who desire the best performed by the best, and not an intermixture of styles—Mr. Paley, considering their rights, said:

"I believe we should be just as honest in recognizing and serving their aesthetic claims upon our time. . . . The vigorous existence of minorities is not only in-



SYLVIA LEVIN

evitable—it is necessary—to the democratic process. Deny them or suppress them and you have dictatorship." In his radio talk Mr. Paley went on to reiterate a proposal he recently made before the Association of National Broadcasters for a new Code of Program Standards to be developed and enforced by the industry. Standards that would not merely prohibit generally broadcastable practices but stimulate and encourage the use of broadcasting to broader accomplishments. In conclusion, Mr. Paley said: "We want intelligent thinking about radio from all kinds of listeners there are in the American public, because we try to serve you all in the far as possible." Mr. Paley's talk was one of a regular series of Sunday afternoon broadcasts, "Time For Reason," a program known as the forum for radio's discussion of its own problems.

The fact that radio listeners are made up of varying types has presented a decided problem at times to program makers. Because advertisers wish to reach "most of the people most" (Continued on Page 113)

NAZIDÄMMERUNG

"HERITAGE OF FIRE." By Friedelind Wagner and Page Cooper. Price, \$3.00. Pages, 225. Publishers, Harper & Brothers.

Of all the flood of books which have come from the Second World War, the one which will be of greatest interest to musicians and music lovers is the unusually readable story of what went on in and around Richard Wagner's memorable home, "Wahnfried," in the years leading up to the greatest conflict in history. The author, who is the granddaughter of Richard Wagner, bears such a resemblance to the portraits of Wagner in his youth that those who have known her, as has your reviewer, are at first greatly startled by the likeness to her famous ancestor. She is a personage of sincerity, candor, high intelligence, and character, who had the strength of a Franz Liszt, a Cocteau d'Audouin, a Richard Wagner, and her own sympathetic, talented, and hard working father, Siegfried, in combating the greatest group of political and military gangsters the world has known. Hitler and his beastly entourage found in Wagner's magnificent musical dramatic settings of much fragrant ancient Teutonic myths what they liked to imagine were counterparts of their own lives. Here was pagan authority for their dreams of world domination. Poor Wagner, a democrat and iconoclast at heart, in his own prohibited writings before Hitler was born, indicated his antipathy to just such a regime as the Nazis planned.

Richard Wagner, son-in-law of Franz Liszt, married Cosima Liszt in 1870. The couple had three children—Isolde (1865-1921), Eva (1867-1942), and Siegfried (1869-1930). Siegfried, who became the great master's successor when the aging Cosima could no longer carry on, married the English born Winifred Williams (1897-), adopted daughter of the famed Berlin teacher and friend of Wagner, Karl Klindworth, in 1915. They had four children, Wieland (1917-), Friedelind (1919-), Wolfgang (1919-), and Verena (1920-).

As Nazism grew in Germany, Hitler found a national emotional release in the world of Wagnerian myth at Wahnfried and became an intimate of the Wagner family. The Wagner gloried in the past and in a dominating figure who could mean so much in the expressive Wagnerian productions. That is, he gloried all but one, and that one was Friedelind, who revolted against the pomposity down who was destined to bring such desecration to Germany and to the world. With a wisdom derived perhaps from her English ancestors, she saw in an uncanny manner the tricks of Hitler and his strange entourage. She has written her story with a naïveté which is as simple as the power of Al. Of the strange scenes in this weird melodrama she recounts with photographic accuracy, and her narration is as charming as it is startling. Hitler, for instance, is revealed by a fatuous sense of humor. Once he referred to his henchmen thus: "Do you know what a Gobbels and a Göring are? A Gobbels is the amount of nonsense a man can say in an hour and a Göring is the amount of metal that can be pinned on a man's breast." Later on Miss Wagner writes: "Both Hitler and Gobbels indulged in speculations about how much more beautiful 'Paris' would be with the flower maidens entirely naked. The Venusburg in 'Tannhäuser' would be much more effective, they agreed when Nazism had bred a super race which would furnish a nude ballet. Wagner, they were sure, would be delighted." The first time your reviewer saw 'Paris' at Bayreuth, the obese flower maidens fortunately were amply clad.

In THE ETUDE for June, 1945, Miss Wagner, in an extraordinary interview, told of Hitler's amazing hypnotic powers. In her book she recounts a visit by the Führer to Wahnfried which again reveals this strange power over people: "The guests milled about the two long buffets, the drinks in one room, the food in the other, and carried their suppers to little tables in the garden that were lighted with Chinese lanterns. The ambitious guests crowded as closely around Hitler as possible. At first the Führer sat with the artists, but he couldn't endure a normal conversation for longer than five minutes. Last evening his feet he turned the casual talk into a two-hour oration on world or artistic affairs."

A few of the curious who stood around at the beginning attracted others—they flocked from the far

The Etude Music Lover's Bookshelf



Any book here reviewed may be seen at THE ETUDE MUSIC MARKET, where the price given is the receipt of cost or check.

by B. Meredith Cadman

corners of the garden and were soon packed so tightly that we could barely see the Führer's forehead. He proceeded to go through all the music, starting with the voice low-pitched and raising it so high that it cracked and emerged from his throat as hoarse noises. By the end of the speech the audience was in a state of hysteria. Many of them rushed over to our group, purple in the face as though they were under the effect of a drug.

"It was divine. It was a revelation!" they exclaimed, flailing their arms. But when we asked them, "What did the Führer talk about?" they couldn't tell us; they hadn't listened but had been carried away by their emotions. This was exactly what Hitler had intended. I was interested to see how easily he resumed his deep, resonant, natural voice after he had hypnotized his audience."

Miss Wagner, like a busy news photographer at a public festival, turns her magic camera into all sorts of odd places, bringing to the traveled reader many nostalgic pictures of the Wahnfried of yesterday.

Fortunately, Toscanini, whom she calls her "second

work twice and proposes to read it again.

What more theatrical incident could there be in history than the Nazi domination of the Wagner family? Hitler, Eva Braun, Himmler, Gobbels, Göring, Mussolini, Cigaretta Petacci, Von Papen, as well as the remaining miserable remnants of unspeakable inhuman incinerators now completely obliterated. Yet in Friedelind Wagner's timely "Heritage of Fire" we see them all, in their spectacular days of power and showmanship, in the greatest and cruellest circus since Nero.

Miss Wagner has courageously stated the facts of the pathetic Nazi force as she saw it at first hand, with all its portentous implications. Her book is refreshing and stimulating. It is a work that the music lover will not forget.

MUSICAL PELICANS

"LIVES OF THE GREAT COMPOSERS" (3 volumes). Edited by A. L. Bacharach. "BRITISH MUSIC OF OUR TIME." Edited by A. L. Bacharach. "A SURVEY OF RUSSIAN MUSIC." By M. D. Calvocondesi. "OPERA." By Edward J. Dent. "MUSIC IN ENGLAND." By Eric Blom. Price, \$3.50 each. Publisher, Penguin Books.

The Penguin and the Pelican books of England have long had enormous popularity abroad. Now these attractive reprints are being published in limited numbers in America. The excellent works, mentioned above, have recently been issued here.

These complete volumes, ranging in length from 142 pages to 256 pages, are informative and practical, and are very reasonably priced.

RUSSIAN MASTER

"MYASKOVSKY: HIS LIFE AND WORK." By Alexandre Ikonnikov. Price, \$2.75. Pages, 162. Publisher, Philosophical Library.

Of the three foremost Russian masters, Prokofiev, Shostakovich, and Myaskovsky, the last named is the least known.

Nikolai Yakovlevich Myaskovsky was born April 20, 1881, in Novo-Gorodysk. He comes from a military family and was brought up in a fortress. He was graduated from the Cadet (military) College, but as he had developed a great distaste for military matters, he abandoned all ideas of entering the army and took up the study of music. For a time he studied with Glazunov and I. I. Kryzhanovskiy. Later, he studied composition with Lyadov and Rimsky-Korsakov. Glazunov took a great interest in his work.

Myaskovsky has written twenty-four symphonies and has occupied many important musical posts in South Russia. Ikonnikov's biography is excellent.

FATHER AND DAUGHTER

A remarkable pair of profiles as well as the jacket of Miss Wagner's book, "Heritage of Fire."

father," managed to take her out of Nazism (in 1941) to South America and then to the United States in time to escape the hazards of war. She now makes this country her home.

The book is a strange melange of the great musical figures of the past two centuries as well as the sad and unlamented Von Ribbentrop, Hess, Rosenberg, and all the slimy trail of Nazi puppets, against a background of Lohengrin, Tannhäuser, Walküre, Wotan, Siegfried, and the whole Wagnerian panorama.

Myaskovsky has written twenty-four symphonies and has occupied many important musical posts in South Russia. Ikonnikov's biography is excellent.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

FEBRUARY, 1947

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator

she dug her nails in revenge for those horrible, enameled, clacking claws which we have to put up with! Sometimes I'm ashamed to say I think that more tough treatment wouldn't do the little Dears any harm...

Some Suggestions

I feel that at present it is impractical and unwise to require examination and licensing by official government sources for private teaching. Our only hope now is to incite State and local Music Teachers' Associations to organize strongly to formulate requirements through auditions and examinations, in order to award qualified teachers. If these organizations are large and powerful enough they will soon be considered the arbiters of musical and teaching standards, and their certified approval will carry important prestige. In fact, in several states and cities such organizations already wield influence.

It seems to me that the only possible "apprenticeship" is to adopt the plan followed by some experienced teachers, namely to use adolescents or others who always with careful supervision of course. These two hour periods of pedagogic instruction several class Another project which needs revamping is . . . of the mill teachers' training department in colleges and schools of music. For the most part these are grossly inadequate, if they exist at all. Long outmoded supervision, and dry-as-bones instructors without proper courses a laughing stock. . . I know only a few schools which offer good "methods" courses.

Competence versus Incompetence

In the meantime let's not be too pessimistic! Hundreds of first rate teachers both in and out of the competent teacher, and by precept and example have been doing something about it. Enormous progress has been made in the last fifteen years. Musical enlightenment has spread far and wide. Well equipped teachers are springing up everywhere and are overwhelmed with clientele and appreciation. Who are the successful teachers? Those who study and plan year in and out, who spend precious vacations searching out new ways, who play the latest teaching skills, improving their own playing and musicianship.

I am sure when the next "recession" or depression comes that these able, enthusiastic teachers will not need to worry about their livelihood. Their students and the parents of these students have so long regarded music as an essential part of a happy, well-adjusted civilized life that the depression will need to be very long and deep before piano lessons are dropped. In the meantime, those poorly prepared, underpaid, and overworked teachers who are "giving lessons" are in a very real sense, "giving lessons" to the community. And justly so, for they are doing nothing to give, or if they have, it is the "stone for bread" gift. . . .

