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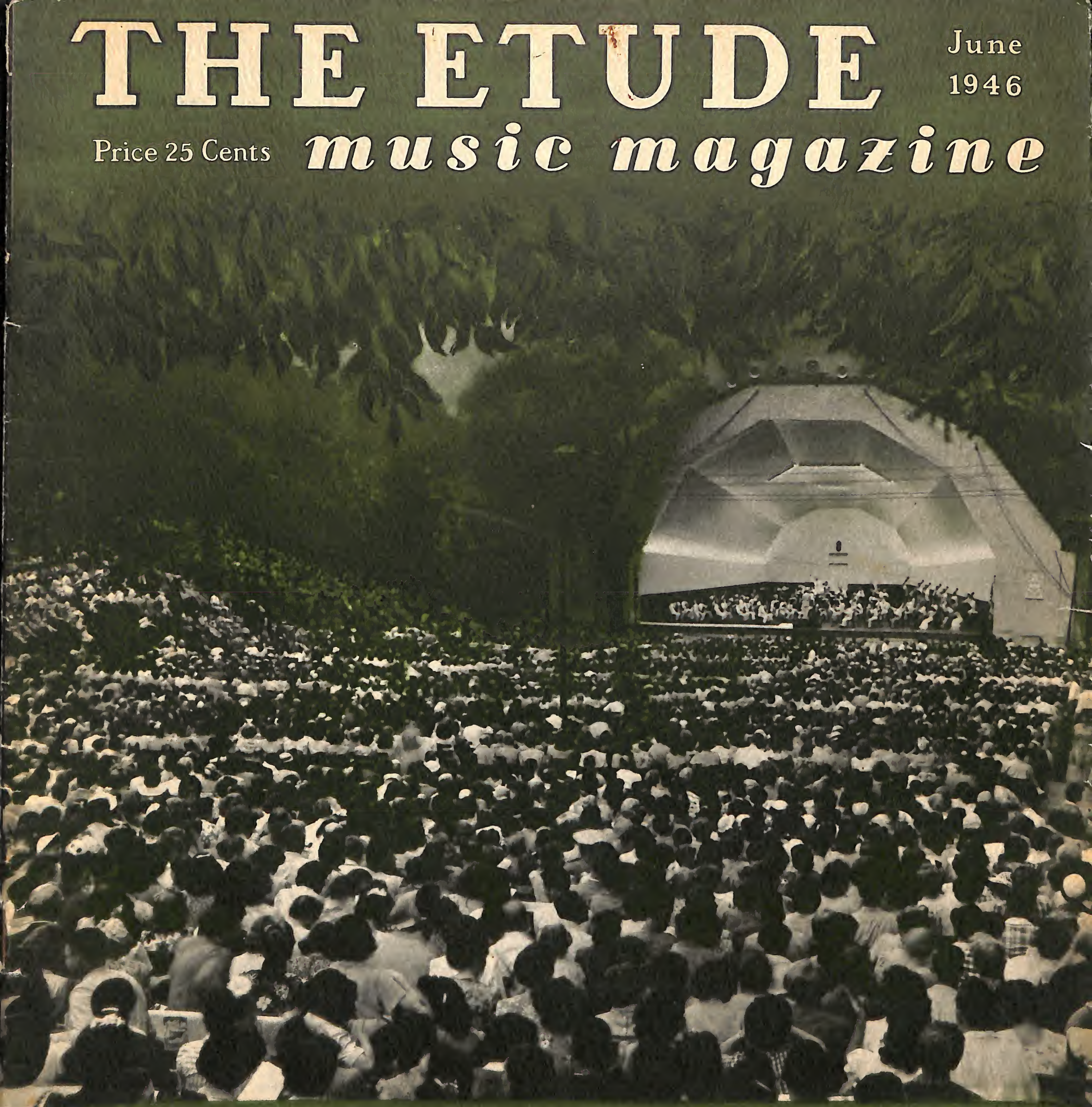

ROBIN HOOD DELL, PHILADELPHIA, PA.

In This Issue –

GREAT DAY AT POTSDAM — BY THE AMERICAN PIANIST, EUGENE LIST

The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

THE BOSTON UNIVERSITY College of Music held a three-day Music Festival April 30-May 3, in commemoration of the four hundredth anniversary of the death of Martin Luther. The festival featured the works of Johann Sebastian Bach, one of the highlights of the programs being the second complete memorized performance in America of his "Catechism for Organ," the Lutheran Liturgy set to music, by Richard W. Ellsasser, the sensational nineteen-year-old concert organist. Mr. Ellsasser is the youngest person in history to have memorized the complete two-hundred and nineteen organ works of Bach.

CARNEGIE HALL, New York City, was the scene of something new in music programs when the seven-week series of Carnegie "Pops" concerts opened on May 4. With seventy members of the Philharmonic-Symphony Orchestra, conducted by various noted baton wielders, the program included some of the lighter classics not usually found on the regular symphony program. A Victor Herbert Festival on May 7 was conducted by Rosario Bourdon; and a "Viennese Night" on May 9 was directed by Josef Bonime. The series will run until the opening of the out-door summer concert season.

