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### Volume 64, Number 07 (July 1946)

James Francis Cooke

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# THE ETUDE

July  
1946

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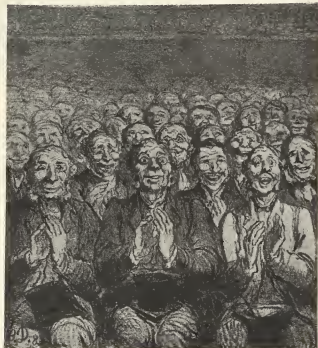




# The Claque in Grand Opera

From "Looking for a Bluebird"

by Joseph Wechsberg



THE CLAUQUE IN A CONTINENTAL OPERA HOUSE

One of the most amusing and engaging books upon a certain phase of music to appear in years is "Looking for a Bluebird," by Joseph Wechsberg, a very versatile personality who as violinist, business man, and writer has found an unusual name for himself. We are sure that readers of *The Ensign* who desire relaxation and also a great deal of real information will find "Looking for a Bluebird" a very precious purchase. This chapter is reprinted by the permission of the author and *The New Yorker* magazine where it originally appeared in somewhat different form.

—Eaton's Note.

"Pelléas et Mélisande" and "Elektra" are extremely "light" operas. The claque works only at the end of each act; there is no other applause. On the other hand, Rossini, Massenet, Verdi, Puccini, and Bizet operas are very "difficult." Take, for instance, the second act of "Carmen"—a claque's nightmare. You start working during *Carmen's* gypsy song, *Les tringles des sistres tintaient*, and you applaud after her dance with the castanets. Then *Escamillo* enters (applause), sings his famous *Compté* (applause), and leaves (more applause). By that time the public is likely to applaud spontaneously after each number—the quintet (*Carmen, Mercédès, Frasquita*, and the smugger *Don José's* offstage *coppetta* song, *Carmen's* dance for *Don José*, and the tenor's famous *Les tringles que tu m'avais jetées*. The trouble is that the enthusiastic listeners are apt to break into "wild" applause in the wrong places, such as in the middle of an aria, after an effective high C in *Vimma*, where opera was a way of life and even the small boys discussed opera as they discuss baseball in this country, "wild" applause was considered here. There is little doubt that functions was to influence public acclaim into orderly channels.

Our claque's base of operations was high up in the fourth balcony, where the acoustics were best.

"FORWARD MARCH WITH MUSIC"

At the extreme left, Schostak occupied a Stenais. This was one of the two seats behind each massive marble pillar, from which you could not see the stage. They were sold at half price, mostly to music lovers who did not care, or to out-of-town people who did not know, and who therefore had the tantalizing experience of hearing *Jeritta* as *Tosca* and not seeing her. From his headquarters, overlooking the balcony, Schostak directed the claque, which was scattered around in inconspicuous groups of two or three.

## Timing the Applause

Schostak had a perfect sense of timing and he had a showman's instinct for the mood of the public. He could feel whether an aria was going over or not. A claqueur's most unpardonable crime is to start applause which is not taken up by the public and perhaps is even drowned out by enraged hisses. Schostak seldom made a mistake. He himself never applauded during a performance—generals do not shoot rifles—but at the end of an exceptionally good one he would step down to the breastwork and benevolently clap his hands for the stars. They never failed to look up and give him a smile. During an ordinary, more or less routine performance, Schostak would get up from his seat shortly before he had to give a cue, and the claqueurs, throughout the balcony, could see his bald skull shining under the pillar lamp. There would be from ten to thirty of us, depending on how many clients we had in the cast. At the critical moment he would give the cue, a short nod to three lieutenants standing behind him, and they would start applauding in a cautious, subdued manner; the rest of us would follow, and within three seconds a wave of applause would sweep the house.

Schostak detested high-pressure methods and preached subtlety. "The best claque works in secrecy," he said. "We must not impose applause upon the audience. We stimulate them and give them the cue at the right time and they take care of the rest."

The business of giving the cue demanded perfect timing. Many operatic arias end with a high, sustained note and the artists deliberately build toward that ultimate *bravura* effect. The first to start applauding at the instant the last note ends, while the public is still under the singer's magic spell. To start too early, as do all amateurs, spoils the carefully calculated effect. If you wait too long, the conductor leads the orchestra right into the next piece and the opportunity for a tenuous ovation is gone. Conductors hate it if the singers get too much applause during the acts, because they want to get home and take off their dress suits and stiff collars.

## A Difficult Assignment

There was not any special training. Newcomers to the claque would be assigned to a group of claqueurs operating during the less "difficult" operas. I worked during "Tristan," "Siegfried," and "Salome" before I was given my first independent assignment, just before a performance of "Rigoletto," with Selma Kurz as *Gilda*, Piccaver as the Duke, and Bohnen as *Rigoletto*. At a brief conference in the foyer preceding the opera, Schostak gave me orders to start a "short salvo" after *Rigoletto's* monologue in the second scene of the first act. It was a difficult assignment, for the baritone was hard to handle when given the short and snappy *monologues* and *Rigoletto's* recitative, short and not *Gilda's* appearance, is followed immediately by

I was standing with two (Continued on Page 366)

THE ETUDE



Photo by DeBolt

ELEANOR STEBER

"TODAY'S young singer does well to realize that 'breaks' and 'inspiration' are inadequate tools with which to prepare for a career in music. The only preparation is sound and thorough musicianship. The art of music includes the business of supplying a pleasing musical commodity and in this sense, the singer must learn his business exactly as a doctor or a lawyer or a manufacturer does. And his business is a great deal more than singing! To cite my own experience merely as an example, I had six years of intensive vocal and musical training, and about sixteen years of living in an actively musical environment before I began my career. And in this connection, I may say that *The Ensign* has always ranked among my chief musical influences. As a child, at home, I studied that magazine! Many of my piano assignments were made from it, and I used to read all the music in it that was not assigned to me."

"The chief interest to the young singer, of course, is learning how to sing. The best advice I can offer here is to get into the hands of a teacher who will show the voice to develop naturally before bad habits can crop up to cause problems. Unless there is something organically wrong with the vocal tract, voice problems are usually the result of unsuspected bad habits. The question naturally arises, then, how can you tell, before it is too late, whether you have a good teacher? It has been my experience that there are two ways of judging. The first has to do with your own sensations while singing. If you progress in your work with an ever-increasing sense of freedom, ease, and comfort, the chances are that you are being soundly taught. The other way has to do with the attitude of the teacher himself. If he tells you that you have a good voice but that you need years of meticulous work, listen to him! If he tells you that he can put you into the Metropolitan Opera inside of two years of fundamental study, watch out! Good singing needs a resource of production and projection techniques that cannot possibly be built in any brief space of time."

## A Good "Line" Necessary

"Avoid 'trick' methods in singing—there are no 'tricks' short cuts. The essence of good singing is the free, natural production of well-supported tone. As production itself becomes clearly understood, the young singer strives to acquire a good line. The 'line' involves two things: first, a perfectly even scale of well-rounded and equal quality in all the registers of range; and, in second place, a straight float of tone, up and down the scale. Now, the more direct the 'line' to 'tell' how this is to be achieved, since no two throats are built alike. I am glad, however, to tell of my own

# Prepare for Good Luck!

A Conference with

Eleanor Steber

A Leading Soprano, Metropolitan Opera Co.

Popular Star of Opera and Radio

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Eleanor Steber's host of enthusiastic admirers are likely to think of her as the girl who was catapulted into leading roles at the Metropolitan by way of an Auditions of the Air award, and who has steadily been pursued by good luck ever since. This is a pleasant thought; its only drawback is that it is far from representing the fact. Miss Steber has had splendid opportunities, but the essence of her "good luck" is that she has done a more-than-average amount of penetrating study and hard work to make herself ready for her chances. Born in Wheeling, West Virginia, at a musical family (her mother was a singer), Miss Steber has lived with music ever since she can remember. She began piano study at the age of seven and soon began to think seriously of a pianistic career. Fresh musical interests developed when the girl found that she was destined for work of the piano, the song, the solo part in the choir and as soloist in church, and supplemented her high school course with dramatic study, just for the fun of it. Her mother knew that Eleanor "had a voice," but was quite unaware of its possibilities. After her graduation from high school, Eleanor entered the New England Conservatory of Music as a piano major. After her first year there, however, she was advised by William L. Whitney to change to the vocal major. For five years, Miss Steber worked at music, studying theory, harmony, composition, history of music, piano, and voice; following courses in vocal pedagogy; and fulfilling the requirements for the Bachelor of Music degree in literature, languages, history, and psychology. Her free time was devoted to gaining experience. She continued her church work in Boston—she states that church work is perhaps the finest experience a young singer can have, since it develops a better vocal line than any other form of early singing—and entered a well-organized WPA Music Project where she sang the solo part in fifteen orchestras in addition to spending three hours a day with the chorus. She first came to New York in 1939, and won the Auditions of the Air award a year later. She counts that award as her first big moment. Other includes her first professional concert in her home town, when Wheeling turned out for Eleanor Steber Day; her Metropolitan Opera debut as Sophie in "Der Rosenkavalier"; her solo appearance with Bruno Walter and the New York Philharmonic-Symphony; and with Toscanini and the NBC Symphony; and her steady progress in radio which has just been climaxed by a long-term contract with the Firestone Hour. Clearly, Miss Steber's "good luck" is not the result of chance. In the following conference, Miss Steber tells readers of *The Ensign* about the controls and disciplines necessary for the winning of good luck.

—Eaton's Note.

working procedure. I exercise my voice every day, never for too long at a time, of course, but with regularity. Daily warming-up drills include much scale work! I vocalize the straight scale, up and down; first in the major and then the minor. Then come simple exercises in arpeggios, turns, trills, and grace-notes. I find it very helpful to vary the vowel of these exercises while singing—that is to say, not to sing a full scale on Ah, and another on Ee, and another on Oh, and so on, but to change from one vowel to another within the compass of the same scale. This is very good for developing flexibility and for preventing the line from becoming fixed on any one vowel sound. I generally find that exercising this kind of resource of production and projection techniques are sufficient to warm up my voice for actual singing (in contrast to vocalising). However, each day's special needs must have their special aids! If, for example, I have just sung a heavy role and wish to lighten my voice, I usually turn to some aria by Mozart and use it simply as an exercise.

I find it a good thing to use an aria as an exercise after the preliminary warming-up has been done. Mozart especially is excellent for getting evenness of line into the voice. Along with Bach, Haydn and Handel, Mozart is the purest music and hence the most beneficial for voice development. Further,



ELEANOR STEBER IN COSTUME

"FORWARD MARCH WITH MUSIC"

JULY, 1946







# Too Late for What?

A Guide to Adults Who Don't Expect to "Make Carnegie Hall,"

But Who Can Get Lots of Fun from Their Playing

by Mary Shomier Carr

Mary Shomier Carr was born in Lancaster County, Pennsylvania, of Pennsylvania-Dutch stock and was graduated from Vassar College. She worked from 1925 to 1947 in a New York advertising agency, first as a copy writer, then as a copy editor. About 1929, she concluded that since she had always wanted to play the piano, it would be a good idea to begin, and she has been at it ever since, though in the succeeding years she married and moved to Ohio, where she now lives with her husband, a couple of dogs, a cat, and "a Stearway." A part of her creed is "Music is the finest of all hobbies."

—Editor's Note.

ALL OVER the country there are adults with an unsatisfied longing to play the piano. This desire strikes people of various ages, many types and both sexes—especially men. Indeed I have been amazed by the number of my husband's friends who have confessed that they would like to take music lessons. One teacher friend of mine in New York has three business men who started studying at the age of fifty plus, and who are now pursuing their musical education with vigor and pleasure. The majority of adults, however, are restrained by the idea that it is "too late." Too late for what? Too late for Carnegie Hall undoubtedly, but not too late to launch upon an avocation that brings rewards far beyond those of golf or bridge—both complicated games often started in middle life.

The adult beginner, it is true, has handicaps to overcome. But he also has advantages. His great handicap is rigidly—an inability to loosen up both mentally and physically. This can be overcome to a great extent, and nothing is more stimulating and exciting than the march toward freedom.

The adult's advantages are mental maturity, an ability to master complexities more quickly than a child, and greatest of all, a real and voluntary interest, unfettered by parental authority.

## The Adult Beginner's Needs

What does the adult beginner need to start his new avocation? Granted a desire to learn and enough patience to work, the adult beginner needs:

1. One piano (in tune)
2. One metronome (there are differences of opinion on this)
3. One notebook
4. An inflexible determination not to let one single day go by without its practice period.

Assuming that you have found a teacher who is in sympathy with your ambition, it is of first and vital importance for you to realize quite clearly that the pearls of wisdom that fall from your teacher's lips are not like capsules that you get from the doctor. You cannot swallow them without thinking, and expect them to do you any good. From the very first lesson, take down every idea, every new thought, in your notebook. Concentrate during your lesson period. Think "music" in your spare time. Con your notebook in bus or subway, or prop it up on the window sill while you wash the dishes. Actually, key signatures and time values can be more mentally stimulating than a crossword puzzle ever could be. During your lessons, ask questions. Expose your ignorance. You go to a lesson not to show off, but to learn. If you really keep mentally alert, your teacher will find you a stimulating

pupil, and your lessons can be a pleasure to both of you.

"Technique" is a word you trip over innumerable times in talking about music and in reading about it. I cannot recall a similarly free use of this word in other arts. For our purposes, "technical work" is what you do to improve your tools—your hands and your brain, and the coordination between them. Even if you could be magically gifted with the ability to read music with the greatest rapidity, or play by ear, you still could not play with musical intelligence, or even in a fashion that is truly pleasant to listen to unless your hands have the ability to produce the kinds of sounds you wish.

## The Principle of Relaxation

The human hand is not ideally suited to the piano. Because your fingers vary so in length and strength, you may pound the keyboard when you wish to play in a whisper, and die away when you wish to produce a full tone. Therefore you must build up your technique to have perfect control, and a fascinating pursuit it can be.

What kind of sounds will the adult beginner make? The chances are that the first sounds he will make will be terrible, for the reason that the adult beginner, even more than a child, will strike with rigid arms and wrists. A hard, inflexible wrist produces a hard metallic tone. It requires definite and focused training to overcome the tendency toward rigidity. This brings us to one principle which for me required three teachers and ten years to learn, but which with luck and application can be developed from the very first lesson. This is the principle of "relaxation." Some teachers, accustomed to teaching children, are not prepared for the astonishing rigidity and inflexibility of the adult. My first teacher kept saying "relax, relax!" and I am assured that that is not sufficient. An adult needs definite instruction on how to relax, and special training to produce flexibility of the wrist. This brings us to two exercises which revolutionized piano playing for me and which may be of help to other beginners. Both exercises sound simple, but be assured they are not mastered without application. They are octave exercises; that is, the thumb plays, let us say, Middle-C, and the fifth finger (of the right hand) plays the C above. The three middle fingers keys, without sounding them. Each hand should be practiced separately at first.