I have never known it to fall that just as soon as a piano teacher has proven that he is an upstanding

"MUSIC STUDY EXALTS LIFE"

musical personality and a capable teacher he has been able to corral all the students he can accept. But don't forget that to become and remain a good teacher takes unremitting, intelligent, and loving effort.

An Outstanding Teacher

Here's a letter which came today from a "part time" teacher in a town of 1,000, a happily married woman with one son. Besides playing the piano very beautifully, she plays the organ and directs the choir at church, organizes music clubs, is a "model" housewife. She would be embarrassed if I told you her name, but you will see her delightful articles in *The Enthusiast* from time to time. . . . She writes:

"Planning materials for this year's class has been a picnic! I've just finished five outlines of the season's student study program of books and pieces with special annotations for each pupil. My own note book (with holes reinforced!) contains a sheet for every schedule with materials in blue ink, and assignment for technique, with my pupils grouped according to needs. For instance, in Group II I have high school pupils (all elementary, with only a year or two of lessons). I make out a time schedule with thirty-two assignments (I the number of lessons each student receives during the year), including up to ten, flash books, skip-flips, interdependence exercises, octave preparation, scales, chords, arpeggios, thumb exercises, and so forth. In another group I put my beginners of last year; they will use the 'Children's Technique Book' but will cover it faster than this year's beginners who are in still another group.

"I always have my work outlined in this way for it is a big time-saver. Since all lesson plans are numbered I can check whether we're up to the mark. Also it helps to check whether I'm trying to do too fast. Each pupil has to have eight pieces memorized. I try to have classical, romantic, modern, one showpiece, one humorous and one in the popular idiom.

"As an example, one of my high school girls is working at Sonatas in Podolsky's Vol. I (Chopin's Sonatas) her year's minimum repertoire will include the following: Bach, Prelud. No. 1, Chopin, Sonata in A-flat; Grieg, Wedding Day at Troldhaugen; Liszt, Sonata in A-flat; Debussy, Clair de Lune. . . .

Wow! If every teacher planned like that we wouldn't need to gripe about standards, would we?

On Concerto Cadenzas

As you know, it was the custom in the days of Haydn, Mozart, and Beethoven for an artist to improvise on the themes of a concerto at certain indicated fermatas (r) spots in the movements, especially at the end of the first movement. Mozart and Beethoven wrote out many suggestions for the cadenzas, as they were called. That fact alone has given only suggestions is indicated by the fact that Beethoven wrote no less than four different cadenzas for his first concerto. As to Mozart's numerous cadenzas it is safe to assume that he composed them for his students who were not adept at improvising, and that he himself did not use them. Lack such cadenzas by the great Mozart concertos compositions the pianist must write the cadenza alone and others, or write his own. . . .

For families who Casadeaux have recently been published. . . . you can play cadenzas at all it is better to write your own.

If you do this, try to keep these in the "style" of the concerto, or at least in the mood and idiom of its performer. Do not subscribe to the belief that since it is themes, the pianist must improvise in his own style. He must not imitate the composer's style, but he must use the idiom of the composer's era. If results in shocking, persisted in, it almost invariably down from the Olympian heights, and jolting him sharply down to earth. It is as though the magnificent surge of a Shakespearean scene were (Continued on Page 108)



VICTOR I. SEROFF

From a picture taken last summer in Salzburg.

TO LEARN to play fairly fast is a matter of practicing. Every exercise, providing it is done thoroughly, methodically, and for a long enough time, will "get the pup" there. But the result will be full of holes, musically speaking, unless it was born of slow playing. For only in slow motion can technical and musical problems be thoroughly analyzed. Just as we see every position in a running jump or a high dive on a slow motion film, so we can build, from this same slow motion, every jump or run on the piano. A good method is to describe over the keys very slowly the movement that the hand will eventually take very fast; and the student should practice the passage only after it is clear to him that such a motion will encounter no obstacles and that his hand will take no unnatural position on the way.

In fast passages, the piano seems to do most of the work; the hammer strikes and release the keys as rapidly as the fingers can move. The player's only worry is to make it clear and clean. A passage which is played fast and clear cannot well be classified as musical or unmusical, as can a slow one. However, unless the rapid passage has previously been slowly analyzed, given the right phrasing, accentuation, and dynamics, it will fall in its effect, no matter how brilliantly it may be played. Most important is logical phrasing, for without it all fast passages are incoherent.

The Composer's Task

All the notes in a musical composition represent a certain thought, an emotional or intellectual idea of the composer. It is the performer's task to bring it to life. It was conceived in definite phrases, and it can come to life only through those phrases.

Musical is governed by laws that can always be relied upon. To put written musical thought into sound, we have infallibly at our disposal all the qualities that every tone possesses: color, duration, volume, intensity, character—all are present, no matter how we restrict the sound. And the relations between these tones have absolute, measurable values. Good musicians understand these values, and do not need signs indicating tempo or expression. Many of Johann Bach's works in their original form had hardly any indicating marks at all.

To know how to phrase the sounds of music is to know how to play the music. No group of notes can

Controlling Tempo and Dynamics

by Victor I. Seroff

Distinguished Russian-American
Piano Virtuoso and Teacher

Mr. Seroff, the well known biographer of Shostakovich and author of "The Mighty Five" (devoted to Balakirev, Cui, Rimsky-Korsakov, Borodin, and Moussorgsky), has just returned from a five month visit to Europe "to feel the cultural pulse" of the countries he visited—France, Czechoslovakia, Austria, Italy, and Switzerland. Incidentally, he found the pulse alarmingly weak and vacillating. He also found that one of the greatest obstacles is an astounding lack of printed music. The great music stocks seem to have been almost entirely exhausted. In May, 1946, Mr. Seroff pointed, through The Enthusiast, a very clear and understanding article, "Look into Your Piano," and in July a masterly article on "The Basic Foundations of Permanent Technique." These are extracts from Mr. Seroff's forthcoming book "Common Sense in Piano Study." Mr. Seroff was a pupil of the late Moriz Rosenthal and of many famous masters in Europe. He is now teaching in New York City. Other articles by Mr. Seroff will appear in future issues. —EDMUND'S NOTE.

be played without some phrasing, even if you should try to play them so. The tempo and rhythm alone will shape the sounds.

However, one of the most common errors pianists make is to phrase mechanically. This is an evil which falsifies and destroys the very essence of music. Just because a note comes on the first beat does not mean that this note is the beginning of a phrase. As a matter of fact, it will be far more often found to be the end of a phrase. Correct phrasing stands to a measure is far from phrasing. The rhythm should serve the phrase, and not the phrase the rhythm.

To phrase means to shape the musical sounds on a logical, coherent form. It does not mean trying to fit them into the rhythmic pattern. This is why it is so wrong to think that one can learn a piece first, and then phrase it afterwards. Correct phrasing must be in reading a piece well, but also in overcoming all difficulties.

Reading aloud will become incoherent unless the phrasing is by related words. The accents serve the voice. With a musical composition, the accents serve more or less as a means for emphasis. They do not always follow the rhythmic beat. Accents are the beginning of all phrasing. They emphasize the beginning, mark the way to the climax, and, the end of every phrase.

Whatever the mood of the piece may be, whether played piano or forte, whatever its coloring or tempo, the phrase must be clearly outlined from beginning to end, must be rounded off, and air-tight. By air-tight is meant that there should be no holes in the musical structure, between the beginning and the end. The phrase should be played in one breath, if necessary, regardless of the technical difficulty. Technique should be subordinated to the phrase, and not vice versa.

Analyzing the Phrase

Once the phrase is clear to the student he should follow this up by analyzing its length—that is, the number of bars the phrase covers. Occasionally one finds an edition that stresses the importance of this idea by marking the number of bars in each phrase of the theme. Taking almost any phrase in classical literature that extends through four measures, the student can easily find its rhythmic points by treating the whole four measures as one measure in four-measure time.

Though any long phrase can, in its analysis, be broken up into small phrases, it would be very wrong to play it that way—as a chain of small phrases. The long phrase demands a long "breath," a long sweep.

It has an entirely different character from that of the short phrase, and to break it up into short groups of notes is to destroy the whole structure of the phrase; and to cloud the musical line.

Three factors are ever present in every phrase—tempo, dynamics, and rhythm. Tempo is the most vital. It is tempo that can transform a somber melody into the gayest of dances. It is tempo that can drag the noblest melody into banality. It is tempo that can make insignificant the gravest utterance. To know the tempo of a piece is to understand the piece. Its importance has been stressed by many critics of the past and conductors of the present.

Tempo rests on two extremes—*adagio* and *allegro*. All the intermediate tempi are in relation to these two. To determine at what tempo the piece should go, one should analyze which of the elements is predominant in the piece. In a piece where the tempo is *allegro* as the sustained note to figuration. The sustained note regulates the tempo of the *adagio*. Here the rhythm is, as it were, dissolved in pure tone. The tempo *per se* suffices for musical expression. In a certain delicate sense, it may be said of the pure *adagio* that it cannot be taken too slowly. A rapid confidence in the sufficiency of pure musical speech should reign here. "The Musical Construction of Wagner's Operas" wrote ten volumes of musical treatise, besides innumerable articles during his lifetime, but who is known to us chiefly as a composer whose name commands respect—Richard Wagner.

What concerns *allegro*, Wagner divides into two distinct types—the "sentimental," and the "naïve." These expressions were adopted by Wagner from Schiller's "Essay on Sentimentalism and Naïveté" (1794). After moving his musicians to an unheard of *presto* tempo, Mozart remarked, "That was very beautiful. Let's take it even faster tonight!"

In the "sentimental" category, Wagner places the *allegros* of Beethoven's style. In these, the figurations never get the upper hand over the melody, which gives them their "sentimental" significance. Wagner uses as an illustration of this (Continued on Page 108) "The word 'centilime' is used by musicians to simplify the melody, the word, in flowing, stinging style. 'Figuration' on the other hand, is the embodiment of a theme by adding various ornaments or variations."

What Industry Can Do for Music

by Doron K. Antrim

IT IS NOW pretty generally conceded that music in war plants contributed notably to the miracle of our war production. Increased output, smoothed jangled nerves, boosted morale, kept men at machines longer hours and liking it. Evidence of this is found in the fact that music is remaining in the factory and even going into business offices. But in putting all the emphasis on what music does for industry, we overlook what industry can do for music. And it can be considerable, especially in the years ahead.

Although the factory is a far cry from the concert hall, the former promises to be our newest frontier in music. It represents an audience of upward of 50,000,000, far exceeding any we have been able to assemble heretofore for music, even through radio. The people themselves are America at work. The people comprising the bulk of them have never been inside a concert hall, and if the three Bs mean anything to them, it means they don't wear top hats and tails. And from just such grass roots, music culture has sprung from time immemorial.