JAMES ALLEN DASH

THE EIGHTH ANNUAL festival was held by the Bach Festival Society of Philadelphia on May 24 and 25, in the Academy of Music. Conducted by James Allen Dash, musical director and founder of the festivals, the program included on the first day a number of Bach's smaller works, and on the second day, the afternoon and evening sessions were devoted to the "Mass in B Minor." Soloists included Ruth Diehl, soprano; Jean Watson, contralto; William Hain, tenor; Mack Harrell, bass-baritone; and Albert Brusilow, violinist.

HARRY T. BURLEIGH, noted eighty-year-old baritone soloist of St. George's Episcopal Church, New York City, sang Faure's *The Palms* again this year, making the fifty-second consecutive Palm Sunday he has sung this piece at St. George's services. Mr. Burleigh began his career at the church in 1894.

THE GOLDMAN BAND, conducted by Edwin Franko Goldman, will open its twenty-ninth season of the Daniel and Florence Guggenheim Memorial Concerts on the Mall in Central Park, New York City, on June 12. The concerts will continue through August 11.

THE AMERICAN OPERA COMPANY in Philadelphia is the name of a newly formed group in the Quaker City. Vernon Hammond is the artistic and musical director; and Mme. Rose Landver is the stage director. The new company plans to feature opera in English, and according to present plans, Smetana's "The Bartered Bride," is scheduled for the opening production.

GIAN-CARLO MENOTTI'S first full-length opera, "The Medium," which was commissioned by the Juilliard School of Music, received its world premiere on May 8, when it was presented at the Brander Matthews Theatre at Columbia University under the auspices of the university.

ROBIN HOOD DELL in Philadelphia will open its seventeenth season on June 24, when Dimitri Mitropoulos, musical director, will present an all-Tchaikovsky program. A number of guest conductors will make their appearance, including George Szell, recently appointed conductor of the Cleveland Symphony Orchestra, and Sigmund Romberg, who will present one of the "Pops" concerts for which he is famed. Nathan Milstein and Alec Templeton are two of the soloists announced.

THE GUGGENHEIM FELLOWSHIP AWARDS for 1946 included eight composers: John Ayres Lessard, John Weedon Verrall, William Laurence Bergsma, Harold Samuel Shapero, Alexei Haieff, Henry Dreyfuss Brant, Gian-Carlo Menotti, and Louise Juliette Talma.

DAVID STANLEY SMITH, Battell Professor of the Theory of Music and former Dean of the Yale University School of Music, will retire from active teaching at the end of the current academic term. Professor Smith is also retiring as conductor of the New Haven Symphony Orchestra, a position he has held since 1919.

THE FIRST CHILDREN'S CONCERT ever given in Copenhagen, Denmark, by a symphony orchestra was conducted on May 4 by Karl Krueger, noted musical director of the Detroit Symphony Orchestra. Mr. Krueger, on an extensive conducting tour, also conducted the Brussels Philharmonic Orchestra in an Easter concert for the benefit of Belgian children. Mr. Krueger has accepted an invitation to conduct the Vienna Philharmonic Orchestra next March.

AN EXPERIMENT in visual education in the public schools is a new venture sponsored by the Motion Picture Association which has appropriated $100,000 for the production of seven sample experimental films, "which it is hoped will serve as a standard for producers of classroom films."

A NEW MUSICAL QUARTERLY, "Musicology," has made its appearance, released by M. & H. Publications, Inc., at Middlebury, Vermont. The first issue, edited by Alan Carter, contains articles by Charles Haubiel, Willem van de Wall, Quincy Porter, and Robert Scholz. The Etude extends greetings and all good wishes.

THE WALTER W. NAUMBURG Musical Foundation has announced the three young American artists winners in the twenty-second annual competition. They are: Anahid Ajemian, violinist; Jeanne Rosenblum, pianist; and Leonid Hambro, pianist. They will be presented in debut recitals next season.

THE METROPOLITAN OPERA GUILD has announced the results of the Opera Preference Ballet conducted through arrangement with the Metropolitan Opera Association to determine the operas to be broadcast during the season of 1946-47. The six operas selected by the radio audience are "Aida," "Carmen," "La Traviata," "Haensel and Gretel," "Boris Godunoff," and "Der Rosenkavalier."

FOUR SUMMER CHOIR SCHOOLS will be held during June, July, and August in various parts of the country, under the Leadership Education program of the Presbyterian Church, John Milton Kelly, director of sacred music. The schools will be located at Warren H. Wilson Vocational Junior College, Swannanoa, North Carolina, June 3-14, Allison James School, Sante Fe, New Mexico, June 24-July 5; Hood College, Frederick, Maryland, July 1-12; and the College of Wooster, Wooster, Ohio, July 22-August 3.