Exercise 1. Sit at the piano. Let the arms dangle. Swing them loosely. Feel "heaviness" collecting in the wrist and hand. Hold this heaviness as you lift the hand about a foot above the keyboard, and let it drop

"FORWARD MARCH WITH MUSIC"

to the keys. The thumb of the right hand should be aimed at Middle-C, and the fifth finger at the C above. The important thing is to make this drop without checking or stiffening, in order that the hand may descend of its own weight. When the fingers arrive on the keyboard, the tips of the first and fifth fingers cling to the keys while the wrist descends as far as it will go. You will find that your impulse is to stiffen as you approach the key, but this impulse must not be indulged. Repeat this exercise several times, each hand separately.

Exercise 2. Keep the "looseness" you feel in Exercise 1. Place the hands on the keyboard, with the right thumb on Middle-C, and the fifth finger on the C above; the wrist should be on a level with the hand, neither raised nor depressed; middle fingers should be curved. Now raise the wrist gently, as high as it will go without taking the thumb and the fifth finger off the keys. Then quietly depress the wrist as far as it will go pressing down the two C's. If you are like me, your wrist may even creak from disuse. Elevate the wrist again as high as possible, allowing the



Photo by Underwood & Underwood

MARY SHOMIER CARR

keys to rise to their top level, and again depress. Repeat this four times, being careful at all times to keep the tip of the thumb touching Middle-C and the fifth finger in contact with the C above. You press the C, but you do not strike it. Then when the wrist is in the elevated position, glide—fingers still touching the C's—to the next white note above, and repeat the four elevations and depressions. Continue this for an octave and then descend. This exercise should be practiced softly and slowly, and near the outer edge of the keys to the wrist can be depressed to its maximum. Retain the feeling of relaxation and keep the middle finger in a curved position. Repeat the entire exercise with the left hand an octave lower.

## Flexible Wrists

This exercise done every day pays tremendous dividends. Before long you can feel the wrist loosening up. When you can do Exercise 2, with ease, put the two hands together and save time. The day you can play the wrist in the position you had a spring in the wrist; it is then that you possess the potentiality for a beautiful musical tone. You will find that many people who are more musical than you are, but who will make sounds less attractive, because they play with a less flexible wrist. The concert pianist from whom I learned this exercise says there is no time in your musical career when (Continued on Page 374)

THE ETUDE



A. SILOTI AND HIS COUSIN, SERGEI RACHMANINOFF

A. SILOTI AND HIS TEACHER, P. I. TCHAIKOVSKY

# Knight of Music

by Serge Bertensson

Serge Bertensson is a Russian, born in Finland. A graduate of the former Imperial University of Petrograd, he holds the degree of Doctor of Arts and Literature. After being graduated from college he was in charge of productions of drama, opera, and ballet of the former Imperial Theaters in Petrograd, until 1918, when he joined the Moscow Art Theatre as an executive in charge of the repertoire of the company of that famed institution. When the Moscow Art Theatre came to America in 1923-1924-1925, he was its general manager. In 1928 he left Moscow and moved to the United States and later became an American citizen. He is a dialog director in Hollywood.

—Editor's Note.



MR. AND MRS. SILOTI  
On their Golden Wedding anniversary, February 6, 1927, New York. Mrs. Siloti was the daughter of P. M. Tchaikovsky, the founder of the famous Tchaikovsky Art Gallery in Moscow.

IN THE THIRD EDITION of Grove's Dictionary, published in 1938, there is a statement: "Siloti, Alexander (b. near Kharkov, Oct. 10, 1863, d. 1919)." Fortunately, Alexander Ilyich Siloti had twenty-six more productive years to live. It must be a satisfaction for a man to read the notice of his own obituary! It was not until December 8, 1945, that he peacefully passed away in New York City at the age of eighty-two. I consider myself privileged to have known Siloti as a man and artist over a period of many years. Others who knew him intimately will also testify that he was a man of extraordinary nobility, of sublime good-heartedness, of sympathy and kindness. His attitude towards art was always one of reverence. He looked upon it as he did as a supreme manifestation of man's spiritual life. Never, nor in any respect, did he make any compromise with his artistic conscience.

It was in 1909 that I met Alexander Ilyich for the first time. The "Siloti Concerts," one of his greatest contributions to Russian musical life, were in full swing. They had become a regular St. Petersburg institution, and were admitted even beyond the Russian border, but we subscribers looked upon them as our own, and upon Siloti as a wonderful, genial host welcoming us to the home of music. We felt an unusually strong bond of artistic union with all the musicians of these concerts, and particularly with their organizer and leader—Siloti. We felt real love for the man who brought us both this music and this atmosphere, so that even my first casual meeting with him was an event for me. I was immediately charmed by his simplicity and affability, and by a wonderful sense of humor and an infectious gaiety that he saved for his intimates.

Siloti's career had been a series of glittering personal successes, beginning with his graduation from Nikolai Rubinstein's piano class at the Moscow Conservatory, when he was awarded the gold medal—the highest honor to be dreamed of by a young Russian pianist. His next three years were spent in Weimar

as a pupil of Franz Liszt, who always referred to him as one of the most talented of his many pupils, and whose relations with him were exceptionally affectionate. It was in Leipzig that Siloti made his brilliant debut in 1883 that gave him the position in Europe as one of its outstanding pianists.

His following fifteen years of acclaim as a concert pianist in Russia, Europe, Britain, and America would have been enough for any ordinary musician. He could have gone on forever, demonstrating his extraordinary combination of stately classicism and warm, lyrical romanticism. But the limited activity of a mere pianist could not satisfy the artistic aspirations of this notable musician. He wished to organize his own concerts of symphonic and chamber music, and to be a leader and participant in this freely ranging musical activity. After three years of a professorship at the Moscow Conservatory and a year as conductor of the concerts of the Moscow Philharmonic Society, Siloti moved to St. Petersburg in 1903 where the realization of his dreams began.

The moment was an auspicious one. The concerts presented by the Imperial Russian Musical Society had become ceremonies of academy-worship rather than living responses to the urgent demands of the musical public. These staid and unsatisfying programs had to be replaced with a new fresh diet—and this was exactly what Siloti provided. The "Siloti Concerts" included musical classics as well as new or experimental works by living composers; each program was planned for the audience, and from their beginning the concerts were greeted enthusiastically by the Petersburg public, an enthusiasm that was maintained until the concerts were discontinued in 1917.

The physical organization of each season was itself a large task. There were eight symphony concerts for subscribers, plus four extra concerts; there was a series of art-music evenings, and a separate series of "pop" concerts—free. (Continued on Page 374)

FRANZ LISZT WITH HIS PUPIL, A. SILOTI



# Midsummer Recordings of Note

by Peter Hugh Reed

Minneapolis Symphony Orchestra, direction Dimitri Mitropoulos. Columbia set 589.  
Schubert: Unfinished Symphony; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1039.

Dvořák: Symphony in E minor (From the New World); The Philadelphia Orchestra, conducted by Eugene Ormsky. Columbia set 570.

"The Grand Canyon Suite" is popular music treated sympathetically. Those who admire this score will have plenty of reason to be grateful that Toscanini has played it, for he has lavished as much care in fashioning this performance as he has on a Beethoven symphony. The recording is extraordinarily lifelike and certainly one of the features of the set.

In his early "Sylvan Suite" Prokofiev evokes for us the rites and legends of a pre-Christian people that once lived in a corner of south-eastern Europe. There is a subject affinity between this score and Stravinsky's *Le Sacre du Printemps* but the musical treatment is not the same. Prokofiev seems less involved and though he creates an illusion of primitive frenzy, his music is more spontaneous in its pursuit. Defauw and the Chicago Orchestra do justice to this virtuoso score, and the reproduction is brilliant and lifelike.

The Stravinsky work is a suite arranged from his opera of the same name. It is a colorful and fantastic score that will appeal to all who admire the composer. Firebird, Mr. Gossens and the orchestra give a good performance and the recording is realistic.

Istar has long been regarded as one of Dind's finest scores. It makes an adroit use of the theme and variations form; the theme is not heard in its entirety until the end. Istar, known as the daughter of Sin, invades the "seven-gated abode" of the dead to release her young lover. At each gate, she is stripped of part of her clothing by the watcher. Here is colorful, descriptive music which requires knowledge of its poem for full appreciation of the composer's intent. The last face of this set is given up to a prelude to Dind's opera "Fervor"—a miniature tone poem, quietly reflective; and effectively interpreted.

Mitropoulos' performance of Rachmaninoff's somewhat lugubrious tone poem is more subdued than Koussevitzky's, which was released several months earlier. His interpretation of this score is admirable for his taste and musicianship, which does not seek to over-exploit its sentiment. The recording is satisfactory, but not as splendid tonally as the Koussevitzky set.

Koussevitzky recorded Schubert's symphony nearly a decade ago. His earlier performance was almost streamlined in comparison to the present one, in which there is a mellower approach and less iconoclasm. The conductor seems to have his own ideas about tempo, and certainly his slow pace at the opening of the second movement is alien to Schubert's marking. Schubert, in our estimation, has been best served in this Beethoven and Walter performance of this work.

Ormsky's performance of the familiar New World is somewhat stolid, but more admirably straightforward than Mitropoulos'. His handling of the sentiment-weighted *Largo* is especially admirable for its tenderness and avoidance of excess emotion. The playing is superb.

Ormsky's performance of the familiar New World is somewhat stolid, but more admirably straightforward than Mitropoulos'. His handling of the sentiment-weighted *Largo* is especially admirable for its tenderness and avoidance of excess emotion. The playing is superb.

Rachmaninoff: The Isle of the Dead, Opus 29; The

ing of The Philadelphia Orchestra, well reproduced, is most persuasive.

Brahms: Concerto in D major, Opus 77; Joseph Sigeti (violin) and the Philadelphia Orchestra, conducted by Eugene Ormsky. Columbia set 603.

A magnificent performance of a great concerto, splendidly reproduced, this set deserves to make record history. Sigeti's earlier recording of this score—made in 1929 has long been admired by musician and music lover alike, but seventeen years in the career of an artist of Sigeti's stature could hardly fail to reveal a maturity of artistic purpose. Tonally, the noted violinist is freer, more poised and more consistent.

There is a mating of intellect and emotion in this performance which is rare; his is an art that conceals art, for his playing is so smoothly contrived that we are never made aware of technical difficulties. Mr. Ormsky gives the violinist intelligent and sympathetic support and the recording is excellently and faithfully captured.

Bethoven: Fidelio—Abscheulicher, wo eilst du hin; Rose Bampton (soprano) with the NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor disc 11-9110.

Mozart: The Magic Flute—Ah, I Feel to Grief and Sadness, and Don Giovanni—Batti, batti, o bel Masetto; Eleanor Steber (soprano) with Victor Orchestra, conducted by Erich Leinsdorf. Victor disc 11-9114.

Lily Pons: Waltz Album. Columbia set 603.

Carmen—Excerpts: Risé Stevens (mezzo soprano), Nadine Conner (soprano), Raoul Jobin (tenor), Robert Weede (baritone), the Metropolitan Opera Chorus and Orchestra, conducted by George Sebastian. Columbia set 607.

Puccini: Tosca—Vissi d'arte, and Gianni Schicchi—O mio babbino caro; Licia Albanese (soprano), with Victor Orchestra, conducted by Frieder Weissmann. Victor disc 11-9115.

The "Fidelio" aria is distinguished in this recording by the splendid orchestral background of Mr. Toscanini. Miss Bampton sings with intelligence but she does not let us forget that the aria is not an easy one, moreover her upper tones lack essential weight and forcefulness.

Miss Steber's singing of Zerlina's aria from "Don Giovanni" is most appealing, but her rendition of Pamina's air from "The Magic Flute" is somewhat hampered by the English text, and there are several points where her singing lacks needed definition, but the quality of her voice is pleasing.

Miss Pons' program is a hybrid one, frankly popular pieces and two operatic arias. She is at her best in the latter—the *Waltz Song* from Gounod's "Romeo and Juliet" and *O lepre hirondelle* from the "Mireille". The other selections are by Victor Herbert, Bixio, and Coward.

Risé Stevens sings the *Habanera* and the *Seguidilla* from Bizet's "Carmen" with beauty of voice and style; thereafter she falls down and does not compare favorably with other *Carmen*s. Miss Conner sings Micaela's aria with a fluttery tone, and Robert Weede gives a lusty straightforward rendition of the *Toreador* Song. Mr. Jobin sings intelligently but there is little expressive appeal to his projection of *Don Jose*'s music. He and Miss Stevens contrive to make the final due a melodramatic fiasco.

Miss Albanese recalls Bori in her clean phrasing and warm temperament. Hers is a lovely lyric soprano which she uses with exceptional artistry.

## A GRAND ARCANUM

"SECRET CHROMATIC ART IN THE NETHERLANDS' MOTET." By Edward E. Lovinsky. (Translated from the German by Carl Buchman.) Pages, 191. Price, \$4.50. Publishers, Columbia University Press.

This work of distinguished scholarship has to do with the notable period in The Netherlands when such eminent minds as Adrian Willaert and Orlando di Lasso were seeking means of expression which would free the art of music from many of the artificialities and rigidities of its early beginning.

The study is one for very advanced students who have made themselves fully familiar with the music of that memorable period.

## FOR LOVERS OF OLD FIDDLES

"THE APPRECIATION OF RARE VIOLINS." By Francis Drake Ballard. Pages, 103. Price, \$3.00. Publisher, Francis Drake Ballard.

This is a book which will be snapped up by many of the ever growing army of violin collectors. These the author places in four classes: 1. Skilled craftsmen; men who have sought to perfect themselves in the art of violin making. 2. Ardent amateurs. 3. The "dollars and cents" dealers who are obliged to "keep an eye" on the cash register. 4. The largest group of all, the "happy collectors" who are often indifferent performers. Some, however, are exceptional players.

Mr. Ballard gives advice upon how to develop a critical faculty, how to be aware of superior or inferior construction, how to detect nationalities, how the violin evolved, and information on scores of other matters which will interest all violin lovers.

## THE ETERNAL SCHUBERT

"SCHUBERT." By Arthur Hutchings. Pages, 233. Price, \$2.50. Publisher, E. P. Dutton and Co., Inc.

A new and reliable life of one of the greatest masters of precious tunes the world has ever known. What does a composer do when a tune comes to him? He realizes that by various devices of changes of rhythms, contractions, extensions, and so on, a lively theme may be adapted to different purposes ranging from a simple song to a melody fit for a symphony. Many composers have had so much trouble securing good themes that many have resorted to folk tunes. Mr. Hutchings has flashed his lights upon the remarkable talents of Schubert, and with the liberal use of notation examples, points out much that the average student might never have seen.

The Appendix of this book is especially useful in that it tabulates much useful correlative information about Schubert. For instance, there is a schedule of Schubert's favorite poets, indicating that in the ten volumes of his songs, seventy-one texts were by Goethe, forty-seven by Mayröder, forty-five by Müller, forty-two by Schiller. There are only eight by Scott, and three by Shakespeare, while just six are by Heine, who was born in the same year as Schubert but outlived him by twenty-eight years.

## BOHEMIAN MASTER

"Dvořák." By Alec Robertson. Pages, 234. Price, \$2.50. Publisher, E. P. Dutton and Co., Inc.