As we see it, industry spells opportunity for American music. It can provide the composer with a new and stable market; it can foster American music that's close to the heart of this country—yet democracy to music; it can offer new careers to musicians.

The two phases of factory music are: that played as an accompaniment to work; and that made by employees themselves in bands, orchestras, glee-clubs, choruses. Both phases are important. We can get a better idea of what these two phases can do in the development of music by noting what they have already done.

Work Songs

Take work music; it's as old as the hills. Lightning labor with song goes back for thousands of years. According to one historian, some early tribes regulated all their toil by music. Elsewhere had the theory that music originated as a by-product of work. Work songs are a part of the world's folk heritage. We have an amazing number of them in America. In fact, this country was built to song; our trails, canals, railroads;

and it has not been so many years ago at that. The "Shantymen" was ever present in woods, mines, on railroads; hired to lead the singing, he rarely did anything else. He was considered worthy of his hire for he kept production up. When it began to lag, he started the singing, and soon had picks swinging in double time.

Our work songs have had no little influence on present day music. Negroes were natural at improvising work songs. As one of them sung his ideas, he fitted the rhythm of the swing and stroke into the song with almost the first phrase that came to his mind. The intonation, grunts, shouts, and labored breathing of the Negro found their way into today's "hot" playing, also the blues.

Industry has also made a contribution to music in fostering instrumental and choral groups among the workers. And this too goes back for years, especially in Europe. Europe has long been noted for the very every industry boasted one. During the greater part of the nineteenth century, Crystal Palace in London held industrial exhibitions annually. A special attraction of these were the industrially sponsored band contests with prizes. These events were highly coveted with entrants from all over Europe. As a result, Europe's bands were the best in the world.

Industry Sponsored Chorus

Industries in this country have also gone far in their cultivation of employee music. During the war, over some fifteen industrial plants to a concert given by Your hair stood right on end as a chorus of five hundred voices under direction of Hugh Ross, sang *Old Man River*. Among plants represented were: Curtiss-Johnson, Thomas A. Edison, Wright Aeronautical Corporation, and others. In honor of Lincoln and Whitman, the program contained American folk songs for the most part. America spoke at this concert as it did at others to come. The National Recreation Association plans to organize this country for these music meets so that more plant groups can join forces in making music.

Robert Shaw has told me how he hopes to see democracy to music. Shaw is one of this country's most talented choral conductors. He trained the Glee Club and the Collegiate Chorus. The latter group was the outcome of a bet that Shaw could take untrained singers and mold them into a unit comparable to any professional one. He selected two hundred singers from the Metropolitan area. It was a cross section of democracy. Almost every state was represented, and almost every race and creed. Most of the members spoke two languages. College professors and bank presidents mingled with Negroes, janitors, and sales girls. Representing no racial or social strata, as do most choral groups, it was a mixture of all.

After several months rehearsal, they gave a concert in Carnegie Hall, calling forth this comment from Leopold Stokowski: "I have never heard such singing." At other concerts, the audience wept and cheered in turn.

Shaw's ambition is to visit a number of industrial plants in the United States, get a chorus started in one, then move on to another, leaving a local conductor in charge. In time, crack choral groups would be scattered all over the country. The talent is here, all that is needed is the incentive and leadership. Some of these groups would give concerts not only in this country but in foreign lands, thus creating greater understanding and good will between nations.

"Can you think of a better way to express democracy?" Shaw asked me. "We would sing the best choral music in America and other countries and significant new American choral compositions. We would express the American ideal in song. Walt Whitman caught the vision when he said, 'I hear America singing'."

A New Field for the Composer

Writing music for such industrial choruses would be one field for the composer. Writing work music would be another. The objectives of work music remain fundamentally as before: to better control production, to conserve energy, to give the worker a lift and to contribute to that intangible but essential quality, morale. Since assembly lines become more and more monotonous, the need for such objectives grows. Notice the objective, to "better control production." There is the false idea that music's role is to speed work; besides both labor and management are against it. The idea is simply to level off production, keep it from sagging too much at fatigue periods in mid-morning and mid-afternoon.

There remain essential differences, however, between work music and present day industrial music. The former was the spontaneous creation of the worker himself, often taking its theme from the job in hand. Many of these were meant to integrate the movements of a group of workers. There is not so much need for this today.

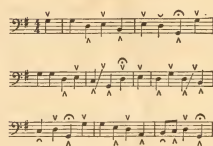
At present we are no more than knocking at the threshold of industrial (Continued on Page 110)

Hymn Accompaniments

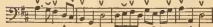
by Dr. Alexander McCurdy, Jr.

Editor of the Organ Department

DOXOLOGY



CORONATION



Phrasing has too little consideration in the organ playing of hymns; for example, there are those who phrase too much and there are those who phrase too little or not at all. The best rule on phrasing that I know, is to phrase in a natural manner as a good singer breathes. It is important in practice for the organist to sing every hymn he plays.

There is much controversy about the correct tempo of a hymn. To decide on a tempo one must consider the kind of church he is playing in, the kind of hymn he is playing and in what part of the service the hymn is to be used. If a hymn is played as a processional it may go at one tempo, if played preceding the sermon it may go at another tempo. Both may be quite right. For the most part, I am sure that we play hymns too fast. When we do this the congregation cannot sing and as I have said above, the most important thing is to encourage the singing of hymns, remembering to play them neither too fast nor too slow. Here are some metronome readings of four hymns provided they are played in an average sized building. (We must always bear in mind that a building which is large and resonant takes a slower tempo.)

Cologne	84 = ♩
Nicaea	120 = ♩
Italian Hymn	116 = ♩
Rest	96 = ♩

Much can be written about registration of hymns although it is difficult to come to a definite conclusion. There are one or two hints which I believe are important and helpful. We must use combinations that are clear. We hear so much sixteen foot tone on the manuals that the result is a "mess." I like to quote Ernest M. Skinner, the great organ builder, who said: "I love to hear hymns with a great 8', 4', 2', and mixture ensemble coupled to sixteen foot pedal, with a full swell in the background coming up for a climax." This is a majestic way to give support to the choir and the congregation. There are numerous places in the service where one would wish to use more organ, the great 16 foot tone, or perhaps a solo tuba. In a great ensemble, being careful not to use too much organ. In certain hymns such as *Spirit of God*, and so forth, one can use a variety of combinations and still give the people the support that they need. It is not wise to go from an extremely loud combination to a very soft one. The congregation will not sing unless the organist has been well trained for these changes, even then I feel that this sort of thing should be used with discretion. I like the use of descants with the choir and congregation singing in unison. Descants must be used with care and must be extremely well rehearsed with the too many singers singing the descant.

The hymns must be uplifting to the congregation, always helping them in the worship of Almighty God. The Shorter Catechism says "Man's chief end is to glorify God and to enjoy Him forever." Our playing of the hymns and the congregational singing of them must reflect this.

"Music will not make you rich, but it can make you happy; it will not save your soul, but it can make your soul worth saving. But the condition of both is that you should look on your careers not as pedlars having something to sell, but as idealists, trying to foster the world's imagination, and making the Art of Music subservient to the greater Art of Living."

PERCY BYSSHE
(Psychology for Musicians),
Oxford Univ. Press.

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1947

THE ETUDE

The Philco Band, conducted by Herbert N. Johnson and composed of sixty-five employees of the Philco Radio and Television Corp. is one of hundreds of similar bands which prove of great value in the extra-curricular activities of American enterprises.

"MUSIC STUDY EXALTS LIFE"

School Music — For All!

by J. Maynard Wettlaufer

Mr. J. Maynard Wettlaufer is Director of Instrumental Music in the city schools of Freeport, New York, where his musical organizations have attracted wide attention throughout the seaboard states. In the fall, following article Mr. Wettlaufer deals with one of the most vital and compelling music subjects of the day. While our school music program is gradually becoming recognized as an essential part of every child's education, we must admit that the majority of our Universities and Colleges continue to show little or no regard for the credits these students have earned while participating in the school bands and orchestras. Mr. Wettlaufer speaks frankly and with decision, and at the same time proves to be possessed of a broad concept of the true function of school music.

—Editor's Note.

"WE ARE making America musical" has been a slogan which the schools—of elementary, secondary, and college levels—have begun to make an actuality. The fact that few symphony orchestras are as yet populated with school products is only because these school groups are rather recent developments. Each year, a few more break into the musical "holies."

In the dance band field, there has been more infiltration, since the training for this is usually not so strenuous, the literature is constantly changing and there is no great "tradition" of playing to be continued. As a matter of fact, the style of playing this so-called "popular" music changes from year to year, and new blood with new ideas is an asset.

Since the personnel of the major symphony orchestras remains rather constant from year to year, a young musician who is interested in a professional career naturally drifts into a dance band where there is no particular limit on instrumentation and where there is an immediate demand for his services. This is a major problem, for youngsters get the idea that the saxophone, trumpet, and trombone are important and that the violin, viola, cello, flute, French horn, oboe, or bassoon are not.

School music teachers in general are not interested in having all of their students turn to professional musicians. They are trying to give their pupils a pleasant experience in music—something which they can carry

through life and enjoy increasingly as the years pass. It is because a love has been instilled that dwells thoughts of working at anything else. This is the school music teachers—rests a great problem.

With pressure exerted from home, school, and col-

lege, pupils must carry four or five major "curricular" subjects in order to qualify for acceptance in college. Furthermore, with our present over-crowded condition in these halls of learning, a high school student must do more—he must have good grades. He must be in the upper quarter or third of his class to be recommended principal. According to the last available report (1941-42) of the N.E.A., a total of 20,000,000 children were



FREEPORT, NEW YORK, HIGH SCHOOL STUDENTS FIXING INSTRUMENTS

enrolled in elementary schools, 7,000,000 in high schools, and 1,400,000 in higher education (colleges, normal schools, teachers colleges, universities, and professional schools). Based upon an eight-year common school and a four-year secondary school, the ratio is such that about two out of every three children starting school will arrive at or finish high school. On the same basis, even counting the professional schools (which is the fifth schools and above of college), about one out of every five high school students goes to college. This is about twenty per cent. Granting that school enrollments have increased, the ratio is still reasonably twenty to twenty-five per cent, although there is no available data on the percentage of high school students who are enrolled in the "college entrance" course, my guess would be

"MUSIC STUDY EXALTS LIFE"

thirty-five per cent as a national average. Thus we have a discrepancy which has been allowed to drift as such, for many years.

Tradition in Education

Who is to say that band or orchestra (or manual arts, home economics, or art) is not more important than Latin III, plane geometry, ancient history, or physics to the bricklayer, grocer, accountant, interior decorator, bus driver, salesclerk, or housewife—three ten, or twenty years from high school graduation?