EDWIN MacARTHUR has resumed his duties as musical director of the St. Louis Municipal Opera Company for this summer. Eleven productions are scheduled and will be performed during a period of eighty-eight consecutive nights.

ERICA MORINI

SUMMER CONCERTS will soon be in full swing, with the several well known open air music centers giving their opening programs. The Stadium Concerts by the New York Philharmonic-Symphony Orchestra will present the first concert on June 17, with Artur Rodzinski conducting and Artur Rubinstein, pianist, the soloist. George Szell, Alexander Smallens, and Paul Lavalle are scheduled for guest conducting appearances; and soloists announced include Erica Morini and Carroll Glenn, violinists; and Eugene List, pianist.

The Choir Invisible

WALTER S. FISCHER

THE ETUDE learns with deep sorrow as we are going to press, of the death on April 26th of Walter S. Fischer, president of the music publishing firm of Carl Fischer Inc., founded by Mr. Fischer's father in New York City in 1872. On the death of Carl Fischer in 1923 Mr. Walter Fischer became president of the firm which controls several important catalogs. Mr. Fischer's charming personality won him many friends in the world of business and in the music world. His fine character, clear-headedness, kindness and progressive ideas endeared him to all who knew him. Mr. Fischer was born in New York City April 1882. He was educated at the Horace Mann School. His favorite instrument was the cello. He was a Director of the American Society of Composers, Authors, and Publishers (ASCAP).

VINCENT YOUMANS, composer of many song hits, including *Great Day, I Want to Be Happy, Without a Song,* and *Through the Years,* died on April 5, in Denver, Colorado. He was forty-seven years old.

GRENA BENNETT, for forty years music critic of The New York Journal-American, died in New York City on April 4.

MOTHER GEORGIA STEVENS, founder and for a period of thirty years Director of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, died at the college on March 28. Mother Stevens was also the Principal of the Father Young Memorial High School.

HERBERT BRANDON, celebrated English poet, writer of many verses set to music by Charles Huerter, American composer, died recently in England.

JAMES S. STEVENS, nationally known choral leader, a founder of the Associated Glee Clubs of America, died at Hartford, Connecticut, on April 16.

WILLIAM E. PILCHER, SR., dean of American organ builders, for years head of Henry Pilcher's Sons, Louisville, Kentucky, died in that city on March 14, at the age of eighty-seven.

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Does Music Develop Character?

THE ASSEMBLY ROOM AT THE PRESSER HOME
Used for daily gatherings and occasional concerts and entertainments. The room is spacious and cheerful and looks out through large windows to the gardens of the Home. This is a photograph of a Sunday afternoon group of residents.

HONESTY, integrity, morality, and character are not the monopoly of any race, nation, or creed. Nor are these traits essentially hereditary. Parents with unstable mental conditions and brain lesions can and do, under some conditions, transmit their afflictions to another generation. Character, however, is very largely a matter of the individual's adjustment to his fellow man and to the world in which he finds himself. A fine spiritual, domestic, religious, educational, and wholesome moral background during a child's early years is of course among the most precious of treasures. Yet one of the sweetest and richest characters we have ever known was a German servant girl whose father was a professional thief in Europe.

Among the greatest attributes of character is the development of a righteous conscience, and in this the religious background of the child is most important. Here the church, the synagogue, the temple can play a very vital part.

Pride in one's personal behavior, one's understanding, one's tolerance, one's life ideals has a deep bearing upon character. The ability to hold one's head aloft and to look clear-eyed, with sympathy and understanding, toward life's interminably complex problems, with justice, frankness, and honesty, but without bitterness or smallness, is an attribute which only character can evolve. The English essayist, Walter Savage Landor, wrote: "A man's vanity tells him what is honor; a man's conscience what is justice."

There is a spiritual essence in music which inspires its true followers to live exalted lives—lives shorn of all hypocrisy and cant. We often have sought some tangible proof to present to our readers, giving them more evidence that music does develop character. Through close association with a great musical, educational, and philanthropic foundation, as well as with three large music publishing companies, and through personal contact with musicians in many parts of the world, encountered in extensive lecture tours and professional travel, we have made numerous enviable musical friendships and have had ample opportunities to observe all types of music workers. This, combined with facilities for watching the reactions of employees in large numbers in vast non-musical activities here and abroad, has led to the following deductions and conclusions.

One thing that has impressed us more than any other has been the pride that musicians take in their work, and its remarkable effect upon human character. That musicians, for the most part, develop a very high ethical sense, is obvious. This fact is emphasized because of our association with business leaders in many other callings who, when they become acquainted with the facts about the manner in which musicians meet their responsibilities and obligations, are surprised when these are compared with records of the average worker in other enterprises. Thus, in surveying the actual facts in thousands of musical professional accounts, the very small number of uncollectible debts is startling. Music workers everywhere may well take pride in the splendid average shown by their profession. Musicians pay their bills and pay them promptly, unless some disaster makes this impossible. Indeed, when some catastrophe comes to a musician and he finds himself "up against it" and unable to "make good," the condition may go on for years and the debt obligation may lapse legally. But does such a debt lapse with the musician? By no means. The instant that good fortune comes to him he cannot wait until he joyfully "cleans the slate." We have witnessed this innumerable times, but it never ceases to give us a thrill of pride in our fellow musicians. This very day we saw three instances of debts discharged which were respectively twenty-three, twenty-four, and twenty-five years old. There had been no solicitation. One was for an extremely small amount, but the musical debtor never had forgotten it.