Remove the dark figure of Dvořák from Czechoslovakian music and notwithstanding the fine achievements of Stamitz, Dussek, Tomášek, Škroup, and Smetana, the greatness of the music of the country would be considerably impaired. From his boyhood, Dvořák was a composer of pronounced melodic originality, marked sincerity, with a finely organized technic. Mr. Robertson has traced the developments of Dvořák's art as it was affected by contemporary influences, and the steps leading to the fate which seem to be necessary to burnish the careers of real masters.

The book is splendidly documented and contains much in the way of interesting incidents and anecdotes. For instance, he cites Dvořák's great interest in American locomotives, and tells how the master would ride far from the center of the city of New York to

# The Etude Music Lover's Bookshelf



by B. Meredith Cadman

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

watch the Chicago Express thunder by. He also regularly went to the docks to watch the moving of the great ocean liners. Dvořák died in 1904, and during the past forty years, his advances have been made in transportation. What would he have thought of the mighty Queen Elizabeth!

## THE INIMITABLE GALLI-CURCI

"GALLI-CURCI'S LIFE OF SONG." By C. E. La Massena. Price, \$2.75. Pages, 336. Publishers, The Paeber Company.

Mme. Galli-Curci has been looked upon for foremost critics of many countries as one of the three most distinctive sopranos of the past one hundred years, the others being Jenny Lind and Patti. She is probably the greatest of all soprano virtuosos because of her

brilliant musical scholarship and technique. It must never be forgotten that before she became famous as a soprano she had toured successfully as a piano artist. This, together with a vocal timbre of mystic charm and hypnotic personality, made her a singer definitely sui generis. There never will be another Galli-Curci. Fortunately, before her retirement, she made over a hundred Victor records which will remain in all record collections as classic evidences of a great art and a great singer. Mr. La Massena's new book lists all of the vocal treasures which must remain a model and a guide for future generations of singers and singing students.

Mr. La Massena planned his biography as a series of fourteen cycles, encompassing the various cultural, artistic, and public activities in which Amelia, with the flawless voice charmed thousands of admirers in all parts of the world. The book is written with sympathetic understanding and is based upon a vast amount of detailed first-hand information.

## AN ENGLISH PSYCHOLOGY OF MUSIC

"PSYCHOLOGY FOR MUSICIANS." By Percy C. Buck, M.A., Mus. Doc. Oxon. Pages, 115. Price, \$2.50. Publishers, Oxford University Press.

Dr. Buck's "Psychology for Musicians," first published in 1943, quickly ran into a third edition in 1945. This is not surprising, as the author, despite the fact that he has held the impressive post of Professor of Music in the universities of Dublin and London, has produced a work which is clear and scholarly, without being staid. It is in no sense a dry as dust book, but very readable application of the outstanding principles of psychology to music. In the olden days, when metaphysical psychology was supposed to represent the sum total of Man's knowledge of the operations of the human mind and psyche, the novice was bewildered by nebulous statements and speculations of well meaning philosophers. With the coming of William James (1842-1910) we find a trained Yankee Yankee music and notwithstanding the fine achievements of Stamitz, Dussek, Tomášek, Škroup, and Smetana, the greatness of the music of the country would be considerably impaired.

From his boyhood, Dvořák was a composer of pronounced melodic originality, marked sincerity, with a finely organized technic. Mr. Robertson has traced the developments of Dvořák's art as it was affected by contemporary influences, and the steps leading to the fate which seem to be necessary to burnish the careers of real masters. The book is splendidly documented and contains much in the way of interesting incidents and anecdotes. For instance, he cites Dvořák's great interest in American locomotives, and tells how the master would ride far from the center of the city of New York to



C. E. La Massena and the famous baritone, Giuseppe De Luca. Mr. La Massena is autographing a copy of his book, "Galli-Curci's Life of Song."

## RECORDS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

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"FORWARD MARCH WITH MUSIC"

371











# The Successful Recital

by H. C. Hamilton

ANY RECITAL which may truthfully be termed a success, presupposes a number of things, some of which will readily occur to the average mind although others lie deeper beneath the surface. That every item on the program should be well chosen and well played, goes without saying. Young aspirants, especially, are likely to approach a program hesitantly, often through ambition not tempered with judgment. Immature pianists often fancy they have powers which do not actually exist.

An enthusiastic amateur hears a celebrated piece, for example, played by an artist, and is so captivated that he desires to do likewise. He procures the music, and practices it, at least he believes and declares that he does. The probability is that for five minutes he has been any real practice. The amateur has been trying to begin where the artist left off. Lacking both the necessary insight and technic, he maltreats the piece dutifully, while friends, unable to separate the wheat from the chaff, praise and admire. The young pianist will find his hand tired in the competent musician who has no one to bind; some sewer, whose candid comments and salutary advice, while unpleasant to self-pride, may bear fruit later—if the amateur be wise.

All things attempted on the public platform at recitals should be what the player can both mentally and technically cope with, enough to provide him with "going all to pieces." The work should be not only memorized, but so thoroughly digested that all the whys and wherefores are a matter of intelligent understanding. When the composition becomes, in a sense, the player's property.

This logically suggests the importance of selecting only what the player can grasp, appreciate, and, so to speak, relish as part of his being. Music then ceases to be just so many notes, skillfully arranged; the many diverse sounds, impotent as units, now become the outward symbol of some inner spiritual glow. There is something quite so disconcerting to an audience as to see a musical novice trying to ride a bucking bronco. The effort is tragic. Every piece on a recital program should be obviously within the grasp of the performer, so that the audience admires the pupil's mastery.

## Audience Reaction

Granted that the pieces under preparation are admirably suited to the player, another most important point comes up for consideration: the probable effect upon the audience. In a sense, splendid masterful playing makes its own appeal—from the standpoint of Lessons worshipers' cleverness, whether it be on a circus trapeze or the keyboard of a grand piano. And in this age of speed, mere rapidity of motion alone has its thousands of devotees.

Yet, in the musical world one cannot be forever satisfied with impetuous technique alone. The receptive hearer demands ideas, and the pianists who continue to hold unflinching interest are no less poets than they are superlative technicians. It is no secret that the most successful artists before the public today are those with a genuine musical message.

"The things in music most easily followed are melody and rhythm. This truth should never be neglected. In spite of all our super sophistication the great masses of people are yet but little in advance of time and tune. They sense harmony in a vague way; some like variations; and a few unconsciously possess the contrapuntal instinct—they enjoy hearing two themes played simultaneously; of the type commonly associated with brass band. A feeling for form is not totally absent. Audiences cordially dislike a composition which they

describe as, "I couldn't make head or tail of it."

The consecutive arrangement of program material calls for more than passing notice. Style, key, and dimension, all play their part here. Every number finding a place on the program should be considered, not in the light of its merits alone, but on how the reaction will be on what precedes or follows.

A matter of first importance is not to allow any one key to become unpleasantly prominent. If, for example, a Prelude, a Nocturne, and a Mazurka, all in D minor, are grouped together, the ear is soon conscious of little else than D. Two slow movements should rarely be played in succession; and anything which brings into particular prominence the bass of the piano, should be followed by something featuring more markedly the upper portion of the keyboard.

Anything severely classic in contour cannot be appreciated to the full if it be placed immediately after some obvious sweetie such as a composition of Liszt, Borowski or Moszkowski. And in lieu of a formal sonata, the four separate movements may be replaced by three or four varied selections, each moderate in length and last ending in the same key.

The piano should be used to the advantage. The device makes a very pleasing modern "Suite," and admits of great ingenuity and taste in the choosing.

Moreover it is well to have in mind the continual development of an idea. At the high lights of the program should not anticipate the final climax, which should be the last word in the finest performance the recitalist can attain.

## A Good Piano Necessary

The piano should be, from the standpoint of action, the best obtainable to respond to the player's individual touch. Some actions are light and elastic in their rebound; others heavy, with a maddeningly slow come-back. The latter is a sure sign of rustiness—can easily upset the equilibrium of even the most experienced. Every pianist has learned to play on the instrument which suits him so that it is like driving a first class car over evenly paved roads.

The wretched pianos yet to be found in some schools and churches are a standing rebuke to institutions able to afford the best. But when no familiar or easily adaptable instrument can be had, the player should devote at least one hour's practice on the piano in question; otherwise the "stranger" may not respond sympathetically on the night of the recital. And with a feeling of disgust and abject discouragement, the concert giver will declare—and perhaps rightly too—that he "played worse than ever."

In order to illustrate the process used in building a program, the writer describes one he recently planned for an average audience from the standpoint of musical discernment.

Everything was arranged with an eye single to holding the interest. First the opening number Chopin's exquisite *Berceuse* had been chosen, it being the writer's experience that to induce a contemplative mood at the beginning has some advantages over the more dramatic and showy "On to the battle" type of introduction. Such a quiet beginning also gives the player more time in which to "find himself"; during a hurried tempo he can, with a certain degree of composure, adjust his mind to the physical state of the keyboard conditions, too, the mind, like a sensitive photographic plate, receives from the hearers a more accurate insight into the atmosphere. In short, he will often find, in quiet playing, a splendid opportunity to establish that bond of sympathy; such an all important factor

in every successful concert. In addition, the almost hypnotic appeal of this matchless *Cradle Song* cases its spell over every listener; few can listen to it unmoved.

The number immediately following the *Berceuse* was the *Valze in A-flat*, by the same composer, which he introduces by the jubilant fanfare like:



These two numbers make an excellent contrast. They are not only remarkable examples of Chopin's genius, and intrinsically worth while in themselves; but the differences in key, tempo, and dynamics arrest the attention—when grouped together—in a way little short of startling. Character, so far as it applies to individual keys, remains a matter yet unsettled among musicians. The key of A-flat may or may not be a "bright" key, in itself. But immediately following the key of D-flat, it is certain when one changes to any given key it is to dominant, the effect is bright; if the change is made to the subdominant the ear is conscious of some thing more "melancholy." Had this particular *Valze* been written in G-flat—the subdominant of D-flat—and then been played after the *Berceuse*, the desired brightness and sparkling gaiety would have been largely absent.

After a vocal number, the piano was heard again in two short Chopin numbers: *Minuet in G-flat*, and the well known *Minute Valze in D-flat*.

The first scrutinizes at the beginning with very little bass—always a pleasing novelty—and the middle section, a most expressive lyric, never fails to please all who like a "rhapsody." The fact, that many of the source—conscious or otherwise—where Victor Hugel obtained his theme for *Al Sweet Mystery of Life*. However this melodic and harmonic sequence occurs in many other compositions.

"The *Minute Valze*, with its *molto allegretto* like movement, never fails to "get" the listener. Fairly showy for its moderate technical demands, this dazzling trifle becomes something of a sensation under a virtuoso's fingers. The writer shall never forget de Pachmann's playing of it.

Following this, to make a three part "Suite," the key of G-flat was resumed, in that most fascinating bit of double note work by Vortsch, *Staccato Caprice*. This proved to be one of the most successful points on the entire program. Fairlylike, the whole composition literally dashes from start to finish. Doubtless note playing in the upper portion of the keyboard is a pianistic effect where the peculiar charm of the piano cannot be rivaled.

## A Mendelssohn Group

The next group chosen gave the stage a Mendelssohn, by three of his songs: *Wings of the Spring Song, Consolation, and Hunting Song*. The writer can well remember how for years the *Spring Song* had been avoided in his public performances, because it had not, in his opinion, been satisfactorily classified. Every composition, to become a player's own, and with broadest sense, must possess or reflect some "mood." Ever much thought the writer decided that the *Spring Song*—a hymn, at least—a scherzo, and as such he thought it was a play. It not too much pedal: the sky must not be overcast.

Consolation was transposed to the key of F; a drop, modulating, into the new and more distant tonality of a second relationship key. Single melodic notes alone were relegated to the right hand, so that more arm weight could be brought to bear on each element. In these two numbers are introduced three elements of change: a rather distant key tonality; a totally different type of beginning; and a broad singing tone. Also a much slower tempo.

"Hunting Song, virile, rhythmic with its unmistakable "sally" called the group by a return to the key of A. Once more brought to the height of the *Spring Song*. Effect of newness, but to the key of *Spring Song*, it establishes unity. Could the effect, from any viewpoint, be as gripping, had *Consolation*, in its original key of E. Too much sameness would have resulted from the change in the key of F, new interest. (Continued on Page 415)

ORGAN ACCOMPANIMENT is almost entirely associated with the music of the church. The church organ has an equal responsibility with the minister in building a service that will be uplifting and inspiring. In fact, the organist must make or mar a church service, quite often being himself unaware of his shortcomings. A good organ accompanist can inspire spiritual congregational singing, or again he can pull through a mediocre choir or an indifferent soloist. While there has been a steady improvement in organ playing during the past decade, far too many organists give more attention to solo playing than to the equally vital side of their art, that of being a capable accompanist. We have again and again heard organists play a difficult prelude with first rate musicianship, only to have them mess up a simple anthem by a poorly played and indifferent accompaniment.

An organist must have a certain amount of technical facility and he must manage his instrument well in order to get some sort of variety. He must realize that he is responsible for the initiative, and he must be able to judge when to relax and when he may relax, for the real art of choral accompaniment on any instrument is the adequate support of the singers.

Upon taking up his work in a church, the first thing an organist should do is to try the organ and note down in writing the relative effects of each department of the instrument with the swell open and closed. He should make notes as to which section he likes best, and so on, while at the keyboard. Then he should have a friend play while he goes into the various parts of the church and listens to the effects of the organ in the building, comparing what he hears with his own written notes. In many cases he will be astonished at the difference in the effect at the keyboard, to that of the same stop in the church. An organist should know which parts of the church he can hear, and so on, while at the keyboard. Then he should have a friend play while he goes into the various parts of the church and listens to the effects of the organ in the building, comparing what he hears with his own written notes. 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CLEVELAND HEIGHTS MADRIGAL SINGERS, CLEVELAND, OHIO

## Youth Must Be Served

### Young Folks Demand Modern "Likable Music"

as Well as Ancient Classics

by George F. Strickling

AT THE Music Educators National Conference which was held in Cleveland last March, I was asked to present two of our small ensembles at the consultant meeting for demonstrations in that field. Before accepting the invitation I frankly informed the chairman that our small groups were of only popular music. In the case of the boys' quartet it was music sponsored by that rapidly growing male quartet organization known as S.P.E.B.Q.A. However, he insisted they perform, and so on the day of the meeting, our senior girls' trio and senior boys' quartet made the trip downtown to sing for a capacity filled meeting room.

Before they sang, I carefully explained to the music directors why and how these small groups came to be formed. They were not organized for this single demonstration, as is so often the case with conference ensembles, but these senior groups had been working together for almost two years, during which time they had made about seventy-five appearances. In addition to these senior ensembles there are two similar ones made up of juniors, so each year we have four of these highly popular groups ready to send into the community to sing for such affairs as service club dinners, women's club meetings, church suppers, and possible to take a large choir of eighty members. These four groups are carefully selected from the members of our choir.