Our educational system is steeped in tradition. Law and medicine have always been considered "professions" and recently the clergy and education have been rather included in the band. The engineer, business-head, or insurance executive has generally had to work his way up in his organization, and whether he has several college degrees or a common-school diploma, his initiative has usually counted far more than his schooling. It is our belief that although surveys show that college graduates have a much greater chance for success, it is usually the fact that a college education has been held up as such a goal or criterion that it is the people in general who would succeed in these fields and not go to college.

A college education is necessary. The lawyer must have it to pass the bar examination, the doctor to qualify to practice medicine and the school-teacher to be granted a license. Certain businesses also demand a college degree.

There is no question about the socializing experiences gained through being in college. The mere contact with the fine minds and real hearts of some of the professors is worth every dollar spent there. The chance of being a "Walt Man" cannot be denied. The office of the "boss" and when you walk into the fraternity of the "boss" and an alumnus of the same college—regardless of age or time differential.

This brings me to my point: Are we right in assuming so many things? Should it be possible for a high school student, without specialization on that level, to add these "electives" to his course without going or not? by lower grades (due to the increased number of subjects carried) or by the inability to qualify for the "sixteen points" necessary for matriculation? College does not say what the high schools must teach, but they set the same result by listing what they will accept for entrance.

Thus we have thousands of boys and girls who are either kept out of high school (Continued on Page 112)

THE EDE

THE VIOLA, like the oboe, English horn and French horn of the wind family, is the key instrument to string organization—expansion. We all admit that in the usual school situation, viola playing is quite unknown to young students and there is little to excite or even invite the talented and progressive music student to an extensive study of the instrument. However, since the viola is an absolute necessity to the instrumentation of any symphony orchestra, small string ensemble or string quartet, the problem of developing violists is of serious importance and must be solved.

In view of the lack of interest in the viola we find then, our first problem is that of soliciting, or recruiting viola personnel. There are, of course, many ways familiar to every supervisor or conductor—such as student or parental contact; the school and community papers, demonstrations in the school hours, public recitals by an accomplished violist, and string quartets. Good pianists provide a rich "hunting ground" and these students frequently become the most proficient members of the viola section.

Too often conductors of school orchestras who find themselves conducting unbalanced string sections are personally not too well convinced of the merits of the viola; therefore, viola students of these persons instinctively alert to their insincerity, gradually drift from the folds of these orchestras.

Since the beauty as well as the practical uses of the viola is usually unknown to the average student, it is the teacher's responsibility to discover the subtle powers of the instrument and through whatever means possible, transmit that knowledge to his students and hold it in lasting fashion rather than in the usual apologetic style.

Once the student's interest has been established, the specific program of training is the problem. This training program must be divided into three divisions or periods; namely, the beginner, the intermediate, and the advanced or active players of the first rank organizations of the department. The problems of the first division are very similar to those of any string class of beginners; those of the second division are technical; while those of the third division are wide open to new solutions which can do other than realize some improvements to an existing set-up.

The Beginner

First to be considered concerning the beginner is the development of proper attitudes toward and a keen desire for serious study of his instrument. Such objectives are most likely to insure the proper foundation for the future, and it is at this stage of the student's training that the teacher must be thorough of purpose and sincerity are first brought to the attention of his future violists.

When to Begin

Since my personal choice of approach recommends that viola study begin in either the seventh or eighth grades, previous training as well as the selection of players is simplified. Grade schools with all of their handicaps can do well to provide violin instruction and need not do more than that. So, from the ranks of our elementary violin classes, we must select with great care the students who will in the future be most capable of becoming violists.

The character of our future violists plays an extremely important part in their development. They must be inclined to the concert stage or symphony to the upper strings as well as to the lower strings and the style of playing is thereby influenced and broadened. They must be most cooperative and unselfish, must be inclined to the concert stage or symphony hall is seldom focused upon the violist. Like the "tackle" on the football squad or the "catcher" at home plate he is the power "behind the throne," and must be satisfied with little or no glory but rather a deep feeling of satisfaction which comes to those who contribute rather than receive. Violists must be fundamentally good musicians in preference to the "player" type of musician. The violist, the prima donna of the orchestra, who needs more technical facility to sing out with complete abandon, the violist must be the accompanist who is ever alert to

FEBRUARY, 1947

The Viola

by William D. Revelli

Editor of the Band and Orchestra Department

the caprices of the conductor and his left-hand—the viola section; so it is that when the violas play well, the orchestra is usually at its best, for the rhythmic figures around which the theme of the composition is built are frequently carried throughout and to the end by the violas, and the long sustaining notes that prevent dissolution of feeling of tonality in a composition—the long-line—are most often assigned or I should say awarded to the viola section.

This "inner-voice" playing is the most difficult (musically speaking), and its level of performance serves well as a gauge that registers the achievement of the organization as a whole.

Physical Requirements

From a technical standpoint, the physical qualifications of the violist determine much and should be carefully investigated. Heavy fingers come first: since tone is the most important phase of viola playing, the violist is aided by strong, long fingers with fairly even joints. The fingers should be of the type, the firmness of the violinist, or the wide hand-spread, for it is the finger-stretch that is most important to viola left-hand technique. Another physical aid to good viola performance is the combination of strong (not too long) and heavy shoulders, for the viola is much heavier than the violin, yet must be held almost identically like it—and viola scores as a rule, have few rests. Long rehearsals tend to become endurance tests for violists and would be certain to overtax the frail type of body.

As previously stated, it is preferable to delay the beginning of study of viola until the eighth grade rather than the seventh with small size violas. Clef reading is the only advantage to changing from the violin classes to beginning viola upon a half or three-quarter size viola. However, without a full size, the viola does not provide its true tone quality and is therefore not easily distinguished from violin in regard to tone quality—its most important characteristic. The violist, rather than must be a late beginner. I should prefer a later start when the student is more capable of coping with the real instrument. For junior high school, I would suggest the seven-eighth size, while for senior high I recommend full sixteen to seventeen inch violas.

Technical Training

The period of technical training is important not only for the progress of general technique of string-instrument playing, but also for discovering the individualistic qualities peculiar to the viola. There is, for instance, the frequent use of the half-position, the "sneak-approach" in shifting to and from high positions, the vibrato, and the "chum" use of the bow. These factors are extremely important because the size of the violin and the necessity for playing in the lower positions demand their serious consideration.

General Playing Position

In the attempt to keep the left elbow well under the instrument and far enough in front of the body of the player, violists often experience cramps in the upper arm, hence, the conventional method for holding the violin has been discarded as not being adaptable for the viola, unless the player has an abnormal finger stretch. The more practical position is that whereby the player uses a rather thick shoulder pad—not

near the chin as is so common in violin position, but far out on top of the shoulders. This position automatically necessitates a slight tilting of the body of the instrument so that instead of it remaining in the horizontal violin fashion, it is oblique to the floor, thus permitting more elbow freedom. This position not only eliminates the undue stretching that would have been necessary if the player were to assume the normal violin position but it also enables him to play with facility on the "C" string as well as the "A."

The Half Position

The half position permits the greatest possible string length and at the same time avoids wide finger stretches. The "sneaking" to and from positions is a sort of "trust-stretch" of the finger that is about to play from its position to the neighboring position above or below; this also avoids the unpleasant slides that often occur in legato playing. It is quite amusing, almost pathetic, to observe many high school violists who are unaware of the advantages of this technique, attempting to play passages that are otherwise impossible.

Viola Vibrato

Viola vibrato is quite slow and wide on the lower strings, and in large measure, a "sneaking" vibrato, but remains much wider than violinists; violists use much personal freedom in their use of the vibrato, but whatever the choice may be, it must be controlled and used correctly.

In connection with this important phase of playing it is well to mention that the left hand should focus its entire weight to the "playing-finger-point-of-contact" in order to keep the tone alive; holding a finger down while another is playing will usually cause the tone to be dead.

The development of the viola section of any orchestra, presupposes an abundance of chamber music experience, for *viola* style is developed not in the orchestra, but through the medium of the string quartet and the various types of string ensembles.

Solo playing must not be neglected, for this field is just coming into its own so far as the viola is concerned. Interest in this important part of the student's training can be greatly motivated through the use of recordings by such great artists of the instrument as William Primrose.

It is through these channels that a true appreciation for the instrument is realized rather than through participation in large ensembles. Once again we recommend that our students should "learn to play before becoming members of the full ensemble," rather than the approach of "joining the ensemble after the fact." Let them see the real case of the viola student such a path to success is most essential.

Band Questions Answered

Music for a Xylophone

I have continued difficulty in securing selections arranged in solo form for piano and xylophone (or marimba) and would like to know if music written for any other instrument could be adapted for the xylophone or marimba.—F. M. M. Trean

I would suggest that you look into the literature for harp or violin. There is also much piano literature that can be transcribed. Naturally all of such material will require considerable editing before it will be adaptable for your use. Are you certain that you have exhausted the published works for marimba? I would suggest that you write various publishers for their lists of music for the marimba.

The Oboe Reed

What can be done for an oboe reed whose blades become closed when they are not playing? I cannot produce the low notes since it is very difficult to secure a good attack. Can you help me?—E. J. Illinois.

In all probability your reed is either poorly constructed, worn out or too soft. Frequently the problem of blades closing can be improved by winding a piece of (Continued on Page 112)

FREEPORT, NEW YORK, HIGH SCHOOL BAND IN AIRPLANE FORMATION

Conducting Is an Art

by Désiré Defauw

Musical Director and Conductor of the
Chicago Symphony Orchestra

PREPARED WITH THE COLLABORATION OF ANNABEL COMFORT

HERE IS an old saying that to become a first rate orchestral conductor, "you must find the stick in the cradle." There is a great deal of truth in this saying, for conducting is a work that does require a lifetime of study.

I would advise the young student who wants to make conducting his life work, to listen, to think, and to study constantly and never let it slack. There is no more complicated art than conducting, and yet I am sure that it looks like the simplest thing in the world. A vast knowledge is required in many fields; but all of it will mean very little if the aspirant is not born with that divine spark, that inner talent for conducting. The conductor must be so in possession of his art, and his technique must be so in possession of his art, any unforeseen circumstance that may arise. A deep understanding of psychology is required in conducting, and this is not up to the orchestra; but rather, to the man who is guiding it. He must have inspiration; he must be commanded by his own conception of the work he is performing, and be able to multiply the possibilities of his players.

Conducting, unlike composing or the playing of an instrument, demands not merely a native talent for musical expression; but a broad musical education, an intellectual background, maturity, experience, and integration of personality. This art can be mastered after intensive study, and I am presuming that the young conductor has all of the talent in the world.

Conducting Methods

Conducting methods vary with the temperament of the conductor. There are conductors so automatic that they treat their men like machines. This may lead to marvelous mechanical efficiency in the orchestra's technique; but there are other efficacious methods. To point to a conducting giant of the past, Arthur Nikisch always adopted a democratic method before his men. His relationship with his orchestra was on a human basis, and he took the individuality of his players into account. If one of his players had a solo to perform, he was given free play, and he could perform the passage as he wished.