Such instances sometimes come up in the routine of the average business man and prove a pleasant surprise, as well as a restoration of his confidence in the basic honesty of man, but insofar as we can learn, such cases are far more rare than are those of musical debtors. This leads us to the belief that there must be something in music which elevates the standards of ethics and personal character in a very notable manner. Of course musicians have known this in theory for years, but theories fade unless they can stand the test of facts.

Since its establishment in 1916 by the late Theodore Presser, The Presser Foundation has conducted, as one of the major branches of its work, a *Department of Relief for Deserving Musicians*. A large number of musicians here and abroad (including several eminent artists) have been assisted in desperate cases by this Department. The individual grants are not great, and have been designed to help in emergencies. Sometimes, however,

the emergencies, through protracted sickness and continued disability, have lasted over considerable periods. The majority of grants have been applied to musicians well along in years who, without the assistance of The Presser Foundation, would have found existence insufferable. The work of the Relief Department of The Presser Foundation is conducted very confidentially, and every effort is made to protect the musician's natural pride.

The Relief Department is one of the two philanthropic branches of The Presser Foundation, the other being The Presser Home for Retired Music Teachers, in Germantown, a suburb of Philadelphia. The Home (founded in 1907), which many residents have called "a home without a capital H," is like a private hotel located in a five-acre garden plot. It accommodates sixty-five guests, each of whom has taught music in the United States for twenty-five years, and has entered the Home between the ages of sixty-five and seventy-five. The admission fee is four hundred dollars. Liberal provision is made thereafter for all of the residents' needs.

The Presser Foundation's educational and philanthropic projects are supported through large deeds of trusts left by the late Theodore Presser, in his will, and by the profits from the Theodore Presser Company and its affiliated companies, and from THE ETUDE MUSIC MAGAZINE. It was Mr. Presser's purpose and ideal to return benefits for the promotion of the interests of music and music teachers, from which his fortune was derived.

In the work of the Relief Department and of the Home we have been brought into close contact with the domestic affairs of a large number of musicians and music teachers. It has been the invariable experience that when the musician receiving assistance from The Presser Foundation is no longer obliged to depend upon such help, he writes at once and asks that aid to him be discontinued. More than this, it is not unusual for recipients who have been helped in time of need and who later have come into funds, to make full restoration of every penny received. Some have even gratefully insisted upon paying interest on obligations which have long since been outlawed.

Music of course has its share of rascally cheats and questionable characters, but on the whole we are convinced, after years of intimate observation, that contrary to popular opinion, this share is very much smaller than in many other callings. Anyone who has studied music history cannot fail to encounter many despicable instances of unmorality, dishonesty, betrayal, and its twin brother, ingratitude. Yes, music is by no means free of its dissemblers, its Pharisees, its Judases, its Tartufes, its Machiavellis, its Munchausens, its humbugs, its quacks, its charlatans, its mountebanks. They are all there. Indeed, at one time they were far more numerous. However, the imposters in music today are vastly fewer than many people imagine. Is this due to the exalted nature of music? Is it due to the refining character of the art? Is it due to the discipline demanded by music? Workmen engaged in tasks demanding great precision, calling for delicate tools and infinitely minute measurements, have a reputation for veracity and integrity. Love for accuracy and exactness is part of their training. They know the importance of tests that are true and honest, that will meet the exactions of the most precise gauges and calibrating devices. Somehow this standard of truthfulness seems to work its way into their lives and characters.

Music calls for incessant precision. No other occupation demands that the mind work with such preposterous rapidity in such an infinite number of temporal and spacial directions. More than this, the musician, in order to accomplish his life work, is so continuously and busily engaged that he has very little time for anything but his music. In most instances he has no moments for meanness, pettiness, or for ignoble, sneaking, selfish thoughts. He is so engaged that at times he neglects his personal affairs to a fault, and does not see that he "gets what is coming to him." He is often generous to a high degree and is sometimes badly duped by schemers, who take advantage of his trusting nature. But honest he is—indelibly honest. His ideal of meeting money obligations, time obligations, and the ethical obligations toward his fellow man can hardly be excelled.

There is a story of the great statesman of the last century, Henry Clay, who, when he was timidly asked by a Southern lady if he would make a speech for her group, replied: "Madam, I suffer when I don't!" When musicians have obligations, they suffer until they find themselves in a position to discharge them. Their pride and conscience and character make life difficult for them until their business equilibrium is restored.