Well, after they had sung—the girls who are known as the "Harmonettes" singing two songs, one of which was *Holiday for Strings*; and the boys known as the

"Harmonettes" doing two songs, one of which was *Coney Island Babe*—the assembled educators proceeded to discuss what they had just heard. Many of them frankly showed by their applause that they had really enjoyed the music, but a few of the "long-haired" variety just couldn't relax and smile, and they brought up the question as to whether it was "music education" or not. Certainly it was music education, learning to sing—good or bad, is music education. Our choir in Omnipotent time this season sang the *Patrem* and *Star Dust*. Was the latter symphonic arrangement? or they also sang a very fine symphonic arrangement of *Star Dust*. Was the latter "music education"? It certainly was, for it proved to be just as difficult a number to learn as the Bach selection. Now I haven't said anything as to whether it was "good" music,—the question was—is it "music education."

The group which sang before ours had produced music of the madrigal period, and the group which followed sang similar music, so really the juxtaposition of seventeenth century music with twentieth century music was a fortunate thing in bringing out a discussion on music in line with the sub-title of this article. It focused attention on this problem which music direc-

tors have to face. Before we took for the European label on a work of art or manuscript article before we were ready to judge its excellence. Now the future, we wonder how difficult it will be for pupils to adjust themselves to a different trademark. In higher musical circles, opera and symphony orchestras—managers are still dazzled with the European brand of singer, player, and director, so our local products have to face competition from artists who may be no whit the better but whose positions are enhanced by having been born in Europe.

#### Not a Horse and Buggy Age

None of the music teachers at the conference drove to Cleveland with a horse and buggy. They long since have recognized and accepted the fact we are living in an age of spark plugs, radar, and modern, dazzling scientific realities, but when it comes to music they obstinately put on their "looking-backward" glasses and insist on dishing out to our twentieth century youngsters music of older centuries. When these teachers with read a magazine they do not go to a library and drag out Sir Roger de Coverley's articles which appeared in the "Spectator," but if there isn't anything at fingertip-reach they go to the corner drug store and buy a magazine filled with contemporary articles and pictures with scenes of today. Peppy's Diary no longer holds them in thrall, for our newspaper columnists have adopted Peppy's keyhole-peering style of reporting and feed us with the latest on Hollywood divorces and accouchements. But these are the very same people who want to limit the musical experiences of their students to music of Peppy's period.

Human behavior is one of the most interesting studies of all. People are funny, and their moods and reactions amazing. Take the matter of church hymns. You choir directors know how hard it is to sell your congregation and even your pastor on the purchase of a new hymnal, and when you get the new books the antagonism met from both sources at the introduction of a new hymn. In my church we haven't sung a new hymn from the Methodist Hymnal in three years. Yet all of the old favorites: *Abide with Me*; *My Faith Looks Up to Thee*; and *The Old Rugged Cross*, were shining new at one time. How in the world did the choir directors in their days overcome congregational and pastoral inertia and get those new hymns learned? If they could do it—aren't we less able? These very same obstinate people will break their necks and pocketbooks to get a new car, a new dress, or a new living room suite, yet they resist with the most fanatical resistance the effort of a choir director to teach them a new hymn. They would fire a choirmaster who used the same dozen anthems throughout the church year, but they are willing to limit their hymn-singing to a bare dozen hymns "which mother sang."

#### Singing for Enjoyment

In 1939 I gave a talk in Detroit to the members of the North Central Section of the Music Educators Conference, at which time I advocated the use of more modern music in our choral work. Prior to that Dr. Otto Metzger had raised the question as to whether we might not be using too much music of a foreign flavor and of a by-gone day, and whether the music of the medieval Italian, early English and Russian composers was the music best suited for our high school singers. Several years before that we had started including in our annual concert program a new number on the order of *When Day by Day* or *Star Dust*, but the choral directors and music educators of that period seemed to down their noses at me through their prince-bi-focals and brasses and I am sure I was leaving down the standards which they had so assiduously raised and had no zealously enforced. But the day came a few years ago when one of these critics edited a book for high school use in which it was to be found at least six songs by Cole Porter, Irving Berlin, George Gershwin and others, so the position I had taken was vindicated by one of my erstwhile critics.

Why must we be so narrow when it comes to the consideration of what is good for high school people in the choral music field? I have no fault to find with the music of the nineteenth century and that of the succeeding four centuries, but I rise to say that the progress and evolution of (Continued on Page 412)

MEMBERS of the orthodontic profession have long known that irregularities of the teeth and their supporting structures interfere with many and diverse functions for which these parts are utilized in the process of ordinary living. For this reason the profession systematically has altered dental irregularities in such a way as to obtain a greater adequacy of function. It is not important here to depart into a technical discussion of the many kinds of irregularities that are found, nor to discuss the several functions with which they interfere. It is sufficient to recognize that wind instrument playing is one of the group of functions that depend, at least in part, upon the teeth and their supporting structure. The jaws, the teeth, the lips, and associated structures are used continuously in the playing of wind instruments. For this reason it is important to the musician to be able to use these structures at their best functioning level in order to fulfill adequately the varied and often difficult musical requirements. These dento-facial features as well as the mouthpieces of wind instruments are not fixed in form. Rather, they both differ widely from individual to individual. Their functions are also likely to be different, at times permitting easy adaptation to the instrumental mouthpiece, and at other times making this adaptation very difficult. This presentation is concerned with the adaptation of different structural types of embouchure.

In order to clarify the discussion it seems desirable briefly to point out some of the major anatomical features of the face and to describe some of the differences in these structures.

#### Discrepancies in Jaw Relationship

The upper and lower jaws make up the greater portion of the bony framework of the face. The upper jaw is attached directly to the other bones of the head and is immobile. The lower jaw is attached to the base of the skull by ligaments and muscles and has relative mobility and complete freedom of movement. Normally facial development is such that the lower jaw rests directly below the upper and is of equal size. Movement in function from the position of rest is difficult for the lower jaw, and in many cases the structural differences between the lower and the upper jaws are so great that the freedom of motion of the lower jaw is inadequate and adaptation to embouchure, which utilizes both jaws and adjacent structures, is impaired. Two structural departures from the normal relationship are important. In one of these the lower jaw is smaller and retruded behind the upper jaw. This condition, retrusion, called distocclusion by the orthodontist, is sufficiently severe to warrant correction in approximately ten to fifteen per cent of the population. In the other of these the lower jaw is larger and is protruded in front of the upper jaw, called mesiocclusion, needs correction in about five per cent of the population. When either of these relationships appears, the individual must shift the lower jaw a marked amount to get satisfactory adaptation to the instrument. When it is possible to make this shift, and often the difference is so great that it is not, considerable strain is placed upon the musculature, and fatigue occurs very rapidly. When function is impaired, the possible structural modification through orthodontic treatment is recommended.

These discrepancies in jaw relationship are important because they affect the positioning of the teeth and the lips which directly support the instrumental mouthpiece during adjustment to embouchure. The teeth are held in the bone of each jaw and vary in shape and size according to their position and relation. Ideally they closely approximate one another, are well aligned, and form an arch similar in outline to the shape of the bone. When the jaws are of equal size they can easily be closed allowing the lower teeth to rest against the upper teeth and the lips to form a like teeth striking one another. Here the upper front teeth overlap the lowers by approximately one third of the crowns of the latter. This relationship of the upper and lower teeth is important, for, if badly, frequently the individual alignment of the teeth is even distorted. These dental irregularities may occur in normal jaw relationship. They also may be associated with retrusion or protrusion of the jaws.

## Dento-Facial Irregularity

How It Influences Wind Instrument Embouchure

by Edward A. Cheney, D.D.S., M.S.  
and Byron O. Hughes, Ph.D.

University of Michigan

The following article by Drs. Edward A. Cheney and Byron O. Hughes is the first of a series of three articles pertaining to the subject of the effect of dento-facial irregularities upon the embouchure of wind instrument players. While this subject is not entirely new, the scientific findings are only recent and prove conclusively that teachers of wind instruments have believed for several years. The adoption of wind instruments to the student body has been a problem for teachers. It is hoped that the findings by Dr. Cheney and Hughes will do much to provide information for establishing adaptations and other physical tests for the beginner of the wind instrument.

—EASTON'S NOTE

In any case, they are likely to interfere with function. For example, we see mouths in which the anterior or posterior teeth are missing due to extraction or congenital absence. Often the teeth are very small and/or widely spaced in the jaw bone. Crowding of teeth in the upper arch, in the lower, or in both arches occurs very often. They may be sharply rotated, they may overlap, one or more of the upper front teeth may be on the inside of the lowers, or individual teeth may be forced to erupt far out of their normal position. Whether spaced or overlapped, the teeth may incline outward or tip backward. Sometimes the upper front teeth entirely overlap the lowers in a deep over bite or, as in open bite, they may fall completely to come together. These are but a few of the many irregularities which complicate the production of satisfactory embouchure.

#### Lip Flexibility and Other Conditions

In addition to the above listed irregularities we must also consider the variations in the soft tissues which cover the bony framework of the face and jaws. These are the lips, the cheeks, the skin, and similar features. In general, these features conform to the shape of the bones and teeth they cover. The lips are, however, quite flexible in form and function, and are influenced by their attachments to the base of the jaws. Much of lip flexibility is due to the nature and textures of the tissues. These vary a great deal and have as much to do with lip activity in function as does the inherent ability of the individual who controls them. In addition, the use of the lips as result of habits or mannerisms may also affect their ultimate shape and form. We may, then, expect to find a great deal of variation in the combinations of lip length and thickness which we observe. And, since it is difficult to measure their over-all size, our consideration of their length or thickness must be based upon their relationship to the rest of the face. This is at times, most difficult an estimation of their qualifications for adaptation to function.

It appears, then, that there are a great many irregularities of the jaws, the teeth, the lips, and associated structures which we must consider when studying their role in the development of embouchure. This

is especially true when we realize that the majority of people have dento-facial irregularities of some type. An opportunity was provided to appraise some of the interferences that dental irregularities impose upon wind instrument playing. An experiment was set up for this purpose. It was designed to estimate the role of the teeth, lips, jaws, and related structures in the development of embouchure, and to study the adjustment of these parts to embouchure. Material for study was obtained by examining one hundred wind instrumentalists selected from members of the University of Michigan bands, students in the University School of Music, and music teachers in Ann Arbor during the academic year of 1943-44. The selection of individuals for examination was based on musicianship and the types of instruments played. Although variable degrees of musical ability were represented the aggregate was of a semiprofessional nature.

#### Observations and Analyses

Two sets of observations were obtained on each individual. The first was centered upon the major features of the dento-facial complex. These previously have been discussed. The features examined were those which appeared to be the most important in the playing of wind instruments. In this study the relationship of the jaws as they support the teeth and lips, the teeth in the front part of the mouth, and the lips themselves were all examined. Special care was taken to grade each type of irregularity as it varied between individuals. Estimates of relative lip thickness and length, arch form, and tooth length were included. Secondly, an evaluation of embouchure was made. Questions designed to uncover difficulties in adjustment were asked of each instrumentalist and the types of instrument to which he adjusted poorly, if any, were recorded. Whenever possible, case histories were taken to record the details of adaptation problems. In this manner information was obtained enabling an examination of the various types of facial form as they adjusted to the mouthpieces of the different groups of wind instruments. Although musical ability probably attains considerable importance, the data collected for study do not permit more than a very rough appraisal of its contribution to the problems under examination.

Analysis with regard to the type of instrument played was simplified by dividing all musicians into three groups. These included (1) individuals playing small brass mouthpiece instruments, (2) individuals playing large brass mouthpiece instruments in- (Continued on Page 413)

BAND, ORCHESTRA  
and CHORUS  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

BAND and ORCHESTRA  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



# How Does the Singer Break Into Radio?

by Rose Heylbut

In its January issue, THE ENRUIS set forth the steps by which the serious young pianist who may never reach Horowitz heights can still find interesting and lucrative openings in radio. At that conference, Mr. H. Leopold Spitzley, of the National Broadcasting Company, spoke of the network's ensemble, orchestral, and "stand-by" pianists. Since that issue reached the newstands, THE ENRUIS has been deluged with requests to set forth similar material on careers for young singers. The problem is to learn what radio has to offer the earnest vocalist who is not a Lily Pons, and how that opportunity may be secured. Again, THE ENRUIS has asked officials of the NBC, the world's largest network, to "fill him." —Enrui's Note.

THERE ARE two ways in which the unestablished and unstarred young singer can break into radio, and it may be stated at the start that neither is easy. One is by way of solo "spots," the other by way of the chorus. As regards soloists, NBC maintains an open-door policy, granting auditions to all who ask for them, and giving about five hundred such auditions each month. An audition board sits every business day, during day-time hours only. This service is open to solo aspirants only, since NBC neither maintains nor builds staff choruses. Mrs. Georgia Fuller, Supervisor of Bookings, Castings and Auditions for NBC explains what happens.

"Candidates may apply for an NBC audition by mail or by telephone," Mrs. Fuller explains, "but I prefer telephone applications so that all details may be made clear without time-taking correspondence. Briefly, these details are as follows: candidates must bring their own music, in the key in which they wish to sing, and they must use our accompanists. Naturally, the preliminary request should specify the type of audition they want—for singing or acting—since a mere inquiry about an 'audition' tells us nothing about what to expect. The first audition, open to all applicants, is given

by one of our musical directors. He listens sharply for voice quality, production, technique, and projection. If he recommends the candidate for further auditioning, a date is fixed in about a month's time. At the second audition, the candidate is given time to rehearse with our accompanist and a recording of the audition is made on acetate. This acetate is submitted to the Musical Production Committee. If the committee finds the recording sufficiently promising, they send it with their recommendation to the Program Board. If the Program Board passes favorably on the acetate recording—and its say is the final one—the candidate is accepted by NBC. But—and this is important—"but"—acceptance of this kind is not synonymous with an immediate engagement. It means simply that the name of the successful candidate is put on file in our Booking Department, and used as a backlog of talent on which we can call. The file list is a full one, and no one's chance of being called quickly is exactly sensational; on the other hand, each candidate can feel that he gets attention. According to the needs of the many programs developed by NBC, musical directors ranging from swing-band conductors to Toscanini himself consult our files, knowing that the

DON CRAIG  
Choral conductor, assistant to Fred Waring

names they find there have been tested and checked."

Since no chorus is maintained at NBC, there is exactly no opportunity at the network for choral building. Networks and advertising agencies that build musical programs apply for choral material to professional choral directors—men like Meyer Rapoport, Lyn Murray, Ken Christie, Ben Yost, Peter Withouisky, and others who make a business of assembling and training choral groups, and supplying them in units ranging from about eight to about forty voices, as required. The choral candidate's best chance, then, is to gain admission to one of these choral groups. In applying, he should bear in mind that *voice alone* is seldom engaged unless it is fortified by musicianship, "some experience (not necessarily professional) and, above all, a sound ability to read music," for, for example, a show like the "Telephone Hour" would need a chorus on a given program, the builders of that Hour would in all likelihood apply to one of these professional choral directors, and be serviced with a complete chorus. The public would hear that chorus over the NBC; however, the chorus would not be part of the NBC.