One conductor will demand the utmost tenseness from his men, while others advise their men to remain completely relaxed, and flexible while playing. Some conductors believe in completing all of their work at the rehearsal, even to the minutest detail, and at the performance they merely beat time, and give essential cues. Other conductors touch only on important phases at the rehearsal, and complete the carving of the interpretation at the concert itself.

Even though the methods that conductors may utilize to exercise their technique may vary with different temperaments, the technique always remains the same. It calls for certain qualifications, certain proficiency, and background, certain aptitudes, and talent, training, and education. Every outstanding conductor must possess these qualifications.

A great conductor must first of all be a great interpreter. He must have a full and clear comprehension of the works to be performed. He must hear with his eyes, and see with his ears. When he reads an orchestral score, he must hear it clearly with his mind's ear, and know precisely how it should sound

in performance, and he must translate the sounds he hears from the notes upon the printed page. This requires a comprehensive musical background, that embraces every phase of musical theory. He must know something of the potentialities, and capabilities of every instrument in the orchestra. He must have an insight into their technique so that in working out the effects that he wants, he may know what every instrument can and cannot do, and then he will be able to explain his intentions lucidly to his men. He must have a knowledge of the various instruments, so that he can develop sonorities, attain solid balances, and be able to use tonal colors with a sure hand. This does not mean that the conductor must play every instrument in the orchestra. To my knowledge, there is not a conductor who can do this; but he must have an intimate acquaintance with the technique of the various instruments of the orchestra.

The Score

Now comes the conductor's knowledge of the musical score. He should be so intimate with the score which he is conducting, that the slightest marking on that score becomes a part of him. The conductor who is not fully acquainted with each work he plans to perform, will pass over subtle places in the music, and neglect nuances, and phrasings that are all important to the interpretation. In order to hear a symphony the conductor must be able to take his eyes off the score, and at a performance he should be so sure of what he is conducting that he can focus his attention upon his men, and not on the printed page.

The Importance of a Keen Ear

I consider a keen ear far more important than the ability to conduct a score from memory. The conductor's ear must be sensitive to sonorities, and tonal colors, and he should hear every part of the orchestra clearly. He must achieve a proper balance from the slightest blur at his rehearsals. He should hear the slightest change in a rhythmic figure, a slur of phrasing, or the slightest change in dynamics, and immediately make the correction, and put the rehearsal on the right path.

The conductor should be able to conduct any school or any style of music. A great conductor will be so versatile that his style will change with every work that he conducts. A conductor of lesser stature will be a specialist in one or two styles of music, and then he will try to adapt this style to all compositions.

Versatility in Style

The great conductor will play a classic symphony with a classic line, clean orchestration, and exquisite delicacy. In romantic works he will forget this restraint, and become poetical. In the moderns, he will handle the intimate harmonic schemes employed by the composers of these works, with skill and complete understanding.

In my opinion, the conductor must have a clear conception of the interpretation of each musical work, and be able to see the work as a whole. He should obtain such discipline, and technical efficiency from his men that only a unified symphonic performance could result. His personality should be vibrant and warm. It should be so forceful that with no effort he will command respect.

The Conductor's Tempo

When the conductor fails to feel the correct tempo, everything else goes wrong. He must feel and designate the correct tempo and rhythm to his orchestra. An instinctive feeling for this is part of his technical equipment. Some of our greatest leaders have such a feeling for exact tempo, and rhythm that it is just as much a natural part of their make-up as hearing, and eyesight, and they do not think that this is an elementary part of conducting. In modern scores where the tempo and rhythm change incessantly, conducting is no light task. To a conductor who is born with rhythm in his soul, four-four time will always be just that to him, and each time that he conducts this rhythm, each note will receive its same correct value. A conductor must maintain a rigid rhythmic balance, and he must impart it to his orchestra. Only then will his group play with clarity, accuracy, and assurance.

Only the poorly trained conductor will disregard the designated rhythmic markings in the score and slur notes, and give them uneven values. He should not be guilty of taking liberties with the compositions of the masters, and he should be aware of the fact that few conductors know how to use rubato discriminately, but rather abuse the device.

Baton Technique

The young conductor should remember that when he uses the baton elaborate gestures are unnecessary. Some of our greatest conductors are very sparing with their use of arm movements. The baton should not only outline tempo and rhythms, but it should be used to heighten effects, phrasing, nuance, and balance. An electric baton stroke can inspire men while they play, while the opposite will produce only a lethargic performance. Some conductors can obtain a beautiful sinuous legato with just a sweep of the baton from an orchestra by using a powerful beat. One gains this understanding only through a wide and immensely varied experience. (Continued on Page 110)



DÉSIRÉ DEFAUW

VALSE ROMANTIQUE

Miss Fenstock, whose *American Rhapsody* in larger form for orchestra has been received with emphatic favor, first attracted national attention with the theme song she wrote for the "Aquacade" Show presented by Billy Rose at the Cleveland Great Lakes Exposition. She is now devoting her talents to more serious music. Her recent short piano piece, *Valse Romantique*, reveals an intuitive originality which is both captivating and refreshing.

BELLE FENSTOCK

Moderato (♩ = 52)



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Poco vivo

a tempo

Tempo I

rall.

p

cresc.

sf

non legato

mp allargando e dim. al fine

l.h.

pp

LULLABY OF THE REDWOODS

Grade 8.

PAUL CARSON

Andantino (♩ = 50)

pp

p

mf

poco rit.

a tempo

1st time

Last

l.h.

Poco più mosso

pp

mf

a tempo

rit.

mp

rall.

D.S.

ANDANTE FAVORI IN F

(EXCERPT)

L. van BEETHOVEN

This excerpt from the *Andante Favori in F* of Beethoven is a splendid study in dynamics, touch, rhythm, and metrical precision. Beethoven abhorred sloppiness in playing. He looked upon metrical precision (that is, giving each note its proper time value and correct note length) as of utmost importance. Like the warp and woof in a textile, the metrical background must always be there. Grade 7.

Andante grazioso con moto (♩=70)

First system of the piano score for 'A Night, A Moon, A Waltz'. The music is in 3/4 time and includes a crescendo marking.

Grade 3 1/2.

A NIGHT, A MOON, A WALTZ

Valse rubato (♩ = 126)

VERNON LANE

Second system of the piano score for 'A Night, A Moon, A Waltz'. The music includes a piano (p) marking and a crescendo.

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THE ETUDE

Third system of the piano score for 'A Night, A Moon, A Waltz'. The music includes markings for crescendo, forte (f), piano (p), and a D.C. (Da Capo) instruction.

FEBRUARY 1947

91

A graceful novelty piece which should not be spoiled by hurry. Watch tonal shading very carefully and play the melody in the bass clef in the second part as though it were a cello solo. Grade 4.

RALPH FEDERER

Moderately slow; in strict time ($\text{♩} = 92$)

Moderately slow; in strict time ($\text{♩} = 92$)

p
with a gentle, rocking rhythm

mp smoothly

sf

louder

pp

mp

diminish

latter

Piano

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THE ETUDE

Musical score for a piano piece, featuring a Trio section. The notation is in 3/4 time and includes various musical notations such as dynamics (*mf*, *p*, *f*, *sf*, *ff*), articulation (accents, slurs), and performance instructions (e.g., "with a rich, full tone", "hold back slightly", "gracefully"). The page is numbered 12 at the bottom center.

* From here go back to the sign (§) and play to *Fine*; then play TR10.
FEBRUARY 1947

PRELUDE, IN B MINOR

Mr. Chasins' genius is again finely represented in this masterly little work. Written somewhat in the mould of "Brahms, it will pay for the serious study which the preparation requires. Grade 6.

ABRAM CHASINS, Op. 10, No. 6

Con moto (♩ = 116-128)

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THE ETUDE

* Ossia: Octaves may be played from here on.

FEBRUARY 1947

WHEN I KNEEL DOWN TO PRAY

Words and Music by
DOROTHY ACKERMANN ZOECKLER

Andante

p
When I kneel down to

mf *rit* *pp*

pray, I lift my heart and say: Dear God, I thank Thee

for Thy grace And for each bless-ed day. Please keep me al-ways

in Thy sight; Keep my thoughts both pure and bright, And guard me through the

f

rall. *a tempo*

com-ing night: This is my pray'r to-day.

mf *a tempo* *mf*

Sun of my soul, this day Send down one shin-ing

pp

ray; Kin-dle the fire of love di-vine In my heart to

stay. Help me to fol-low Thy com-mand, Take me, dear Sav-iour,

p *rall.*

by the hand, And in Thy Pres-ence let me stand: This is my pray'r to-day.

p *rall.* *pp*

THE LITTLE LEAD SOLDIER

SECONDO

ELLA KETTERER

Allegro moderato M.M. ♩ = 160

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DUET

SECONDO

W. A. MOZART
Arr. by Ruth Bampton

From No. 39 in Mozart's workbook; composed when he was eight years old.

Andante moderato M.M. ♩ = 96

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THE ETUDE

THE LITTLE LEAD SOLDIER

PRIMO

ELLA KETTERER

Allegro moderato M.M. ♩ = 160

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DUET

PRIMO

W. A. MOZART
Arr. by Ruth Bampton

Andante moderato M.M. ♩ = 96

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WAKE UP

ADA RICHTER

Grade 1.

Allegretto (♩=63)

mf Good morn-ing; Wake up, sleep-y head! Good morn-ing; *mf* Jump right out of bed!

drowsily mp *p* *rit.*

a tempo Good morn-ing; Wake up, sleep-y head! Good morn-ing; Jump right out of bed! (*He jumps!*)

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SNAKE CHARMER

WILLIAM SCHER

Grade 2.

Andantino con moto (♩=80)

p

mp *To Coda*

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THE ATUM

mf *p* *D.C. al*

Poco meno mosso
p *rit. pp*
CODA

IN HOLLAND

BURTON ARANT

Malcolm Skinner, Jr. *

Grade 2. Allegretto (♩=88)

Lit-tle wood-en shoes go plop, plop, plop, And the quaint Dutch maids go mop, mop, mop. The old Dutch wind-mills go

WOODEN SHOE DANCE

Fine *mf*
'round and 'round; The big old sails near-ly sweep the ground.

D.C.

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Easter Morn.....A. P. Risher 50	He Is Risen.....Paul Ambrose 60
Easter Triumph.....H. R. Shelley 70	
High Voice—Med. Voice	
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Controlling Tempo and Dynamics

(Continued from Page 73)

type of allegro the first movement of Beethoven's "Eroica" Symphony.