A Practical Program Idea

PROGRAM

I

THE STAR SPANGLED BANNER

Jan Waite:
Two Part Invention—No. 13 — J. S. Bach
Waltz from the Serenade — Tschaikowsky
Duet with Ann Ozoris
Moment Musicale in F minor — Schubert

Beryl Dee Sturges:
Fantasia No. 1 in D minor — Mozart
La Paupee Valsante — Poldini
Dancer in the Patio (Tango) — Repper

Joan Wilhite:
Nocturne—Op. 37, No. 1 — Chopin
Escalata — Repper

INTERMISSION

After playing the Schubert Moche Musique will take us down Memory Lane with a few songable tunes:

Indian Love Call — Friml
(Jack Novak)
The Love Nest — Hirsch
("Hurt")
Always — Berlin
Transcribed for piano by Jonnie Axelrod

II

Connie Conrad:
The Rider's Story, Op. 68, No. 23 — Schumann
Valse Arabesque in A flat — Masters
Violin Solo: Schoen Rosmarin — Kreisler
Mr. Neil Conrad

Patsy Gresham:
Pizzicato Sperlina — Hendel
Gigo
Valse Brilliante in E flat — Glunn
Duet with Elizabeth Wass
The Sleeping Beauty Waltzes — Tschaikowsky

A teacher, Mr. Morris Anthony, at La Jolla, California, has sent THE ETUDE a program of one of his students' recitals which includes an idea which many teachers might adopt with profit.

Pupils' recitals are valuable for giving students opportunities to appear in public, for stimulating a wholesome rivalry, for giving parents the delight of witnessing the accomplishment of their children. As for the teachers, the publicity value of pupils' recitals is very great, in helping them to build their classes.

At the top of the program Mr. Anthony has a row of especially engaging and animated portraits of his pupils. Imagine the pride of a parent in seeing this appealing arrangement! The original program is thirteen and one-half inches wide. The partial reproduction is less than half size. The design of the program shows an interesting grasp of pupil and parent psychology.

Helping Pupils to Create

by Ruby Bassett

SOMETIME ago, as an experiment with my pupils, I told them to compose a piece for me for their next lesson. It was a pleasant surprise, upon their return, to find the little tunes many had invented; and they all enjoyed this immensely. Some were good enough to be written down, and these were played by several of the pupils at a small student recital. These youngsters had no knowledge of harmony, and their efforts were practically all secured by ear; but it was teaching them to create, to draw upon something from within themselves, and this is what we all enjoy doing.

Psychologically, every human enjoys developing his inner self, bringing forth his individuality, and the student unconsciously enjoys this even though his efforts are small and imperfect. Yet, through this he is learning one of life's greatest principals and, if developed, it is something he will enjoy always. As he becomes older, should he perfect it, who knows where his talents may lead?

I have a young pupil, a high school girl, with whom I have tried this very successfully. She has had some rudimentary harmony. She says that every morning, when she awakens, new and beautiful melodies fill her mind! When she can take the time and has the proper knowledge to work out these harmonies, she may bring forth some fruit that will bless her efforts and lend pleasure to many people.

One song such as *Trees* or Mana-Zucca's *I Love Life* or many others would be an inspiration to thousands of people and would certainly be worth the small effort some teacher can offer!

A Review Music Book

by Loretto W. Leonard

SOMETIMES it is difficult to encourage students to review past work. It is right at this point, however, that you can greatly aid their reading ability, build and control their repertoire, and review fundamentals painlessly—fundamentals that must have so many, many repetitions before they become second-nature to the student. All this is easy to do with the serious, musical child, but it is quite another matter if the child is not especially interested, and has only one half-hour lesson a week.

At their first lessons in a new term the students leave all their previously learned pieces in my studio. We try to review one or two of these pieces every few lessons. As soon as the student is able to play the piece nicely again, we put it into a home-made notebook. This notebook is two pieces of manilla paper cut slightly larger than the size of music. Holes are cut through the cover and through the music with a paper punch. Gay yarn is tied through the holes, which have been protected with re-enforcement tags, to make an adjustable binding. Some youngsters decorate the cover with pictures, and some draw original designs.

This review is beneficial to the student, and quite a "lift" to the teacher. It serves as a balance for showing actually what the student knows, and it takes only a few minutes of the lesson time.

New Keys to Practice

by Julie Maison

VII

Don't be hesitant about playing firmly and loudly, for even *pianissimo* is the result of *fortissimo* practice. It was Liszt who said, "A pianist must first be a forte-pianist, then a mezzo-pianist, and then a pianist." And unless we practice as great pianists do, we cannot hope to play as they do.

To gain freedom in playing, build up concentration through habit—not through effort.

CARROLL GLENN (MRS. EUGENE LIST)
The well-known violinist sews a "hash mark" on her husband's uniform.