## The Necessary Considerations

Endeavoring to put the fullest possible material before young singers, THE ENRUIS turned to Don Craig, Fred Waring's assistant in charge of choral rehearsals. Mr. Craig states that the radio choral field is even more limited than that of the "stand-by" pianist. Many radio stations maintain at least one pianist, but paying choral work is available only in the large cities, chiefly in New York and Los Angeles. Though the Fred Waring organization does not train choruses to supply other radio shows, its method of procedure in selecting members for its own group will stand as a safe example of what the young singer may expect.

"Admission to our chorus, or any other chorus for that matter, is gained only by audition," says Mr. Craig. "Let me outline the points on which decision is made. First come considerations of voice—though these are by no means the only considerations. Besides revealing a good voice quality, the singer must demonstrate an ability to sing all kinds of music convincingly. The same chorus that accompanies an operatic soloist in one number may have to sing a swing number later in the same program, and all the singers must be able to perform all types of music. I cannot sufficiently stress the need for such versatility in (Continued on Page 420)

THE ENRUIS

IT OFTEN HAPPENS that a violinist will be exceedingly clever in producing clean, true harmonics, yet not have the faintest idea what a harmonic is, or know anything of the natural physical laws which govern vibrating strings.

Students have said to me, "I read a great deal about overtones, harmonics, and such but I cannot understand it. There are so many mathematical formulas, such complicated explanations. It all sounds so difficult." Well, it is difficult. It is always hard for finite human beings to make adequate explanations of even the most elementary law of this wonderful universe. And why not? The simplest thing in God's world contains the seed of eternity. No wonder we are soon over our heads in dark waters. We see a little, and that "darkly." Then, with sophomoric erudition, we use thousands of words to clutter up the atmosphere in trying to "explain," setting back snugly with an expression of "Well, I fixed that problem beyond any shadow of doubt! Or did I?"

So we have no false hope, in this brief discussion, of producing any miracle of lucidity. We simply want, if possible, by culling and condensing from the findings of more scholarly writers, to offer some interesting facts and fancies about this marvel of marvels, vibration.

The very word is a magic one with which to conjure. Vibrate—to be alive, for all living things are in motion and only death is still. This world of ours, the planets, the stars and the moon, all have the vibratory rhythms. And vibration, under certain conditions, becomes music.

Poets have used this thought from time immemorial. "The Morning Star" and "The music of the spheres," "celestial harmonies," all these phrases show the intuitive knowledge that the universe is a great harmonious whole, vibrating in accordance with Divine law.

As in many other natural phenomena, we recognize certain propensities in vibrating materials but are unable to understand why they act as they do. Much is known about electricity. But who knows what it is? Music has been discovered about vibration, but the why of it is one of the secrets of the Creator.

## A Simple Illustration

If a string is tightly stretched and then plucked or bowed, it gives forth a tone. The pitch of this tone depends upon the length and tension of the string. This sounds very simple but is, in reality, complex beyond imagination. Leaving out entirely the marvel of the human ear, which receives these resulting air waves and transforms them into "tone," the constitution of the tone itself is an incredible mass of complexity.

Let me illustrate in this way. Here is a book, say, with a dark red cover. It is definitely dark red to the eye. But if an artist wished to reproduce that color on his canvas, he would use many colors, mixing and blending until he had the exact shade. After mixing, no trace of the individual colors would be seen—simply the blended and complete dark red.

A musical tone is quite similar. While a certain note (called the fundamental), comes to the ear, it is actually composed of myriads of other notes, all vibrating in one strong, definite pitch. These other notes, this "cloud of witnesses" surrounding the fundamental, are called overtones or harmonics. Without them, for it is possible to eliminate them with certain equipment, the tone is thin and colorless. They enrich and strengthen the fundamental. A poor violin, a cheap radio or victrola, has a "tinny" thin, white quality because the instrument is not sensitive enough to pick up the overtones.

A violinist who plays in tune has a far richer tone than one whose intonation is faulty. Each truly placed note awakens his open strings to sympathetic vibration and re-inforces them.

A string when plucked or bowed vibrates through out its entire length, making an ellipse thus:



But the string does more than this! If you had the opportunity to visit a physics laboratory you might see a piece of equipment consisting of a very long, stretched string, set in motion by a motor. Watching this string as it started to vibrate you would first see the ellipse;

# The Mystery of Vibrations

by Felice de Horvath

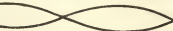
Felice de Horvath is a violinist (former teacher of Corroll Glenn) and the author of text books for violinists and theory articles on musical subjects. For many years, she was associated with the University of South Carolina, resigning to devote more time to writing.

—Enrui's Note.



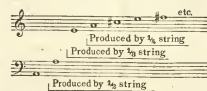
FELICE DE HORVATH

then the string would divide in the middle, forming a figure eight thus:



Each half will vibrate twice as fast as the original length of string, putting on the air a tone twice as high. Then the string divides itself into thirds, fourths, fifths—on, and on, into infinity, each smaller portion of string producing its own tone which joins in the general mixture. This complete series, emanating from a single tone is called "the chord of Nature" and with terrific implications for those who have imagination!

Fortunately for our ears, very few of the overtones or harmonics are audible as separate entities, for many of them are strongly dissonant, not belonging to the tempered scale we use, but the absolute, physical, pure scale. Without any mathematical formulas to cause distress, here is a chart showing the so-called Chord of Nature arising from the tone of A



Each spot in the string where a division occurs is



"FORWARD MARCH WITH MUSIC"

called a nodal point. At these points the vibrations are almost nonexistent and a violinist, if he will place his finger lightly on such a spot, will be able to damp out, temporarily, the fundamental sound and allow only the harmonic to be heard. To illustrate—if a finger be placed at the precise half of the length of say, the A string, on a violin, only half the string is permitted to function and a note one octave higher than that produced by the whole string will be heard. If a finger be placed so as to divide the string into quarters (third finger, first position on A string), a tone two octaves higher than the fundamental will be produced. Divide the string into thirds by placing the fourth finger on the spot of E (first position on the A string), and a harmonic of a fifth higher will be heard, E in *altissimo*.

## How Tones Sub-Divide

When two strong notes are put on the air, not only does each one go about its business of dividing and subdividing, but immediately two more tones are produced. One is called the *differentiated tone*; one is called the *summation tone*. Let me illustrate this way. Suppose a tone having 440 vibrations and another tone having 110 were sounded at the same time. At once another tone having the difference in rate, or 330 appears. This is the *differentiated*. Still another tone, of 550 vibrations appears, equal to the sum of the two main tones. This is the *summation tone*. Both of these new tones blithely go about their work of dividing and subdividing, on, again into infinity. The air is filled with an incredible activity. Imagine the conflict going on when a symphony orchestra is playing! Luckily for our ears this activity is infinitely weak.

The potential force of regular vibrations is guessed at if not actually realized. The walls of Jericho in Biblical history are supposed to have fallen down at the blast of trumpets. Soldiers crossing a wooden bridge are instructed to "break step" because the regular rhythm of their footsteps might set the wooden planks to vibrating so dangerously that the bridge might collapse.

Have you ever had the experience of playing or singing in a room when something started to shiver? No, I don't mean the audience! Some article, a crystal on a chandelier, an ornament or something similar? It is because a tone you produced found a sympathetic vibratory rate in the object, which was then brought to life. If your tone is strong enough and the object fragile enough it may be destroyed.

It is possible to break a thin goblet by a violin tone. Strike the goblet to determine its strongest pitch. Then, standing close to it, play that note firmly. The goblet will commence to vibrate in sympathy. Then, as the disturbing tone continues, the delicate glass will be unable to stand the strain of constant vibration and will shatter.

## Force in Vibrations

Have you ever been in a church when the organist, piling on all his power at his mighty instrument, made the building literally shiver? Did you ever think, "If he doesn't soon take his hands off the keys this building will surely collapse?" I've never known a stanchly built church to suffer any (Continued on Page 410)



# I am in a Rut: What Shall I Do?

Q. I have been a reader of *The Etude* for many years, and have absorbed many fine and interesting articles from it. Now I need your advice as to how I may become a better musician and make it radiate a little better than I do. The years roll on and I find myself in the same old rut and because I shall be fifty-three on my next birthday I am worried about the future.

I have studied piano for several years and also play the piano—very well, and the violin a little. I have tried my hand at composition too, but although music is a passion with me, I cannot overcome my timidity when playing in public, and I get terribly discouraged. Can you give me some advice?—J. L.

A. It seems to me that what you need is a period of study in some other locality. Many teachers become "stale" because they live in the same place year after year, see the same people, probably teach the same pieces. Since you are primarily a piano teacher but also interested in composition I suggest that you go to New York or Philadelphia for at least three or four months, take lessons from some fine teacher, study harmony as a basis for composition, hear some concerts, and get acquainted with a number of new people. This will build you up professionally, give you new ideas, and should provide you with a different slant on life in general. Borrow the money if necessary—but go away for a while.

## Time Names Again

Q. I would like information about the "fact" system of rhythmic reading as used in England and America.

A. The French time names were given in this department of *The Etude* in June, 1945. As there stated, the names were used very little here in America. With the advent of the modern concept of rhythm training based on physical movement, and especially since the more widespread use of the Dalcroze system, such artificial procedures as the use of time names have seemed less and less necessary, and I myself do not advocate the use of time names. I feel, however, that there is still a place for the so-called syllables as a means of learning to read simple tonality music.

## How Do You Play It?

Q. In the piece *Sadness of Saul*, Op. 33, No. 4, by Mendelssohn, both hands play at the beginning from the bass staff. But on the seventh count the right hand melody begins and I do not know how one can play this melody and also keep the chords in the bass going unless one rolls the chords or else divides them between the two hands. Will you explain how this piece is to be played?—E. M.

A. I think you must refer to No. 22 of the famous "Songs without words" although I have never heard this called *Sadness of Saul*. Like the other pieces in the series, this is an "instrumental song" and in some way you must always keep the melody flowing along smoothly—like a song. In the case of the last three beats in the first measure it will be comparatively easy to bring out the melody with the right hand, this hand also takes the upper two notes of the underlying chord. But in the next measure the problem is far more difficult, especially if your hands are small. I myself happen to have large hands, so I can play the melody with the highest note of the chord with my right

# Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

ample, a clarinet in B-flat is actually a better-sounding instrument than the now almost obsolete clarinet in C (which is of course a shorter instrument); (2) One is often able to choose a key with fewer sharps or flats, thus making the music easier to read—for example, if a piece is in A-flat, the part for "Clarinet in B-flat" is written in a key that has only two flats instead of four; or, if the piece is in E, the "Clarinet in E" is called for and the part is written in G, but it actually sounds in E because the "Clarinet in A" transposes a minor third downward.

Both of these reasons are actually obsolete today, for most wind-instrument players learn to transpose almost as soon as they learn to read notation at all. The octave-transposing instruments will continue to have their parts written an octave higher or lower so as to avoid too many ledger lines; but I am guessing that in the course of another generation other transposed parts will entirely disappear—except in the case of standard editions of the classics, which cannot of course be republished just because of a minor change in the fashion of notating certain instrumental parts.

## Why Transposing Instruments?

Q. I have a B-flat soprano saxophone which is known as a transposing instrument, the music being written one higher than the actual sound of the instrument. What is meant by a transposing instrument, and why must the music be written in a key that would it be better to write the music as the instrument sounds?—J. B.

A. A transposing instrument is one that sounds pitches that are different from those indicated by the notes. Sometimes the transposition is an octave higher, or an octave lower, or a whole step lower, or a minor third higher, and so forth. Thus, for example, the string bass and the tuba sound an octave lower than the notes are written, whereas the B-flat trumpet, the B-flat clarinet, and your own B-flat saxophone all sound pitches that are actually a whole step lower than the notes call for. The E-flat trumpet, on the other hand, sounds pitches a minor third higher than the notes indicate, while the clarinet in A sounds pitches a minor third lower than the notes.

Two reasons are commonly assigned for the use of transposing instruments: (1) One is able to use the size of instrument that is most nearly ideal from the standpoint of tone production—for ex-

ample, a clarinet in B-flat is actually a better-sounding instrument than the now almost obsolete clarinet in C (which is of course a shorter instrument); (2) One is often able to choose a key with fewer sharps or flats, thus making the music easier to read—for example, if a piece is in A-flat, the part for "Clarinet in B-flat" is written in a key that has only two flats instead of four; or, if the piece is in E, the "Clarinet in E" is called for and the part is written in G, but it actually sounds in E because the "Clarinet in A" transposes a minor third downward.

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## How to Play a Trill

Q. Please tell me how to play the trills in Mendelssohn's Piano Concerto in D minor, Op. 49—F. D. N.

Ex. 1

Ex. 2

A. Trill only the top note, thus:

Ex. 1

Ex. 2

The trills in the five measures following are performed in the same manner.

## Singing in a Chorus

Q. I am interested to know what are the opportunities and requirements for anyone wishing to sing in a large chorus, particularly a chorus singing mostly sacred music. I shall watch your fine magazine with eagerness awaiting your reply.—S. M. W.

A. The best way to get into chorus work is probably to join a church choir, although there are still some oratorio societies and other church organizations in existence. In general the requirements for a singer in a chorus are as follows: (1) a good voice of at least fair range; (2) ability to read music at least the difficulty of hymn tunes and Bach chorales; (3) willingness to attend rehearsals regularly and punctually.

## What Is the Tempo?

Q. Will you please suggest a metronome indication for the Prokofiev Toccata Op. 11? I have tried it at 120, which seems very slow to me in some spots and very rapid and exceedingly difficult in others. I heard it performed only once, by Horowitz, and seem to recall that he played it very steadily with no deviation in tempo, but that it was not terribly fast. Being a slow tempo, it is a pity that the tempo is so slow.—E. E.

A. Actually this composition should be played at more nearly 120. But if you cannot manage it at this rate, it will be better to play it more slowly and keep it steady, rather than to let the tempo fluctuate. I doubt, however, if this composition would be effective for public performance at the tempo you have suggested.

AS WITH everything else these days, our notions of harmony are changing. We listen to the classics more than ever and with better understanding. Yet the music of living composers too faithful to the older chord-progressions has a "corrupt" sound. This is natural enough. The classics themselves have endured because of their ability to shed off competition in each generation as a railroad steers rain. Yet as our knowledge of the laws of sound increases, our harmonic vocabulary widens and we prefer our modern music to make use of new concepts.

Our system of harmony derives, basically, from the relationship of two chords found on the mouth organ. Inhale; and you produce the chord at (a). Blow; and you have the chord at (b). The two chords together use up all the notes of the C major scale:

Ex. 1

The chord at (a) is dissonant, or more accurately a tension-chord having tones, particularly F and B, which disagree, and call for movement. And B wants to go to their half-step neighbors, E and C. When they do so and the other tones move in accord, we have the consonant chord C-E-G-C as at (b). The effect is relaxing, and the chord, C-E-G-C requires no further movement.