Long before a person shows any feeling for music by a sensitive discrimination with regard to harmony and rhythm, long before he is capable of superior treatment of a score by technical skill, one can determine whether or not he is unusually musical. The test is not whether he can carry a tune; the test is how he carries a tune. Many can sing a tune, but only one with a musical ear and feeling can do it correctly, as far as the musical phrasing goes. All this, of course, has nothing to do with the quality of the voice. Even humming can be correct or incorrect.

It is this correct phrasing of a group of notes that will guide the student to correct phrasing. As he sings or hums, he should listen to his voice going from one interval to the next; his ear and his musical intuition will recognize where he should stop for a breath or for a turn in the phrase, where the phrase ascends, its peak, and its descent; this, long before he knows anything about harmony.

Concerning the dynamics of a piece, one should keep in mind that the evenly sustained soft tone and the evenly sustained powerful tone are the two poles on which all expression in music rests. All the nuances are built in relation to these two.

There is a mistake that musicians make easily—they play off ascending passages with an increase of tone, and all descending passages with a decrease of tone. It is quite wrong to consider this a hard and fast rule, since different phrases and styles demand different treatment.

If a pianist with a powerful forte tone produces a weak piano tone, it is because he forgets that even the softest tone must have in it all the qualities of a powerful one, only on a much smaller scale. It is necessary to play in piano even more intensely than in forte, though this does not mean letting the tone go below piano range. Gradations of crescendo, diminuendo, accents—all should be treated, when playing piano, with great inner intensity.

A Hindu poet-preacher I once knew used always to speak in a very low, barely audible voice. When I asked him the reason for this, he replied simply, "I want you to listen to me, to listen to every word and intonation of my voice. If I spoke loudly, you would not have to listen. You would hear me without listening."

Forfe means a powerful tone which should be held throughout the phrase, unless otherwise marked. Not carrying the forte all the way is to produce a lot of strong accents which will break the line of the phrase.

Crescendo and diminuendo, the increasing and diminishing of volume, progress in a definite pattern from whichever point they start, forte or piano. There are two definite ways of making a crescendo. The first is the gradual increasing the volume at every note. Here great care should be taken actually to increase at every step, never slackening when the goal is reached. The same may be applied to the diminuendo, decreasing the volume at every step.

The second way of making a crescendo is to make it at the last moment, after keeping a long piano. This can be very effective. This is applied inversely to the diminuendo, making it suddenly at the beginning. Hans von Bülow used to say, "Diminuendo means it starts at once." ("Diminuendo heisst sofort.") Indeed, he went further and insisted that unless it was made this way it could never be a true diminuendo. Here, the pianist must go straight into piano, even the beginning of a diminuendo. This diminuendo will occur between the played notes, so to speak. This is without doubt very effective, but it need not always be applied.

In making a diminuendo or a crescendo, all the resources of the instrument should be brought into play. Very often, it is in bass that plays the most important part.

Various Textures

There can be several distinct textures in either the forte or piano. The texture can be heavy or light, thick or thin, and can affect the whole phrase, as well as the style of the piece. Marks like pesante, or loco, are important as indications of just this texture.

We have mentioned before that a true musician needs no marks to explain the music to him. However, when such explanatory marks do occur, they should be strictly obeyed. There are cases where an artist may disregard a forte or piano mark in order to achieve a certain effect. But a mark which cannot be ignored is the fermata—long sustained notes in the end, and the fermata of the held note. Indeed, Wagner himself felt so strongly about this that he conjured up out of his tremendous imagination the voice of Beethoven, as if coming from the grave, admonishing a conductor: "You! Hold my fermata firmly, terribly! I did not write fermatas in jest, or because I was at a loss how to proceed. I indulged in the fullest, the most sustained tone to express emotions in my adagio; and I used this full and firm tone when I want it in a passionate, stormy, or agitated or terrible span. Then the very lifeblood of the tone shall be extracted to the last drop. I arrest the waves of the sea, and the depths shall be visible. I stem the clouds, disperse the mist, and show the pure blue ether and the glorious eye of the sun. For this I put forth my sudden long-sustained notes in my allegro. And now look at my clear thematic intention, with the sustained E-flat after the three stormy notes, and understand what I mean to say with other such sustained notes in the sequel."

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The Teacher's Round Table

(Continued from Page 74)

A Hermit Thrush at Eve, Beech; Heather, Debussy; Hark! Hark! The Lark! Schubert-Liszt; The White Peacock, Griffes; The Maid and the Nightingale, Granados. Program making is an important matter. It requires imagination, clever selection, musical tact, and good taste in providing colorful contrasts. But it's lots of fun and when done properly it is always rewarded by success.

What is a BALDWIN Trial Order?

Every so often the Baldwin research staff, endlessly probing into the materials and methods of piano building, comes across something that, at first blush, seems a little better than that which is currently used in the Baldwin—Upon these occasions the attitude of the Baldwin Management is cooperative but cautious. If it's better they want it. But there are many questions which must be answered before the go-ahead can be given. In what respects is it better? Stronger? Lighter? More durable? What do the laboratory tests show?

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School Music For All!

(Continued from Page 78)

musical organizations by these restrictions or as so limited that they can never get the full enjoyment from learning to play reasonably well. As a result, in addition to music, typewriting, sewing, carpentry, art, and many other electives are denied to these boys and girls.

Music is so universal—and we could not keep away from it if we tried—that no program seems complete without it. Churches, service clubs, fraternal organizations, and all civic groups use music as a basic fundamental. Radio programs, whether comic, serious, or "thriller" use

that magic force—music—as a "break" in their programs. Even commercials are becoming musical. The movies rely on music in various sequences to throw an understanding background in sound. How pitais are successfully using musical therapy in a pyramiding number of cases. Industrial production has been speeded up through the simple expedient of playing phonograph records to the workers. With this in mind, music is a natural

factor in the life of every child. It is equal to grammar, spelling, reading, writing, arithmetic or American history. I do not believe that a student should be shunted away from the now-recognized core subjects to devote his entire school career to band, orchestra, chorus, and music theory work. This he could get outside, as a private student, with private teachers in a music conservatory. He must know his basic skills. However, with the trend of the past few years to shorter hours, a five-day week, and so forth, the worker today does have more leisure time, and polls of radio programs prove this fact. The movies and all other recreational facilities are constantly crowded. I am not including the moral angle of some of the various endeavors at which people spend time "after hours." The point is that they do have this time, and training in music would give them many hours of pleasant leisure-time activity in a most wholesome way. No one has yet played all the fine music that was ever written for his instrument, small ensemble, or concert group. Thus a wide horizon of experience in music is opened, and new publications and material constantly keep the field active. Many evening adult education programs are including musical organizations to care for these post-high-school musicians, and this is a definite step forward.

How can we pull these two ideas together? The student who has recently come to America usually knows much more about musical themes—symphonies or opera—than our own American students. It seems that in these foreign countries, music is part of each person's equipment for life. They love music, and are proud of their accomplishments with it. The most ignorant peasant is usually quite familiar with the works of the masters, and it has also been said that the immigrant or his immediate descendants furnish a large section of the audience of symphony or opera performances in our great cities. Are they taking a more serious attitude, or are they more basically interested? Only through our schools can a real love for music be established on a general plane. Only through our schools can we "educate" these youngsters to the real significance of such a love. Thus we can live with ourselves, and not be forced too greatly into the mechanized "dash-rush" of America which we have pushed into a new race—not the Nazi "super" kind, but a race of neurotics.

We are the most "educated" country in the world. We have no "peasant" class. Are we educating our children away from music? Every student should have the emotional experience of playing or singing fine music. The entire child—physical, mental, moral, and emotional—must be trained. This is a four-square philosophy.

Down through the ages, music has been a definite force in developing useful members of society. However, you must actively participate in music for maximum benefit by playing or singing rather than listening to it. John Dewey, the famous psychologist, said that "we learn by doing." Too many people say, "I can't play or sing, but I love music." There is no question of the appeal of music to all people—it soothes the savage beast—"It is the soul and conscience"—and "it breathes, and the world is still!"

Is there a basic fault in our educational system? Is the education of our youth as a drill or fact? Do we consider music as something for only the talented or

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financially wealthy few? Is it not as important to sing—and love it—as it is to read—and enjoy it?

Dr. Elton, Harvard President, said that "Music is the best mind-trainer of them all." I should like to suggest that school music does many things for a student that he otherwise would miss. It teaches a student to budget his time so that he can do his regular required classwork and other outside activities and still do them well. It teaches concentration and how to study. It teaches that perfection is the goal. (Imagine a musical organization with every member playing every fourth note wrong! Yet that is seventy-five per cent to "pass.") It teaches students to be careful of their property and to respect the property of others. (A small dent in a trombone slide caused by only a slight act of carelessness may put the horn out of commission for some time.) It teaches teamwork and how to "get along" by working with other people. It gives a student a sense of belonging to an organization which classroom work seldom includes. It teaches humbleness for the work of the masters. It teaches respect for authority and sublimation of one's feelings to that of the director or group. In general it teaches self-discipline, probably the most needed essential in our theoretical education today.

Music study combines physical, mental, and emotional exercise in a never-ending balance. It is the perfect leisure-time activity. Music is something that few people experience, and fewer still forget. Remember that you have never heard anyone say, "I'm glad that I quit taking music lessons."

With all the advancement of the past few years, school music is still on the threshold. It has received recognition by being incorporated into the school day, but this is a false arrangement when so many students are denied the privilege of being in the band or orchestra because of schedule difficulties.

We in Freepart have many advantages. A successful school music program is established. All third grade youngsters are subjected to a year of some pre-chamber instrument gadget to afford them a musical background by refusing to play now and then, much to the consternation of some of his business executives, to approve selections which he considered worthy below average piano players.

As I have said before, father's principal contribution was of course the technical means of getting music to the public and it has always seemed to me that the fact that although sound recording, the telephone, wireless telegraph

in school and music, they advance to the Junior High and Senior High groups. An adequate budget covering the purchase of new instruments, music, instrument repairs, uniform replacements, uniform repairs, and equipment (files, chain, and so forth) is provided by the Board of Education. The general organization of the High School cares for many incidental expenses such as buses for away football games, various music awards, and so on. Thus I am not necessarily speaking for Freepart, but for all the music students by offering music work in the curriculum, then penalizing them for not taking it. It is our challenge to provide the solution to this problem.

My Father and Music

(Continued from Page 80)

pose, for his own enjoyment, by combining a few chords with some simple melody. There are few people, however, who have listened to a larger variety of musical selections, as he was in the habit of buying sheet music, literally by the ton, and wearing out his pianist as he listened to various compositions for hours at a time. He would listen to complete operas, such as "Tannhäuser," for instance, without much enthusiasm until he came to such gems as "The Evening Star," and then he would remark that if the composer had written nothing else but that, he would still be entitled to fame. Among all his many contributions to our modern life, music was the one that the phonograph was his favorite and it was to the development of this that he turned his attention from time to time. Today, there are far too many that until 1927. Of course, to a certain extent, he had to give the public what they demanded in music, but I believe that he made a sincere effort to raise the standards as much as possible by releasing some things for which there was not great demand but through which he thought the public could be led to appreciate better musical values.