Preparation for Potsdam

A Conference with

Eugene List

Distinguished American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Eugene List occupies the unique position of combining artistic success with sensational success. In his early twenties, he has already asserted himself as one of the outstanding young pianists of our time. Besides this, he is known the world over as "the boy who played at Potsdam." Born in Philadelphia, Mr. List lived in Los Angeles until he was fourteen. At five, he began studying the piano with his mother, a professional music teacher. He confesses that he did not enjoy practicing. At ten, however, he appeared as soloist with the Los Angeles Philharmonic Orchestra under Artur Rodzinski (under whose baton he was later to play both in Cleveland and in New York). At fourteen, when he had just finished junior high school, the boy accompanied his mother on a long and fatiguing bus trip to Philadelphia. The day they arrived, an uncle happened to look over the newspaper, and announced that it was too bad Gene had not came a bit earlier —an open scholarship competition for study under Olga Samaroff Stokowski, of the Philadelphia Conservatory, was just closing; had Gene been on hand sooner, he might have entered it. Great agitation ensued; Gene forgot the fatigue of his trip and set about seeing what could be done. What happened was that he was admitted to the contest and won it. For the next three years, he worked with Mme. Samaroff, finished high school, and was graduated second in his class which also chose him as "the best all-around student." At about this time, Mr. List won the Youth award offered by The Philadelphia Orchestra which entitled him to a public performance under Leopold Stokowski. Mr. Stokowski had just received the Shostakovich Piano Concerto which had never been performed in this country, and was eager to try it. Could young List learn it in six weeks? He learned it in four, spent the final two having influenza, and appeared, in December of 1934, the first artist to play the new work in America. In 1935, just before his graduation from high school, Mr. List was engaged as soloist with the New York Philharmonic-Symphony Orchestra, and was offered a five-year contract by Arthur Judson. In New York, he was immediately given a Fellowship to the Juilliard School which he accepted at the same time that he was busy on professional concert tours. He says that he did his homework on counterpoint on trains, and mailed it back to school, hoping for good marks while he played his concerts. In 1935 he toured Europe for the first time, and began to enjoy the happy feeling that his career was starting in a serious way. Then, in March of 1942, he enlisted in the Army. For the first two years, Mr. List was in no way reserved for musical work. He had an office position and worked a full business day at typing, filing, and doing reports. He determined, however, that nothing should interfere with his music, and devoted every moment of his scanty leisure to intensive practicing. Then he was sent abroad as a one-man concert unit to play for the G.I.'s; and then came Potsdam. Before going abroad, Mr. List was married to the charming young violinist, Carroll Glenn. In the following conference, Mr. List tells of the events that led to his experience at Potsdam, and of the musical conclusions he draws from it.
—EDITOR'S NOTE.

"PLAYING at Potsdam left me feeling very humble and grateful to be a musician. Never before had I realized quite so clearly the universality of music. No other form of entertainment—no speaking, no acting—could have crystallized the electric force of that occasion, as music did. Music touched the deepest emotions of all those present, without the need for interpreters. It is unimportant that I happened by sheer good luck, to be the musician involved in the proceedings; the main thing is that the power of music itself was so wonderfully emphasized.

"While I was doing clerical work in the Army, my music was strictly extracurricular. I did my work, and practiced in my own time—and that time was limited by the fact that a full day's job leaves one in less than the best practicing form. Many evenings were also taken up with playing for Army functions. I made up my mind, however, to keep my fingers in good shape and to hold on to my repertory, even if it killed me. At night, I'd put in an hour or two—never more—working at the difficult parts of my pieces. In that way, I kept my repertory fluent and dug into technical problems at the same time. For instance, instead of ploughing through routine octave studies, I practiced the Liszt *Sixth Rhapsody* for right-hand octaves, and the Chopin *Polonaise in A-flat* for left-hand octaves. Other pieces provided other problems, and I had the gratifying feeling of not losing ground.

Courtesy, The Chicago "Sun"

MUSIC CHARMS LITTLE EARS
Sergeant List plays for young Chicagoans

"I had long been eager to go over-seas to play for the men, but the chance did not seem to come. Then my Colonel, New Jersey's former Governor Harold G. Hoffman, let me go with the most wonderful assignment that a G.I. ever got. I had simply to report to Paris Headquarters for musical service, and spend the rest of the time practicing and traveling. I did a lot of playing, both to soldiers and to civilian audiences (there were some Paris recitals and three appearances in the Royal Albert Hall in London that I shall never forget); and I was teamed up with the violinist Corporal Stuart Canin to form an ensemble group. Once we were given ten minutes notice to board a plane and go to Rheims, to substitute for Heifetz. We had no rehearsals together, and it was Stuart's first plane trip; so in between looking out of the window, he gave me directions about where to slow down and where to pick up, and that was all the rehearsing we got.

"Last July, then, while I was playing in Munich, Stuart and I got a hurry call to report to Potsdam. We knew, of course, that the Big Three Conference was being held there, but never did it dawn on either of us that we might be part of it! Even when we got to Potsdam, nothing was indicated. There was a large group of fine entertainers present, headed by Mickey Rooney, and our orders were simply to stand by as a sort of 'long-hair' contingent, in case . . . Then, on July 19, after we got back from a morning of sight-seeing, we were told that we were to play that night. Nothing more was said but that we'd be playing 'for the President and a few guests.' Who those guests were to be, we did not know. Well, we should have spent the afternoon practicing, but we were so excited about the President that we ran around trying to get our clothes pressed and our hair cut.