The tension-chord at (a) really consists of overtones rising from the root, G, as shown in the bass but not sounded by the mouth organ. It is the fifth degree of the C major scale and called the dominant. But the chord at (b) also has its overtones and if sounded in full would include the tones C-E-G-Bb-D. This resolves on the chord of F major, F-A-C-F, the F being five steps still further down. We call this F chord therefore, the subdominant.

From this we get the simple rule: As the dominant is to the tonic so is the tonic to the subdominant. This makes the tonic a central chord with wings on either side: Dominant-tonic-subdominant. These are the three major chords on degrees I, IV and V of the major scale, in the order, V—I—IV. The simplest form in which these chords come avoids the dissonant notes and is expressed in three-note chords or "triads." Three similar minor triads occur on the second, third and sixth degrees of the major scale, and they, too, have the same dominant-tonic-subdominant relationship. The Tonic chord in this case being a G-C-E. But E, the "dominant" of this minor triad, is also the middle note or "mediant" of the original major triad, C-E-G, and its six triads, major and minor, are inter-related, as follows:

MAJOR	D	B	G	MINOR	D	B	G
Dominant.....G	D	B	G	Dominant.....G	D	B	G
Mediant.....E	D	B	G	Mediant.....E	D	B	G
Tonic.....C	D	B	G	Tonic.....C	D	B	G
	D	B	G		D	B	G
	D	B	G		D	B	G
	D	B	G		D	B	G

Expressed in musical notation, the relationship is as follows:

Ex. 2

The diminished fifth chord, B-D-F, on the seventh degree of the scale, has qualities of its own, but is here simply a part of the dominant chord, G-B-D-F, and may be ignored.

These chords, three major and three minor, constitute what is meant by tonality. They exist in every scale. In major scales, the three major triads occur on

scale degrees I, IV, and V. The minor triads replace them in the tonic minor, in which the major triads appear on ii, vi, vii.

Our chromatic scale of twelve half-steps provides twelve major and twelve minor tonalities, twenty-four in all. Until the "even-tempered" scale was adopted and its value disclosed by Bach, this was not the case. The older "Mean-Tone" tuning did not permit the use of the same black key for both B-flat and A-sharp, E-flat and D-sharp, and so on, and tonalities were limited about six major and six minor. Bach finished the first complete cycle of twenty-four tonalities in the "Forty-eight Preludes and Fugues for the Well-Tempered Clavier" in 1722, and went the round again in the second volume. This immeasurably widened the vocabulary of chords, since all kinds of cross connections between chromatically altered chords became possible. The fact, however, was not realized until many years after his death. The first great composer wholeheartedly to adopt the even-tempered scale of Bach with all its harmonic potentials was Beethoven. He found new resources that even Bach had missed.

Bach followed the fashion of his time, and through a tonic and dominant progressions. In their root positions such chords require a bass that moves in intervals of fourths and fifths, often in "chains" or sequences:

Ex. 3

Beethoven, however, perceived new relationships between the tonic (do), its mediant a third above (mi), and submediant a third below (la). Bach made possible from use of accidentals producing chromatic harmonies such as these:

	G	E	B
	C	A	F
	G	E	B
Mediant.....	E	E	E
TONIC.....	C	C	C
Submediant.....	A	A	A
	A	A	A
	A	A	A
	A	A	A

Ascending by mediant: descending by submediants

Ex. 4

These chords are all major, but do not have to be. They interconnect in either direction, so that one may rise through the submediant group and descend by the tonic, or play the tonic and descend by the submediant.

Beethoven explored such resources as these with great freedom. He also employed mediant chords in the general plan of contrasted tonalities for the movements of his sonatas and symphonies. In his Sonata, Op. 5, No. 3, in C major, for piano the slow movement is in the mediant key, E major. In his Fifth (Victory) Symphony in C minor, the slow movement is in the key of the flattened submediant, A-flat major. This is a

frequent device with Beethoven. Haydn and Mozart generally used the conventional subdominant key for their slow movements. Beethoven's use of the flattened submediant was an innovation often adopted by others. The drop to either subdominant or submediant keys after a bright allegro has an effectively "relaxing" effect.

Beethoven, however, did not neglect the tonic-subdominant relationship. The first fifty-eight bars of the C minor Symphony consist of gigantic pendulum-swings between tonic and dominant. With a mouth organ tuned to the harmonic C minor scale you could blow and draw an accompaniment to almost all of those first fifty-eight measures.

Schubert, Weber, Spohr and others after Beethoven led up to Wagner, the next great innovator. There is little in Wagner not to be found in Bach, but the treatment is wholly different, and highly individual. This is so even in his use of chord movements in steps of thirds through the mediant as Beethoven did. The "Tristan" Liebesdorf begins with a two-measure phrase in A-flat major. The phrase is then led bodily through the mediant, E major, and through a new connecting phrase back to A-flat major. This is rising through the submediant sequence shown above. Rising sequences produce increased tension, and falling sequences are relaxing, a matter of great importance in dramatic compositions.

The only complete modulation in the *Liebesdorf* occurs in the middle, from A-flat to B major (C-flat), a minor third, and the final cadence, however, is through the subdominant, with a fine relaxing effect.

But Wagner was also vitally aware of tonic-dominant-subdominant progressions. Part of his genius, in fact, lay in his ability to use them with new significance, as in the *Procreation of the Gods into Valhalla*:

Ex. 5

The numerals refer to the chords, Tonic I, Subdominant IV, Dominant V, all in root position. These were the only chords poor Stephen Foster knew. Wagner was a great pioneer, and his immediate followers such as Dvořák, Grieg, Elgar, Humperdinck, Smetana, even Tchaikovsky and Rimsky-Korsakov, were largely engaged in exploiting his "music of the future."

Since then, however, there have been vast advances in the knowledge of sound phenomena, and also in the physiology and psychology of human hearing and other attributes of music appreciation long disregarded. The ancient Greeks initiated enquiry into the nature of musical beauty in terms of a "pure" aesthetic, and the research continued for many centuries. It had its uses, but it led to speculation regarding something that does not exist save as a philosophical hypothesis. The modern approach is more realistic, and as a result, many old "rules" of harmony have opened out into larger concepts. New and highly individualized pioneers have arisen, such as Moussorgsky, Stravinsky and the Russians; Franck, Debussy, Ravel; Elgar, Cyril Scott, Debussy, de Falla and many more in France, England, the United States, Latin Europe, and South America.

The most conspicuous (Continued on Page 426)



# The Operatic Side of Shakespeare

by Edward Dickinson

IT IS A TREMENDOUSLY safe wager that more people think of "Tosca" as an opera by Puccini than they do as a drama by Sardou. It is fairly safe to say that more people know Verdi's "La Traviata" far better than they do Alexander Dumas Jr.'s "La Dame aux Camélias." It is equally true that Verdi's "Rigoletto" means more to more people than does Victor Hugo's "Le Roi s'amuse." These statements plus a hundred similar ones imply that almost forgotten drama can live for years and years in opera if only a good composer can be found to write the music and a good librettist to adapt the words to the music. There is little question that the younger Dumas, Victor Hugo, and Victor Sardou were above the average as writers; but when that literary giant of all times, William Shakespeare, steps into the light we find that of all of his plays that were set to music only three remain on the operatic stage today. These are Charles Gounod's "Roméo et Juliette" in which Emma Eames is said to have made her American debut; Verdi's "Otello" in which Francesco Tamagno was at his very best; and the same composer's "Falstaff" in which the late Antonio Scotti shone most brilliantly and in which Lawrence Tibbett made his own name great.

There are exceptions to every rule. Ever so often some daring impresario stages a revival of some opera based on a Shakespearean play. Of them all the three mentioned remain at the top of the list, and the last mentioned is often thought the best. It is a musical setting of "The Merry Wives of Windsor." It was probably given its name to avoid confusion with Otto Nicolai's opera which has the original name, and is not performed today, but which has an overture that still lives on concert programs.

The facts that there actually was a Sir John Falstaff at the court of Henry IV; that highly imaginative guides in certain towns of northern Italy show tourists a tomb and a balcony said by them to be those of Juliet; that Otello was a purely mythical figure, have nothing to do with the frequent performances of the three operas mentioned. They live entirely on their own merits.

## Tragedy at Its Best

"Falstaff" is comic in every sense of the word. Musically it is a masterpiece. It is equal to Wagner's "Die Meistersinger." It is better by far than Rossini's "Barber of Seville." Even Mozart's "Marriage of Figaro" must bow to "Falstaff," while compared to "Falstaff," Donizetti's "Don Pasquale" and his "Elixir of Love" are small pumpkins. "Falstaff" was the work of an old man. All his life Verdi wanted to write a comic opera. All his life he had written serious, dramatic pieces. Look over this brief list: "Ernani," "I Lombardi," "La Traviata," "Il Trovatore," "Rigoletto," "Otello," "Aida," "Force of Destiny"—every one a tragedy. But as his days on earth grew fewer and fewer he found time to gratify his longing and wrote "Falstaff." Thus, "Aida," and "Otello" are regarded as his best works. "Aida" has nothing to do with Shakespeare, "Otello" and "Falstaff" have.

The former is tragedy at its best, opera at its best, and unsurpassed theatrical mechanism. In an address before the Intimate Arts Theater of Rochester, N. Y., Clayton Hamilton stated that of all plays "Otello" is one of the best to act from a standpoint of theatrical technique. It is not the most popular play, however, for since most people go to the theater to enjoy themselves by imagining, subconsciously, that they are experiencing the adventures they see before them on

the stage most people do not like to imagine themselves meeting the fate of *Desdemona* nor the task of *Othello*. Put it as a question: what man wants to think his wife faithless, go home from work and smother her, and then discover she wasn't faithless at all; and what woman wants to be doubted and then smothered by her husband? As an opera, however, "Otello," offers more than this as an objection to many performances. It requires a tenor of unsurpassed physical power. It demands an exceptionally good baritone. It was first proposed to call this opera "Iago" after the villain because Rossini had written an opera, "Otello"; but Verdi demurred. Why should he hide? What if Rossini were regarded as a master of operatic melodrama? Results proved that Verdi was right. His work offers nothing for which a composer should be ashamed. It is sung today. But how many people, without reading this article, know that Rossini had written his opera? The role of *Otello* has been sung by Francesco Tamagno, Nicolai Zerola, Charles Marshall, and Leo Slean. "Otello," spelled without the "h" is the opera, "Othello," spelled with the "h" and pronounced with the "th" as in "the" is the play.

## A One-Act Opera

The Falstaff episode of Henry IV has been made into a one-act opera by Gustav Holst. It has the name, "At the Boar's Head." Its score is an adaptation of old, old English folk tunes that before the time of Shakespeare might have been the street songs of London and of no more musical value than "Dance With the Dolly With the Hole In Her Stocking" in the hands of Holst these old ribaldries have fared not too badly. He has given these songs a musical value; and to a student of the life and times immediately before Shakespeare these songs tell a bit of history. Holst's "At the Boar's Head" is an excellent score to use in music schools and college glee club performances.

Verdi also wrote an opera on "Macbeth," but it never gained any great popularity. In its original there was no major tenor part. Verdi rewrote it to eliminate this fault. Some years before his death Enrico Caruso revived and recorded a selection from this opera. Verdi also experimented with a score for "King Lear," but he gave this up, explaining that he could not make up his mind just how to handle the scene in which the mad king smites the storm.

Otto Nicolai's "The Merry Wives of Windsor" given a performance at the Metropolitan Opera on March 3, 1900, with Ernestine Schumann-Heink and Marcela Sembrich in the cast. It has been offered in some of our music schools in the last few years.

There are faint memories of an opera, "Katherine and Petruchio," based on "The Taming of the Shrew" and the memories include an appearance of Pasquale Amato in the work. In 1905 the Metropolitan Opera of New York presented Herman Goetz's "Taming of the Shrew" with Otto Goetz singing the part of father, Clarence Whitehill that of Petruchio, and Margaret Ober that of the Shrew; but the opera has been forgotten these many years. Jules Massenet's "Cicopatre," which is "Anthony and Cleopatra" set to music, has gone likewise; though some twenty years ago it had a brief vogue in Chicago where Mary Garden sang the part of the Egyptian Queen. One critic referred to this as the world's worst opera.

Richard Wagner, in his young days, attempted opera on "Much Ado About Nothing," "Measure For Measure," "Macbeth," and "Hamlet." He was not at that time the man who later wrote "Tristan Und Isolde," with the result that his efforts failed. Had



WILLIAM SHAKESPEARE

he returned to Shakespearean subjects and "Parnassus" and "Tristan and Isolde" he said later, produced something that would have made the last mentioned seem weak. He did not, however, and if the world has lost something, it can console itself with the thought that the Prelude to Act III of "Lohengrin" is not particularly characteristic of "Lohengrin" unless it be reference to the combat between *Lohengrin* and *Tristram* in an early act; but the number does seem to me to indicate the storm.

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## THE ENCHANTED MIRROR

This admirable little composition, written with great economy of notes, will surely delight many pupils who love pure melody. Be careful to play it as *legato* as possible, but do not drag the performance. Grade 8J.

ARTHUR L. BROWN, Op. 124

Allegretto e delicato (♩ = 52)

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385



# RECESSIONAL

Kipling's *Recessional* came in 1897 in the aftermath of Queen Victoria's Diamond Jubilee. The world was surprised at his challenging beginning, "Lord God of Hosts," because the author's previous works in India suggested a non-Christian tone. Reginald de Koven's very powerful setting of this work makes an excellent march for formal occasions such as Commencements. Grade 4.

REGINALD DE KOVEN  
Arranged by J. L. Frank

**Allegro maestoso**

*ff molto marcato*  
*p*  
*f*  
*marcato*  
*cresc.*  
*ff*  
*meno mosso*  
*più placido*  
*f molto*  
*mf*  
*pp*  
*cresc. sempre*  
*f*  
*marcato molto*  
*ff*  
*poco rall.*  
*poco accel.*  
*f marcato*  
*rall. dim.*  
*p*  
*l.h.*

**Tempo I**

*mf pesante*  
*rall.*  
*Grandioso*  
*ff a tempo*  
*cresc.*  
*marcato molto*  
*cresc.*  
*più placido*  
*marcato*  
*misterioso*  
*f*  
*p*  
*rall.*  
*f*  
*p*



# ANDANTE FROM SONATA, Op. 49, No. 1

When Beethoven wrote this sonata in 1802, he was a mature musician of thirty-two and was engaged in writing his Second Symphony. Ten years prior he had started to study with Josef Haydn; and while this lovely little work indicates the coming cohesion and harmonic fluency of the greater Beethoven, it still shows the influence of the very melodious Haydn.

L. van BEEHOVEN

Andante (♩=60)



Grade 3.

# AIR PATROL

ROBERT A. HELLARD

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# REFLECTIONS

Thomas Griselle was born in Upper Sandusky, Ohio. In 1928 he won fame by taking the Victor Company prize of \$10,000 for his *Two American Sketches*. He was trained at the Cincinnati College of Music, with Albin Gorno and Louis Victor Saar. Later he studied organ with William C. Carl in New York and composition with Nadia Boulanger, André Bloch, and Raymond Pech, while abroad. Grade 6.