As I have said before, father's principal contribution was of course the technical means of getting music to the public and it has always seemed to me that the fact that although sound recording, the telephone, wireless telegraph

phy, and the motion picture were not originally produced for the dissemination of music, yet have been to an ever increasing degree turned to that purpose, is a tribute not only to the many who brought these arts to their present state of technical refinement but also an indication of the public's great need for music.

What Do Radio Listeners Want?

(Continued from Page 70)

of the time," it has become a custom to divide programs between two radically different schools of music. In the dissemination of music this sort of compromise has never been completely successful, and despite Mr. Levin's belief that artistic ambivalence is needed in radio, there are countless musicians of our acquaintance who feel that radio should divide its strictly musical shows to specific appeal. Whether or not the majority are in agreement with this viewpoint, there is definite evidence that the majority are in agreement with the need for a variation in program making. Radio in recent years has almost inevitably duplicated in far too many numbers any type of new program that found success on the air. Not so long ago, we had only a few crime broadcasts, today the airways reek with blood and gore. The Westerns, very popular, have been altered to crime stories. There are dozens of other types of broadcasts that could be cited in the same manner, but we, primarily being interested in musical ones, are eager to see a change of formula in many of them. Today, there are far too many that are repetitious, if not always in content at least in form.

The writer being interested in the education of musical students would like to see some of the independent musical programs designed to help the student returned to the airways. In former years, we had nation-wide programs of an orchestra with which students could play at home; programs by noted pianists discussing problems of interpretation and illustrating them with actual recordings; performances of specific vocal and piano teachers, vocal teachers, instrumental teachers deserve to be heard in a series of programs on the air. The appreciation of music is decidedly advanced and stimulated by Columbia's American School (Continued from Page 120)

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Junior Studio

Edited by

ELIZABETH A. GEST

Trills and Trills

by Lenora Sill Ashton

Harold and Dan were preparing a musical quiz for the surprise party they were giving their sister.

"Let's have hard questions," said Dan, as he turned the pages of his history of music and book of terms. "Here's a good one," he said. "Bet you can't answer it yourself!"

"Let's hear it," said Harold; and Dan read, "How many different positions for trills are there on the piano? Bet everybody misses on that one." When the party assembled, that was the first question Harold asked in the quiz game. Nobody could answer. "Six," Harold told them, "and now, what are they?"

Jack, who was sitting by the piano,

touched the keyboard. "Here's one," he said, "two white keys," and he trilled on E and F.

"Two black keys, like F-sharp—G-sharp," said Nan.

Edith placed her fingers on the keys and trilled on B-flat and C, as she said, "A black and a white a whole step apart."

"A white and a black, a whole step apart, like E and F-sharp," said Bert. "That makes four."

"Two of those would be a black and a white, and a white and a black, a half step apart, like F-sharp and G, and D and E-flat. That makes six."

"Well, that's all news to me," confessed Ellen. "I just thought a trill was a trill and that was all there was to it."

Quiz

No. 18. Compositions

- For what type of composition were each of the following particularly noted? Bach, Schubert, Puccini?
- Is a coda found at the beginning or end of a composition?
- Is a Barcarolle an antique instrument, a trill or a boat-song?
- What is meant by opus?
- Is an aria a part of a drama, a vocal solo in an opera, or an arpeggio exercise?
- Is a berceuse a French folk-dance, a part of opera or a cradle-song?
- What is an oratorio?
- Is a libretto a theme describing a character in an opera, the text of an opera or the score used by the conductor of an opera?
- Is a quintette a composition to be performed by five, seven or eight people?
- Is the Polonaise a dance of Austrian, Polish or Norwegian origin?

(Answers on next page)

My Ambition

by Miriam Perlysky

I want to learn to play
And do it very well;
I'll really study hard
Until I shall excel.

I may not play like Liszt,
But yet I can admit
That working hard each day
Will help me quite a bit.

MR. EDISON LISTENING TO MUSIC
Hein Davis, soprano, Victor Young at the piano

A Real Wizard

(Playlet)

by Ernestine and Florence Horvath

Mrs. Brown, Jerry, Brenda and other children (in present day attire).
Children of 1847 (in old-fashioned costumes).
Children of late nineteenth century (girls in pinafores, boys in black stockings).

SCENE: A modern music room.

JERRY and BRENDA enter (arguing).

JERRY: There was I know there was!

BRENDA: There was not, Jerry. How

could there be! You're wrong.

JERRY: There was, too. You're wrong.

Mrs. Brown (entering): Children,

what's the matter? What's it all about?

BRENDA: Jerry says there was a real

wizard, and he did a lot for music.

And I say there never was a real

wizard. How could there be?

Mrs. Brown: Well, that depends on

what you call a wizard. I think

Jerry is right this time. See if you

can guess whom he meant. This

wizard did a lot for music, and for

the world in general, too. He was

born on February 11, 1847, in Ohio

—just one hundred years ago. At

that time many of the great com-

posers you know about were living

—Liszt, Wagner, Donizetti, Verdi,

Schumann. (Enter children of 1847

and play compositions by these

composers, announcing their num-

bers).

Mrs. Brown: Very nice work, chil-

dren. Now this wizard became an

inventor. Like Beethoven, his hear-

ing became impaired and he was

interested in helping people to

hear things. So, as not many people

could hear good music beautifully

played in those days, unless they

went to many concerts, this wizard

invented the phonograph in 1877.

JERRY: Then lots of people could hear

good music in their own homes.

BRENDA: Just think of the thrill of

living when the first phonograph

record was made.



Mrs. Brown: They could make recordings of the great masters of the past, but they could also make recordings of living composers. We are so familiar with the works of these composers they seem like old friends. But at that time they were new and very modern, such as Brahms, Tchaikovsky, MacDowell, Dvořák, Nivin, Grieg. (Enter children of late nineteenth century and some of the above composers, announcing their numbers).

Mrs. Brown: A lovely program, children. Those composers were living when the wizard made the first recordings. But he gave us more. He gave us radio, and motion pictures without sound, then with sound.

JERRY: Who was he, mother?

Mrs. Brown: He gave us the electric

light!

JERRY and BRENDA: Edison. He gave

us the electric light.

JERRY: Sure. "The Wizard of Menlo

Park." See, Brenda, I was right.

Mrs. Brown: Edison gave us over a

thousand inventions, but of course

most of them had nothing to do

with music. But he liked music and

played the piano himself.

BRENDA: The phonograph, the radio,

and sound movies. All can bring us

good music, classic or modern or

between.

Mrs. Brown: Yes, indeed. Play us a

classic piece, Brenda. (Brenda plays

Bach, Mozart, Beethoven or some-

thing of the classic school, an-

nouncing her number).

JERRY: And they can bring us familiar

songs, like these. (Plays a medley

of Stephen Foster songs or some-

thing similar.) Enter modern chil-

dren, who have been listening out-

side and "peeking" through the

door.

Mrs. Brown: Hello, look who's here!

Why did you not come in sooner?

MODERN CHILD: We did not want to

interrupt the program.

Mrs. Brown: We'd love to hear some

modern pieces, too. Who will play?

(Two or three raise their hands

and play modern compositions, an-

nouncing their numbers.)

Mrs. Brown: That is fine. And now

let us all sing America in honor

of Edison the inventor, the "Wizard

of Menlo Park."

CURTAIN

DEAN JONAS EVANS:
I love music dearly and the more I read the more I love music. I buy two copies of The Etude every month; one copy I read up for my music scrap book and the other one I keep to read over and over.

From your friend,
DORCENIA MCKINNEY (Age 12),
Oklahoma

Junior Etude Contest

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

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

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

Put your name, age and class in which

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

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

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

Answers to Quiz

1. Bach, August; Schubert, songs; Puccini, operas; 2. the closing part; 3. a boat-song; 4. a term meaning work, by which composers usually list their own compositions in chronological order, as Opus 7; 5. a vocal solo in an opera or oratorio; 6. a grand opera; 7. an acted composition for chorus, soloists, and orchestra, the text usually dealing with a religious topic; 8. the text of an opera or oratorio; 9. five; 10. Poland.



Memor Ruth Hartley (Age 3 1/2, N. J.)

Send answers to letters in care of Junior Etude

DEAN JONAS EVANS:
I am one of a large family, four sisters and three brothers. My family is quite musical and we have much fun together with our instruments. French horn, trombone, trumpet, cornet, piano, and guitar. This may not be a good combination but I must admit it is fun. Once there was an article in The Etude about color in music. My sister thought it was a lot of foolishness and teased it on me. To every one's surprise it was true! I guess I was lucky in having perfect pitch and hope to become a good composer.

From your friends,
MARLAN FETTERBY (Age 12),
Ohio

DEAN JONAS EVANS:
I was just going to try in the JUNIOR Etude contest but discovered I was too late. I have not been playing piano for six years, and the viola for two years and have also learned to play the bell boys. If any one writes to me I promise to answer.

From your friend,
MARY ECKENROTH (Age 13),
Pennsylvania



Instrument Puzzle

by Boris Randolph

The first letters and the last letters, reading downwards, of the following five-letter words will give the names of two musical instruments.

- Chord on first degree of the scale
- To produce a particular delight in
- A musical drama
- The opposite to major
- A Disney picture
- An instrument usually found in church
- A girl that makes someone an uncle
- A noteworthy occurrence

Answers to Beheading Puzzle in November:

- B-and; 2. B-ass; 3. S-sharp; 4. H-oid; 5. M-ute; 6. T-one; 7. D-rum; 8. T-urn; 9. T-horn; 10. S-ome.

Prize Winners for Beheading Puzzle:

CLASS A, Mary Jean Spiker (Age 16), Oklahoma; Class B, James Mason Marten (Age 13), West Virginia; Class C, Zona Gogel (Age 9), District of Columbia.

Honorable Mention for Beheading Puzzle:

Elaine Thiem, Geraldine Routman, Janet Daniel, Melius Grege, Yvonne Ditteworth, Robert Rogers, Ann Winder, Mary Ann Selvey, Rosemary Morgan, Sheldon Richman, Dolores Lewis, Carol Schenck, Freddie Turner, Carol Miller, Lillian Jackson, Elaine Merk, Harold Finch, Mary Eckenroth, Shirley Grey, Fredrick King, Tom Creely, Barbara Ward, Helen Tate, Ella White, Marjorie Monroe, Eloise Hunt, Nan O'Kiel, Dolly Barna, Edna Belter.