We reported at the Little White House before the dinner hour—and only then did we learn that Stuart and I were to play at the first official state dinner, for the President and his guests—Churchill, Attlee, Stalin, Molotov, Byrnes, Admiral Leahy, the whole Big Three contingent!

"Of course, we were terribly excited. So much so, that I don't very well remember the beginning of the activities. I only know that Stuart and I took turns, all throughout a dinner that lasted more than two hours. He played violin solos from the lighter classics (*Zigeunerweisen, Träumerei, Claire de Lune*, and so forth) and I accompanied him, and then while he got his breath, I played piano (*Continued on Page 360*)

The Dramatic Last Hours of Mozart

by Hattie C. Fleck

A LOUD KNOCK at the door of a small apartment in a shoddy side-street of Vienna startled a little nervous man almost out of his senses. He was heavily in debt and constantly had visits from collectors. He braced himself against his fears and in a strong voice commanded, "herein" (come in). The man who entered was a mysterious stranger . . . not a familiar collector. The stranger handed the occupant of the room a peculiar packet, a sealed letter, with the command not to open it until he had gone. Placing his hand upon his moist brow, the little man sank heavily into a chair, and began to peruse the lines of the peculiar note, without, in his bewilderment, understanding a single sentence. His mind was almost a blank. The little man was Wolfgang Amadeus Mozart, and the mysterious stranger had brought him a request for a composition, to be executed, without asking for whom, why or when. It contained a definite request, that the composition be a Requiem, the Mass of the Dead. He was also requested to state his price, and to keep it a secret transaction. The strange messenger would call later for his answer, and if accepted, would pay for it in advance.

To a person of Mozart's irregular mode of life, nothing was really surprising, yet this request puzzled him. The letter haunted him with the idea that he should have written something he had never thought about before—a Requiem. He had composed many Masses, as well as sacred songs and secular songs. He had also composed operas and concertos in vast numbers, but *never* did a Requiem occur to him. He tried to dismiss the request and the stranger from his mind, but he did not succeed.

Mozart had long despaired of monetary success. He had become famous but never received very much money. His failures began to undermine his health. He had contacted the strange messenger, and promised to do his bidding. He asked fifty ducats for the finished work, a sum gladly paid by the messenger. A ducat, the equivalent of two dollars and twenty-five cents, brought his stipend for his finished work to one hundred and twelve dollars and fifty cents.

An Impoverished Figure

Mozart, a startling international prodigy, might have been a child of fortune instead of the impoverished figure that he remained until his death. Born in lovely Salzburg, on January 27th, 1756, he was baptized the following day in the Cathedral; in Salzburg they said "the ceremony was very short, the name very long." The infant was burdened with the name of Johannes Chrysostumus Wolfgangus Theophilus Mozart. In his later life he preferred to be called Wolfgang, using the Amadeus, which he himself translated first in German from Theophilus as Gottlieb, and then again later while in Italy, to the more florid Amadeus, all meaning the same thing—Love of God. Thus his signature, Wolfgang Amadeus Mozart, a name beloved by men throughout the world. Somewhere we see references that Sigismund was added, but this is not authenticated.

The father of Wolfgang was Leopold Mozart, a violinist of note, born in Augsburg, Germany. He had traveled to Salzburg in quest of better conditions, and there he had become court composer and director of the orchestra of the archbishop in 1747. Mozart's mother, Anna Maria Pertl, was the daughter of an official at the court. Seven children were born, only two of whom survived; Wolfgang and his beloved sister, Nannerl. Mozart's parents were considered handsome persons, and he, too, was a beautiful child. The combination of talent and personal appearance made of the boy an idol, and when at four years of age he astounded his fond parents with his intense love of music, the father lost no time in exploiting his son who soon became the wonder boy of the time. The boy, an apt pupil of both violin and piano, aided by his father, a good teacher and press agent, played before royalty at six years of age; and from then on his travels are well-known. Maria Theresa of Austria, herself the mother of sixteen children, lavished much affection upon the lad who had played for her, and Marie Antoinette, later the ill-fated Queen of France, became his playmate.

The strenuous life imposed on the growing child, by his proud but unwise father, finally developed into a sort of slavery, and even as a young man already recognized in the musical world as composer as well as virtuoso, Mozart was constantly guarded and chaperoned by one of his parents. He began to resent it and, of course, that resulted in strained relations with his father, whom he loved dearly.

The Urge to Compose

Soon Mozart began to feel the urge for composing, and according to his own statement, he was "tired of *entertaining*," when his brain was "flooded with music." Beauty and contentment were necessary to his peculiar nature, which explains his extravagances for gaudy raiment when he required a meal, Mozart soon realized the coldness of the world once he refused to entertain and do its bidding. Jealousies and intrigue stood in his way, and with the death of his mother, and the displeasure of his father, he had only his beloved sister, an artist of quality, in whom to confide his troubles.