THOMAS GRISELLE

Lento

Somewhat agitated

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392

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393



# HAPPY-GO-LUCKY

A novelty number, depending upon the sprightliness and vim with which it is played. Be extremely careful of the somewhat intricate pedaling. Grade 4.

RALPH FEDERER

Moderately, but with a good swing

(not too fast) (♩ = 72)

The first system of the musical score for 'Happy-Go-Lucky' consists of five staves. The first two staves are the treble and bass clef staves, showing a melody and accompaniment. The third staff is a grand staff (treble and bass clef) with a 'louder' dynamic marking. The fourth staff is a grand staff with a 'with well-marked rhythm' instruction and a 'gradually louder' instruction. The fifth staff is a grand staff with a 'much louder' instruction and a 'ff' dynamic marking. The system concludes with a 'Coda' section marked 'ff' and 'no pedal'.

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The second system of the musical score for 'Happy-Go-Lucky' consists of five staves. The first two staves are the treble and bass clef staves, showing a melody and accompaniment. The third staff is a grand staff (treble and bass clef) with a 'sharply' instruction. The fourth staff is a grand staff with a 'much louder' instruction and a 'D.S. al' instruction. The fifth staff is a grand staff with a 'Coda' section marked 'ff' and 'no pedal'.

JULY 1946

395



SECONDO

Allegretto

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## PRIMO

Allegretto

JULY 1946



# THE PINES

A TONE-POEM

H. ALEXANDER MATTHEWS  
Arranged for Organ by the Composer

Slowly and very sustained

MANUALS

PEDAL

8  
Sw. or Echo *pp* with 16' coupler  
Ch. Quint & 4' Flute  
Ped. 43 16' & 32' uncoupled  
Sw. or Echo  
Ch. 8' Flute  
Ch. Quint  
Agitato  
Gt. *mf* coup. to Sw. *mf*  
Ch. 8' Flute  
Gt.  
Ped. 53  
sempre cresc. *o* agitato  
Ch. 8' Flute  
Gt.  
Solo stop  
Ch. or Gt.

Sw. *f*  
dim.  
sempre dim.  
Gt. Sw. Gt. Sw.  
Tempo I  
Sw. *ppp*  
Sw. or Echo *pp* with 16' coupler  
Ch. Ch. Sw. Ch. Quint & 4' Flute  
Ped. 43 32'  
Sw. 004533212  
16' coupler off  
Ch. 8' Flute Ch. Clarinet  
Sw. or Echo  
Ch. 8' Flute  
Solo stop  
Ch. or Gt.  
Sw. or Echo  
calando  
ppp  
32'



Emily Dickinson \*

# NOT IN VAIN

JANIE ALEXANDER PATTERSON

Slowly *mp espressivo*

If I can stop one heart from

*p* *rit.* *mp* *a tempo*

*cresc.* break - ing. I shall not live, I shall not live in vain; If I can ease one life the

*cresc.*

*ten.* *poco accel.* ach - ing, Or cool one pain, Or help one faint - ing rob - in to his

*colla voce* *poco accel.*

*f a tempo* *mf* *rall.* nest a - gain, I shall not live, I shall not live in vain.

*f a tempo* *mf* *rall.*

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# HOLIDAY

GAYLORD YOST

Moderato (♩. = 54)

VIOLIN *p* *mf*

PIANO *p* *mf*

*a tempo* *rit.* *a tempo*

*f* *poco dim.* *Fine* *mf*

*f* *poco dim.* *Fine* *mf*

*V* *D.C.*

*V* *D.C.*

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# A PONY RIDE

Grade 14. Allegro moderato (♩ = 100)

LOUISE E. STAIRS

I'll ride a-way on my po-ny Far o-ver the coun-try-side; I'll

go in the morn-ing ear-ly, For that is the time to ride. *Fine*

Swift-ly o-ver the hill, Clop, clop, clop-i-ty-clop;

Cocks crow; lit-tle dogs bark; We nev-er pause or stop. *D.C.*

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# LITTLE TIN SOLDIER

Grade 2. March time (♩ = 104)

BOBBS TRAVIS

*ff*

*f* *il basso sempre staccato*

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THE ETUDE

*ff* *Fine*

*p*

*p* *D.S.*

# STEALING BASE

Grade 2. Lively (♩ = 84)

NELLE STALLINGS SCALES

*mp*

*mf* *Fine*

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403



## HAPPY SUMMER DAY

SUNSHINE  
Allegro vivo (♩=88)

MYRA ADLER

**SUNSHINE**  
Allegro vivo (♩=88)

**SHADOW**  
Più lento espressivo (♩=66)

**CODA**

**Vivo**

The Teacher's Round  
Table

(Continued from Page 372)

ing of John MacCormack, Paderewski, Rachmaninoff, 'A Glimpse of Fairyland,' 'A Surprise for Alice,' 'A Circus Recital,' 'A Gaudyland Recital,' 'Hallow-  
een Spirits Go Musical,' 'Mystic Land of Magic Music,' 'A Musical Airplane Trip Around the World,' 'A Mother Goose Recital,' and 'American Music.'

"Next month we plan 'A Trip to Opera,' and for the season's final recital, a program of the compositions of James Francis Cooke."

"What a surprise package of interesting and practical studies for the rest of us, when we are hunting for unified recital titles! And a low bow to Mr. Cox for this tribute."

"The B. Sharr Club devotes ten minutes each month to a discussion of the Round Table paper."

"Might be a profitable custom for other student club groups to inaugurate!"

"Mr. Cox also sends along his latest letter to parents, a fine Practice-and-Pup sheet which our Round Tablers might like to copy and send to their Ma's and Pa's. Here it is:

"Dear Parents: Every time one of my pupils says 'Mother helped me with this phrase' or 'This is the way Dad likes best,' I want to thank that father and mother and tell them how I appreciate their cooperation in this study of music."

"The music lesson takes only one-half hour out of the week of three hundred and thirty-six half hours. No teacher, however good, can in one-half hour a week instill enough knowledge and enthusiasm to last at working power through the whole week. If you will keep vitally interested in each step of your child's progress, it not only will afford both of you pleasure, but also will give you a rich half hour. No money spent for lessons and materials."

"Set a definite hour, or two half-hour practice periods daily, and let nothing interfere with this schedule. See that your child practices in a slow and careful manner. Concentration is vital to good practicing. 'Playing for Daddy' and 'Mother' to show how progress and pieces are coming along, should be a regular habit and a pleasure, both to the parents and the child."

"I am writing to thank you for what you have done so far, and to encourage you to keep it up; for only with the young people, parents, and teacher, working together, may we expect results."

## A Resolution for Next Season

I have had many complaints from parents concerning teachers who send young pupils to spend consecutive months in concentrated work on one or two recital pieces until the pupils detest the numbers and hate their piano work."

I cannot emphasize too strongly the unwisdom and the cumulative bad results of such a policy. The teacher-student relationship suffers, instructor as well as pupil loses perspective, the pupil becomes "set" against piano study, and true musical progress is arrested. The one doubtful objective that is sometimes reached is a kind of mechanical, insensitive security in the pieces themselves."

Yet, what has that to do with music, or musical accomplishment?

The complaints I receive are invariably made concerning the "conscientious" teachers—which makes the situation all the worse. Let's wind up our Forum discussion with a resolution for the new season. Here it is:

If I feel the need of beating a piece into a student's fingers or head for whatever purpose, I am resolved to follow the "activity and rest" plan; that is, I will assign the composition for two weeks' intensive study, drop it completely for the next two weeks, then resume study for another two-week period, and so on."

I realize that if I insist on hammering at it week in and out, conscientiously, I will be harming the pupil, the piece, myself, and the whole cause of music study."

(Signed) Conscience Ivorytop

## Czerny Studies

Will you please enlighten me on Czerny's exercises? When I look at the long list of Opus This and That I am completely baffled. What book should be taken first, and then in what order? Or do you prefer selected Czerny studies such as Czerny-Lieblich?

—Mrs. E. D. R. Texas.

Yes, the old boy did produce an appalling amount of material, didn't he! When our earthly lives are extended to several hundred years somebody will surely memorize and play the genial old pedagogue's entire output (heaven forbid)! ... Yes, I prefer the three volumes of Lieblich's selection, from which each teacher springily culls his own selection. ... The Lieblich studies are admirably chosen, well edited, and progressively graded. If you prefer to start with an even more elementary Czerny compendium, try the Czerny-Gerber Fifty Selected Studies."

## Grading

Do you not think it more logical to use a wide scope with reference to degree of difficulty in piano playing? Is any person capable of determining whether a piece of music is in the elementary, intermediate, or advanced class? Or is it rather wiser not to be better to classify as Beginning (upper, lower, elementary), Intermediate (upper, lower), or Advanced?

Almost any classification would be better than the grade one-to-ten stuff we've had everlastingly foisted on us. Your Beginning, Intermediate and Advanced groupings are a very good start, but they're too ambiguous and indefinite. I think the grading could be more explicit without sacrificing flexibility or becoming didactic. For many years I have tried out various methods in my lists of recommended material for teachers' classes, all of them unsatisfactory. My latest classification is a more satisfactory one, I think. Round Tablers understand of course that "second, third, fourth," and so on years are only approximations, that some students telescope two years into one, and the grades overlap. ... Here is the latest edition:

- B: Beginning grade ... first few months.
- E: Early Grade ... to end of second year.
- ET: Early-Intermediate Grade ... to end of third year.
- I: Intermediate Grade ... fourth and fifth years.
- IA: Intermediate-Advanced Grade ... sixth and seventh years.
- A: Advanced Grade ... able to handle the standard concert repertoire.

WHERE DOES THE  
BALDWIN COME FROM?

FROM Cincinnati? Yes, the factories are in Cincinnati. That's where the finished product is built, tested and shipped. But before this takes place, there are many far countries scattered over the face of the globe which must contribute their share to the finished product which is the Baldwin.

In the 84 years of Baldwin history, a ceaseless search has been carried on for the one best material for every part. Hundreds of samples of materials of every kind from the four corners of the earth are inspected and tested in the Baldwin Laboratories each year. Eligibility for use depends solely upon meeting or surpassing the Established Standards.

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boards. Fossil gums and natural resins used in Baldwin finishes are also found in India. Pumice Stone for polishing Baldwin cases comes from the Lipari Islands north of Sicily in the Mediterranean Sea.

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## Band Questions Answered

by William D. Revelli

### A Good Clarinet

Q. Will you please send me the names of the best makers of clarinets—B. M., Colorado.

A. I recommend the Buffet or Selmer clarinets as superior instruments. Owing to the fact that these clarinets were manufactured in Paris, they are not available at the present time. Perhaps before very long we shall be able to purchase American-manufactured clarinets

that will be as good or superior to those made in Europe preceding the War. Our American manufacturers are preparing to do just that very thing.

### Saxophone Tone Trouble

Q. I have been playing alto saxophone for the past three years. I am dissatisfied with my tone and regardless what I do the tone shows no improvement. It is always too reedy and my band instructor tells me I am flat. When I try to make the tone higher, the reed closes up and the tone stops. I am using a soft reed because the harder ones are too hard to blow—M. S. O., Missouri.

I am almost convinced that you should use a different type mouthpiece. Doubtless, your mouthpiece has a wide open cup. This type of opening plus a soft

reed usually produces the type of tone you are seeking. Try a slightly longer and more narrow lay and use a 2 or 2½ strength reed. This should improve your tone immediately. If the reedy quality is still present then try a slightly longer "bite"; avoid playing too near the tip of the mouthpiece as this is likely to close the reed. When attempting to raise the pitch, do so with *breath support and intensity*, rather than by means of lip pressure.

### Concerning a Set of Saxophones

Q. I have in my possession a set of saxophones that were made some thirty or sixty years ago by Crumpon and Company, Paris, France. I understand that they are high pitch instruments for the modern era. If you please send me the address of any music

firm who might provide further information regarding these instruments?—P. S., Tennessee.

A. Write to Selmer and Company, Elkhart, Indiana. They can either give you further information or will refer you to proper authorities.

### Where to Purchase a Recorder

Q. Could you tell me where I could purchase the old time instrument the recorder, and where I could obtain suitable music for it? I am much interested in this instrument and wish to learn to play it.

—J. P., New Jersey.

I suggest that you write to the publishers of *The Recorder*, giving both the recorder, and of music for this instrument.

## ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Q. Our church needs 100 to 200 people and we have a pipe organ of two manuals and the organ on enclosed list. Will you kindly suggest stops for hymn playing for congregational purposes? Will you kindly indicate what the different stops represent, and the stops to be used for a good bell tone and chimes?—H. D.

A. As you do not state whether the singing of the congregation is of a hearty character, we suggest that you use "Full organ" with ordinary union couplers, reserving octave couplers for additional brightness. Your specification indicates an old organ rebuilt, with modern couplers and so forth. We will endeavor to give you some idea of the representation of the various stops. The Vox Humana 8', suggests to us a soft 8' stop, Flute Harmonique 4' Flute and the Vox Humana 4' stop of the medium family, the Vox Humana 2' stop of the soft family, the Vox Humana 1' stop of the soft family, the Vox Humana 1/2' stop of the soft family, the Vox Humana 1/4' stop of the soft family, the Vox Humana 1/8' stop of the soft family, the Vox Humana 1/16' stop of the soft family, the Vox Humana 1/32' stop of the soft family, the Vox Humana 1/64' stop of the soft family, the Vox Humana 1/128' stop of the soft family, the Vox Humana 1/256' stop of the soft family, the Vox Humana 1/512' stop of the soft family, the Vox Humana 1/1024' stop of the soft family, the Vox Humana 1/2048' stop of the soft family, the Vox Humana 1/4096' stop of the soft family, the Vox Humana 1/8192' stop of the soft family, the Vox Humana 1/16384' stop of the soft family, the Vox Humana 1/32768' stop of the soft family, the Vox Humana 1/65536' stop of the soft family, the Vox Humana 1/131072' stop of the 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(Continued from Page 378)

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## The Operatic Side of Shakespeare

(Continued from Page 384)

Advice to the Players."

In this opera the title role is in "Rigoletto"; "Don Giovanni"; "Falstaff"; "Crisoforo Colombo"; and "Eugene Onegin." It is given to the baritone. It is coincidental that *Falstaff* and *Don Giovanni* were unusually happy roles for Antonio Scotti; while *Titta Ruffo*, a magnificent *Rigoletto* is probably the best of the great baritones to have sung *Hamlet*. His American debut was in this opera; and the *Ophelias* to his *Hamlet* were Alice Zepilli and later Florence Macbeth. In the eighteen-nineties "Hamlet" was popular in New York and London with Kachmann or Maurice Renaud in the title role and the part of Ophelia was taken by Marcela Sembrich, Nellie Melba, or Emma Calve who is far more famous for *Carmen* and "Cavalleria Rusticana." Marcela Sembrich is thought of now in "Barber of Seville" though she was the *Gilda* in "Rigoletto" at the Metropolitan Opera House in 1903 on the night that *Carmen* made his American debut; and Nellie Melba was superb in "La Traviata." As an opera, however, "Hamlet" is about what *The Duke* made of *Hermes* of Soloply on the raft in its voyage down the Mississippi River, as described by Mark Twain in "Huckleberry Finn." Here it is: a play about a Dane with scenes in Denmark written by an Englishman; then translated into French for a French librettist; and a French composer; and then translated into Italian for Ruffo to sing in that language.