DEAN JONAS EVANS:
I love music and have been taking piano lessons for five years, and I am going to take organ at the University of Missouri. I hope to get a Hammond organ soon. I have a pump organ which has been in the repair shop for several months. I'm afraid if it does not come back soon I'll forget how to play it. I have about one thousand, eight hundred and sixty pieces of piano and organ music and hope to become a great organist some day.

From your friend,
PHILIP COTTON (Age 13),
Missouri

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THE COVER FOR THIS MONTH—On February 11, 1847, Thomas Alva Edison was born in Milan, Ohio, and now in February 1947 the world is celebrating the centennial of the birth of this great American inventive genius. Although his electric and electronic inventions and discoveries contributed toward the development of the radio, which now brings music into the homes of millions, he first gave many the opportunity to enjoy music in their homes through the Edison phonograph.

It is, therefore, fitting that THE ETUDE in this issue participates in the Edison Centennial celebration. THE ETUDE takes particular pride in the fact that its Editor, Dr. James Francis Cooke, during a lifetime of two such great Americans as Thomas A. Edison and Lieutenant Commander John Philip Sousa arranged what was the first and perhaps the only meeting of these two famous men who so highly esteemed the other for his achievements.

GIVING THE BEST—Today there is no such thing as a "complete" stock of music publications. The world's unsurpassed stock of music of all publishers maintained by the Theodore Pressers Co. requires constant re-ordering of publications from over 200 different publishers of music.

Generally now no publisher is able to supply all of the music ordered or frequently the publications which are ordered to us as tentatively ordered and are not delivered by the publisher for months after our wholesale order was placed with that publisher.

However, with the publications of the Theodore Pressers Co. and those of the OLIVER DITSON Co. and THE JOHN CHURCH Co. for which Theodore Pressers Co. acts as distributors, have had no difficulties in replenishing stocks of numbers in these catalogs due to shortages of paper and production problems with music printers and binders. However, everything is being done that can be done constantly to keep the best possible supply of music publications on hand and to give the best possible service in the filling of orders.

If it is a music publication and at all obtainable it can be obtained from the Theodore Pressers Co. or from one of our other active music workers will find it a great convenience to use the direct-mail service of the Theodore Pressers Co. for securing the music publications from one source with only one account to pay. One of the features of the direct-mail service of this company is to having regular need for music publications. Write to "THEORED PRESSERS CO., 1712 Chestnut St., Philadelphia, Pa." for particulars on account conveniences and examination privileges.

SELECTED SECOND GRADE STUDIES FOR PIANO, Compiled by David Lawton—This book is designed to follow Mr. Lawton's SELECTED FIRST GRADE STUDIES. It offers easy and attractive supplementary material by Parlow, Guitlit, Bittro, Streabhog and Köhler. Each piece has a short story. Star Steps; Grey's Under the Hat-tail Moon; Dance of the Rosebuds, by Keats; Little Colonel, by Hellard; and Jack in the Box, by King. There also will be about a dozen others.

While this collection is being made ready for the market, a single copy may be reserved now at the special Advance Publication Cash Price of 40 cents, postpaid. The offer is effective only in the United States and its possessions.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

February, 1947
ADVANCE OF PUBLICATION
OFFERS

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

The Adventures of Peter the Piano—An Illustrated Story for Children, by Dorothy L. Borer.

Chapel Echoes—An Album of Sacred and Meditative Music for Pianists Young and Old, Compiled and Arranged by Rob Roy Peery. With many years of experience as a church musician, and with his credit, and hence very familiar with the sacred repertoire, Dr. Peery is well equipped to prepare such a volume as this one. He has drawn upon some of the world's great music in making it up, and has planned it for the many fairly advanced pianists who more competently can handle music in the simpler style. The especially made arrangements are about grade two-and-one-half, not too difficult for the young student who has passed the elementary stage, and just right for the adult player who is a bit "rusty" in his performance.

Some of the material in CHAPEL ECHOES probably never before has been arranged for piano, since it will include arrangements from the great choral literature of Bach, Beethoven, Brahms, Gounod, Maumder, and Mendelssohn. Also, it will number among its contents such favorites as Faure's Palm Branches; Krumpholtz's O Holy Night; by Adam; the 17th Century melody, A Joyous Easter Song; Schubert's Ave Maria; Humperdink's Evening Prayer; the unimpaired March, by Grieg; the "Finlandia" Choral by Sibelius, and other excerpts from the symphonic literature. In all, more than thirty numbers will be included.

A single copy of this new album may be reserved now at the special Advance of Publication Cash Price of 40 cents per copy. The sale, however, is limited to the United States and its possessions.

LET'S PLAY, A Piano Book for Young Beginners, by Ella Ketterer—This is a seven year old piano beginner using this book starts to play the very first lesson. Words as an aid to rhythm accompany each melodic, attractively titled piece. There is a minimum of explanation as to time values, etc., but explanatory notes to the teacher and review questions for the pupil are supplied with each piece. Clear illustrations stimulate pupil interest.

One copy may be ordered at the low Advance of Publication Cash Price of 25 cents, postpaid.

THE MUSIC FUN BOOK, A Work Book for Young Beginners, by Virginia Montgomery—As supplementary material to the first piano instruction book, the aim of this workbook is instructive recreation for use either in class or private teaching. The various fundamentals, such as The Musical Alphabet, Hand Position, and Finger Position, etc., are conveniently grouped in separate chapters, the order of which the teacher may determine. While this book is in preparation, a single copy may be reserved at the special Advance of Publication Cash Price of 40 cents, postpaid.

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THE ADVENTURES OF PETER THE PIANO, an Illustrated Story for Children, by Dorothy L. Borer—This book is not a collection of music, but a cleverly told story profusely illustrated with sixty-nine pictures in color. It relates the incidents in the life of Peter the Piano from the time he leaves a dusty warehouse until he becomes the proud possession of a winsome little miss who loves music. The child who cannot read will be delighted with the drawings, and the one who can will spend delightful hours with the fascinating ADVENTURES OF PETER THE PIANO. In fact, the book also will appeal to older students. While this book is in preparation, an order for a single copy may be placed at the special Advance of Publication Cash Price, 50 cents, postpaid.

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THE CHILD TCHAIKOWSKY, Childhood Days of Famous Composers, by Lottie Ellsworth Kraft and Ruth Hampton—This addition will bring the number of volumes in this very popular educational series to five. As in the former books, this one will emphasize for the young reader the youthful activities of its hero, especially the drawings, and the one who can will spend delightful hours with the fascinating ADVENTURES OF PETER THE PIANO. In fact, the book also will appeal to older students. While this book is in preparation, an order for a single copy may be placed at the special Advance of Publication Cash Price, 50 cents, postpaid.

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Letters from Etude Friends

Marines Need Rolls For Aeolian Orchestral Reed Organ

To THE ETUDE:
Recently a group of us Marines were given an Aeolian Grand Orchestral Reed Organ. We intend to put the instrument in shape for recreation in off duty hours. However, we are in need of music rolls for this specific organ. The teacher over which the paper rolls is ten and one-eighth inches in width. Paper rolls cannot be used. We would sure appreciate it if any folks could tell us where we can obtain this type of rolls.
The fellows will chip in and pay the expense of obtaining the rolls. We are most fond of marches, waltzes and the lighter vein of bright and colorful settings, but are happy to get what rolls we can.
CORPORAL CHAR. ELLIOTT
P.O. Marines, Motor T. Div.
c/o 1750 Clay St.
San Francisco 9, Calif.

War and Wahnsfried

To THE ETUDE:
I noticed in the June Etude that someone asked if Wagner's Festival House had been bombed, and that you did not have any information concerning this. My brother is stationed in Bayreuth with the U.S. Army. He sent me pictures of the Festival House which showed the building to be in perfect condition. A few weeks later, however, he sent some more pictures and this time he sent some of what he called Wagner's House and Music Room. (Probably Wahnsfried). These were shown to be badly bombed, but seemed to be in the process of being repaired.

VIRGINIA GROVENSTEIN

Band Questions Answered

(Continued from Page 79)

thin flexible wire about the reel. However, I suggest you consult a professional oboist, preferably one who is interested in oboe reed making and thus learn the art of making reeds. Every fine oboist is experienced in this. Since commercial reeds are not adapted to the individual, Oboe, English horn and bassoon reeds must be "tailored" to fit the individual embouchure, hence you will be much more successful in your study and playing of the oboe if you will learn to make your own reeds.

A Teacher or a Finger Card Needed

I have been playing the clarinet for eight years but I do not know how to finger the notes in the extreme high register. Also, can you explain the reasons for the group of size keys?
—P. G. Ohio

Why don't you consult your local high school band conductor, or if a teacher is available, I suggest that you take a few lessons in order to gain this information. Undoubtedly you have other problems which would require the attention of a competent clarinet instructor. If this is

not possible, I would recommend a complete fingering chart for the clarinet. This may be secured from any music store and with a little study will provide the information you are seeking. However, there is no substitute for a good teacher.

Choice of a Wind Instrument

I have played the piano for many years. Now I wish to change to a wind instrument. Would you please recommend an instrument for one with my background and experience?
—M. F. B. Texas

The choice of a wind instrument for you is difficult to make, especially since I know nothing about your musical abilities or talents. Also a matter of great importance is that of physical adaptation. Unlike other instruments, certain wind instruments require definite physical qualifications, and unless the student is physically adapted for a particular instrument, all of his native musical talent, ambitions, and work might very well be in vain. Therefore, I suggest you consult a reliable teacher of wind instruments for advice as to your potential physical qualifications for any particular instrument. I am sure this will help you select the instrument for which you are best adapted.

Also Saxophone Solos
Q. Will you send me the names of some of the more difficult compositions for E-flat alto saxophone? I am planning a recital and would appreciate knowing of any new worthwhile works.—S. M. Texas

A. Sonata by Moritz is an excellent work, recorded by Cecil Lesson—Decca; Concerto by Moritz is also an attractive composition; Rhapsodie by Debussy, also with orchestration; Sonata by Blotki; Soremoche by Milhaud. I am sure that you will find these works interesting and sufficiently difficult to test your playing capacities.

What Do Radio Listeners Want?

(Continued from Page 113)

of the Air and the National Broadcasting's University of the Air, but there is room for radio stimulation and development of the practice of music in the home as well as elsewhere.

The return of the Orchestras of the Nation series to radio on Saturday afternoons from 3:30 to 4:00 P.M., EST (NBC network) brings listeners in all sections of the country an opportunity to hear what is being done in this field throughout America. There are twelve out of eighteen orchestras to be heard this year which will be new to the series. During February four orchestras are scheduled to be heard; these are—the Dallas Symphony Orchestra, February 1; the Seattle Symphony Orchestra, February 8; the Rochester Philharmonic Orchestra, February 15; and the Houston Symphony Orchestra, February 22.

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LUDWIG VAN BEETHOVEN
Letter to Bettina von Arnim, 1810

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