## The Philosophy of Shakespeare

There seems little doubt that had a far greater composer than Thomas undertaken the work a better opera would have resulted—Wagner, Liszt, or Tchaikovsky, perhaps. The last named composer's *Romeo and Juliet* Overture, however, does not offer as much satisfaction as does a whole evening of Charles Gounod's opera, "Romeo et Juliette." Every opera has some bit that most of us remember, but none on mention of the opera. In this it is the *Waltz Song* sung by *Juliet* in an early scene. There is not another number in all the operas written on Shakespeare's plays that stands out as melodically as this one. There is nothing in any of them that offends the ear as the *Five Maria* number or the *Willow Song*, both in "Othello." Records have been made of the song, but that number is not to be sung nor whistled by anyone as is the *Troador Song* from "Carmen" or *La Donna efully* say that Gounod used the very thing of his melodic ability in this song though there are some very singable passages in "Faust."

It is highly probable that all of the operas written on Shakespeare's plays will be forgotten long before the plays themselves. The philosophy of Shakespeare is applicable to the life today as it was when Shakespeare lived and wrote. That will answer the question, "What's so wonderful about Shakespeare?" (In 1959 I had the pleasure of driving a

young high school girl from Rochester to Pulaski, New York, a distance of about one hundred and twenty-five miles. On the way we fell to discussing the things she had read, and she made many of Shakespeare's plays. "Why in the world have you been reading all that?" I asked. She replied, "I want to read as much of Shakespeare as I can now before my school teacher spoils it for me after all, he wrote for the box office and not for us in dramatic composition, and I can apply each of the advice he has in his characters give me each to my own life." That seemed pretty odd to my own for a fourteen-year-old girl! Shakespeare will live longer in drama than in opera because: The librettos are usually in a foreign language. The beauty of Shakespeare's language is lost in translation to a foreign tongue. The philosophy of Shakespeare can best be voiced in English.

The musicians who have attempted to set Shakespeare's plays to music were not at all their best here were they to the musical world what Shakespeare was to the literary world.

That last statement is not voiced to belittle anyone. List, if you like the composers who have written opera on Shakespeare's plays and you will find that the giants of musical composition are missing from that list, good as Verdi or Gounod were, and to state the thing algebraically, Shakespeare is to literature as Beethoven is to music.

There is a wide gulf between Beethoven and the theatrical composers who have written pseudo dramatic music for Shakespeare's plays.

Shakespeare knew nothing of opera. There are about five hundred thousand plays in the English language. The late composer's *Romeo and Juliet* Overture, however, does not offer as much satisfaction as does a whole evening of Charles Gounod's opera, "Romeo et Juliette." Every opera has some bit that most of us remember, but none on mention of the opera. In this it is the *Waltz Song* sung by *Juliet* in an early scene. There is not another number in all the operas written on Shakespeare's plays that stands out as melodically as this one. There is nothing in any of them that offends the ear as the *Five Maria* number or the *Willow Song*, both in "Othello." Records have been made of the song, but that number is not to be sung nor whistled by anyone as is the *Troador Song* from "Carmen" or *La Donna efully* say that Gounod used the very thing of his melodic ability in this song though there are some very singable passages in "Faust."

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## The Successful Recital

(Continued from Page 376)

is at once created. Here we have three melodies from the pen of one composer; each one melodious to the last man; and yet with no shade of resemblance.

Another song (with words, this time) was followed, after which came the writer's own *Nocturne*; a contemplative reverie.

Then, after one modulating chord, the infectiously charming *Musnet* of Borovai provided a most conspicuous contrast.

One of our most poetic composers for the piano—Meyer-Helmund—was also heard. His *Nocturne in G-flat*, where he employs the middle part of the keyboard after the manner of Liszt in *Liebestraum*, is most expressive. A perfect gem for the player of taste who possesses a good legato, and understands the most artistic use of the Pedal.

The ever favorite Moszkowski was represented by two short numbers; trifles in length, but each a miniature masterpiece in the realm of the beautiful and sane: *Serenata* in D, and the little *Marinka* in G.

After the *Finale* sometimes a transcription of what will be known is sure to please; though we meet with this sort of thing oftener at Organ Recitals. For some reason, the arrangements of folk or national airs for the piano have gone out of fashion, although a vast number of music lovers would welcome their return.

## The Claque in Grand Opera

(Continued from Page 386)

making numerous trips of inspection. Schostak was very sad when he had to be the child, the pianist from Cleveland, whom he had groomed as his specific in the New World, "Schneitz" twice broke down when given independent assignments. He got frightened by his task and failed to applaud. "Imagine if I did such a thing at the Metropolitan," Schostak said. "They'd call us gangsters."

Schostak spent his summers in Salzburg, where he went simply as a "private citizen." He lived at the Hotel Oesterreicher Hof, drank beer at the Peterskeller—there is a Peterskeller practically in every Austrian town—and bought expensive tickets to all opera performances. He returned to his job at the Vienna Opera House on September 1 and appeared there every night until July 15. His only holidays were the four or five performances of "Parsifal," a Stage Dedication Festival Play which, according to sacred Bayreuth tradition, must not be profaned by clapping hands.

## The Claque and the Claque

Paid applause at the Staatsoper was not limited to the claque. There was a second group, numerically and, we always insist, musically inferior, who had their headquarters down in the parterre standing room. They were known as the claque, which must have been confusing to the layman, and their leader was a man

named Stieglitz who carried a heavy cane, was not given to subtle treatment of applause, and was frequently mentioned in Viennese newspapers in connection with alleged attempts at blackmail. The undeclared war between the claque and the claque exploded into a showdown one night, when "Rosenecker" was being given by Lotte Lehndegre, and yet with no shade of resemblance.

Another song (with words, this time) was followed, after which came the writer's own *Nocturne*; a contemplative reverie. Then, after one modulating chord, the infectiously charming *Musnet* of Borovai provided a most conspicuous contrast. One of our most poetic composers for the piano—Meyer-Helmund—was also heard. His *Nocturne in G-flat*, where he employs the middle part of the keyboard after the manner of Liszt in *Liebestraum*, is most expressive. A perfect gem for the player of taste who possesses a good legato, and understands the most artistic use of the Pedal.

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# Junior Etude

Edited by

ELIZABETH A. GEST

## Junior Club Outline

No. 47. Review

- Who wrote the Nutcracker Suite? (Outline No. 39)
- What is modulation? (Outline No. 39)
- When and where was Brahms born? (Outline No. 40)
- What is meant by enharmonic change? (Outline No. 40)
- What is chamber music? (Outline No. 41)
- Give a term meaning in the same tempo (Outline No. 42)
- Name a composition by Debussy; by Ravel (Outline No. 42)
- What was the nationality of Rachmaninoff? (Outline No. 43)
- Define harmony (Outline No. 44)
- Play the tonic, subdominant, and dominant seventh triad, with suspension, in the pattern given here—



with, in five major and five minor keys. Try to play rhythmically and with no mistakes or stumbles. (Outline No. 36)

## Scales and Pieces

by Leonora Sill Ashton

TO MAKE a major scale, you begin with any key on the piano and move up two whole-steps, one half-step, three whole-steps and one half-step," Jack read aloud to his sister. "What else can I say in this essay about scales?"

"Well," answered Mildred, "you could find some pieces that use scales in their melodies."

"That's an idea," remarked Jack as he began to write. "Can't think of any," he added.

"Dummy," teased Mildred. "You've been practicing that B-flat Chopin Mazurka for the past month, and never noticed the scale melody!"

"You are bright. Never noticed it," Jack exclaimed as he started to hum it. "That's neat!"

"You've got ears yourself. Why don't you keep them open? And did you never notice the scale tune in the First Nocturne? Now don't tell me you never did," Jack started to hum it.

"Splendid!" exclaimed Jack. "I'll have a good essay if you keep on."

"Who is writing this essay? It's not mine!" Mildred reminded him.

"I'm going to say that by sounding the first, third, and fifth of a scale you make a triad when you play them together and you make an arpeggio if you play them one after the

JUDY arrived at her teacher's studio for her lesson. Turning to her teacher, she said: "Mother and Aunt Mary took me to the orchestra concert yesterday and when we got home Mother and Aunt Mary said over and over how wonderful the conductor was. Now really, Miss Brown, I don't see anything so wonderful about standing up there and beating time with a stick. That's all he does."

"Well, there is lots more to it than that, Judy. In the first place, the conductor has to know a tremendous amount about music, composers, and instruments. He must be very familiar with all of the orchestral compositions of the great masters; he has to memorize many of the scores, also to understand the times in which the composers lived, and know how to interpret their compositions with due regard to the style of music and the period when the composer lived; he has to know the composers of the present day and their music. It is necessary for him to know all about the various instruments in the orchestra, know how they work, what their range is; besides, he usually can play several of them himself. He must have the keenest kind of an ear, both for detecting out-of-tune instruments and for detecting wrong notes when the other instruments are playing, and for detecting a wrong entrance in some instrument. These things are hard to detect, you

other; and if you play two notes of a scale next to each other and over very fast you get a trill."

"You might add that melodies are made of scales, too, only they are not always using the tones that come next to each other; they usually skip some."

"That's another idea," said Jack, as he began his last paragraph which began: The world scale comes from the Italian, *scala*, a ladder, because the notes go up or down, step by step, but I think it might have another name because when you cut it up in pieces or skip some of the steps it can make a piece, and all the pieces we play are made of those seven notes of the scale."

He read it to Mildred, who corrected him, "That's right, only if the piece starts in one key and does not have any accidentals or modulation."

"Well, don't forget you have taken lessons longer than I and you know more about music. I can't put *everything* in this essay! I'm going to close *thing* in this essay! I'm going to close by saying that scales are the materials out of which all pieces are made."

"That's good," agreed Mildred; "you might call our pieces musical quilts, because ever so many parts of scales are put together to make the whole piece."

"What is a cue?" asked Judy.

## The Man With a Stick

by Elsie Duncan Yale

"The exact beat or part of a beat where the instrument begins. Sometimes, after a rest of about fifty or sixty measures, this takes keen attention, as coming in one beat too soon or too late would spoil the entire thing; therefore the players keep their eyes on the conductor so they will not miss the scarcely noticeable cue signal. Nobody in an orchestra can have a chance to begin over! Then, as many instruments do not have their notation written down in the key in which they sound, the conductor has to be able to read transposed parts, too."

"That is a rather long question to answer here, Judy. We will not have much time for our lesson today, I'm afraid, but a lesson about the orchestra is really a good thing. However, since your parents gave you a good music dictionary for your birthday, you look up the subject of transposing instruments for the details."

"All right, I will," agreed Judy. "Is that all about the conductor?"

"No, the conductor must be able to arrange well balanced programs, and play what people like to hear, at the same time educating them in hearing new things they never heard before. He must have a keen sense of instrumental balance so the accompanying parts, played on certain instruments, will not be too loud and interfere with the melodic parts, perhaps played on other types of instruments. He has to have the keenest kind of rhythmic feeling, as it is hard to keep one hundred players perfectly together in retards, accelerandos, pauses, and especially when accompanying a soloist in a concerto or an aria. Then, if he is conducting an opera, he must also know the action that takes place on the stage, as well as the details of meaning in the words the actors are singing."

"Good gracious! A conductor has to be a kind of musical super-man, doesn't he, Miss Brown?"

"Well, he has to be a mighty fine musician, with an outstanding talent for conducting. So now, you see there is a lot more to it than you thought. But now, we had better start our piano lesson."

As Judy opened her book she remarked, "I hope Mother and Aunt Mary take me to the next orchestra concert! I can hardly wait for it to come!"

## Game for Out-Of-Doors

Join hands and move in a circle around "It." While "It" calls to stop, the group remains quiet while "It" points to someone, saying "sing the first phrase of—." "If "It" guesses correctly, that player becomes "It."

## Junior Etude Contest

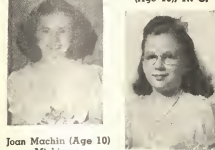
THE JUNIOR ETUDE will award three attractive prizes each month for the best and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

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

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

Put your name, age and class in which

Frankie Ann Schroder  
(Age 13), N. C.



Joan Machin (Age 10)  
Michigan

**Results of Poetry Contest**

The three prize winning poems are printed below. Some others which received Honorable Mention were very good, also.

(A misprint said the results would appear in April. July was intended.)

## Spring Symphony

(Prize winner in Class A)

There's a symphony of fine music  
In the garden, this spring morn;  
And the flowering plant and the lilacs  
Are a Chopin valve reborn.  
The silver lace of the fringe tree  
Is to me a Mozart theme;  
While the building branch of the dogwood  
Is for me a Schumann dream.  
And the daffodils and narcissus  
An allegro are to me;  
Yes, the beauty down in the garden  
Is a spring-time symphony.

Mary Lee Gallagher (Age 15), Ohio

## The Trio

(Prize winner in Class C)

I'm the piano, so big and so tall  
I think I'm the mightiest one of them all;  
I play the accompaniments for just me three;  
And think all the others depend on just me.  
Of course, there's the 'cello, who does his own part  
And sends out deep tones from the depths of his heart;  
He humbles and roars with the best of his might—  
So maybe I'm wrong, for he too, is all right!  
But listen! Such sweet notes I never have heard,  
So high and so clear, like the song of a bird;  
It's the violin playing her sweet music, too.  
Dear God, hear the music we make just for you!

So look down upon us from heaven so far  
And, thank you, for making us just as we are.

Patricia Lee (Age 9), Washington

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 July 22. No essay this month. Contest is for an original puzzle. Results appear in October.

## To Be a Violinist

(Prize winner in Class B)

Oh, to be a good musician!  
One who plays in right position;  
One who makes a good strong tone  
And can bring a laugh or moan;  
One who'll practice hard and long  
On a symphony or song;  
One who has acquired such poise  
He's not bothered by a noise.  
Oh, I want to learn to play!  
It'll be really good some day!

Marilyn Warkow (Age 14), Illinois

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

**DEAR JUNIOR ETUDE:**

I started to take piano lessons when I was five. I can sing, too. I read THE JUNIOR ETUDE from the year 1928 up to the present time. I have a little notebook in which I write the names of some famous composers, and I write about how they lived. I find THE ETUDE very helpful for this.

From your friend,  
PATTY WILKINS (Age 8),  
Missouri

**DEAR JUNIOR ETUDE:**

I am sending in the answers to the puzzle, along with my appreciation of the Junior Etude. I am in the eighth grade in high school and have taken piano lessons four years. I would like to have some ETUDE readers write to me.

From your friend,  
CHARLOTTE WILKINSON (Age 14),  
Virginia

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erred wagons and broke the monotony of the everlasting sameness of the prairie trail, encouraged tired, aching muscles to be renewed effort, kept children cheerful.

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## (Continued from Page 380)

(Continued from Page 383)



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