Mozart married a cousin of Karl Maria von Weber. This marriage angered the elder Mozart and caused a rift between father and son that lasted to the end. Happy in his home with a wife who had little care or sense of responsibility, the Mozarts had many children who died in infancy, but through all this sadness, the serene nature of Mozart was not outwardly disturbed, yet it kept him in constant debt. Two sons, neither of whom became famous, survived him when he died at the age of thirty-six.

It was while his wife was away on one of her many recreation trips that the strange messenger appeared with his request for the Requiem. He had been composing cheap music for a pittance, as he needed money when his better work found no ready markets. His opera "The Marriage of Figaro," the work he loved best of all his creations, received no great acclaim, and "Don Giovanni" and "The Magic Flute" were at times successful and at times ignored. Sometimes there were episodes of real acclaim; for instance, in Prague when at the performance of "Don Giovanni," Mozart's presence stirred the house to a riotous reception of the composer who was carried to the stage, and who burst into tears as he stood serenely accepting the beloved Bohemians' ovation. The Ballroom scene of "Don Giovanni," incidentally, is considered the greatest single picture of any opera written. This caused the tremendous *bravos* that made Mozart weep in public, unashamed. Thus reminded of earlier plaudits, he forgot his drab existence and lived only for the hour. His familiar red coat, with the shining gold buttons, for which he had paid out some borrowed ducats, was soaked in the tears which caused the great man to exclaim: "My Prague people understand me!"

The Bohemian capital was ever Mozart's most hospitable worshipper. Italy loved him, but envy retarded his success there. (*Continued on Page* 354)

THE LAST HOURS OF MOZART
This illustration is interesting because it is from a painting by the very meticulous German artist, H. Kaulbach (1846-1909).

DR. MIKLOS ROZSA

University Training for Motion Picture Musicians

by Miklos Rozsa

Professor of Film Music for
The University of Southern California

Miklos Rozsa was born in Budapest in 1907. He entered the University of Leipzig (musicology) in 1925 and the Conservatory (campasition) in 1926. Before final examinations, the noted publishing house at Breitkopf & Hartel signed a long-term contract with him, publishing his first works (mostly chamber music and orchestral). His first international success, "Theme, Variations and Finale," was performed by nearly all the leading orchestras of the world. It had its American première in 1937 by the Chicago Symphony Orchestra.
In 1938 he was awarded Hungary's highest musical honor, the Franz Josef Prize for campasition. In 1939 his "Capriccio, Pastorale e Danse" was an outstanding success of the International Music Festival in Baden Baden. Later, this work was performed in America by Ormandy, Coates, Lange, and Stokowski. Dr. Rozsa's published works in America are: Sonata for Two Violins; Two Songs; Concerto for String Orchestra; two madrigals for female voices; and "Kaleidoscope" (piano pieces). He conducted the première of Concerto for Strings with the Los Angeles Philharmonic in 1944 and appeared with the same orchestra in the Hallwood Bowl several times.
Dr. Rozsa's first engagement for pictures was in 1936, for Alexander Korda's "Knight Without Armor." In 1940 he came with Korda to America as his musical director. He has composed music for the following pictures in Hollywood: "The Thief of Bagdad," "That Hamilton Woman," "Lydia," "Sundown," "The Jungle Book," "Jacare," "Five Graves to Cairo," "Sahara," "So Proudly We Hail," "The Man in Half-Moon Street," "The Hour Before the Dawn," "Woman of the Town," "Double Indemnity," "A Song to Remember," "Dark Waters," "Blood on the Sun," "The Lost Week-End," "Lady on a Train," and "Spellbound," the last named winning the Academy Award of 1945 for the best musical score of a dramatic or comedy picture.
In 1943 the National Association for American Campasers and Conductors awarded him a citation of merit for outstanding services to American music. In 1945 he was appointed by the University of Southern California as professor of film music for the University. —EDITOR'S NOTE.

THE INTRODUCTION of sound to motion pictures created new possibilities of musical expression for the creative artist, and an array of jobs for the averagely talented educated musician. The music in motion pictures became an important feature and an integral part of the industry. Its importance now is equal to the other component elements of this new art, as are the story, scenario, direction, acting, art direction, and photography.

The evolution of the music in motion pictures in the last seventeen years has been enormous. The requirements for original music have grown steadily, and the most important member of the music department has become the composer! The composer of the twentieth century finds new artistic problems and new possibilities of artistic expression, which from a purely social point of view play an important, and not to be underestimated, part in his life, for they offer new economic advantages, defying the old tradition that a composer of serious or even progressive music cannot make a decent living by his art. This is one of the reasons why nearly all foremost contemporary composers do, or sooner or later will, contribute music to motion pictures.

Let us now see what are the jobs for which musicians are needed in the film industry, and in what way a basic university training can prepare young men for these jobs.

The Need for Quick Thinking

First of all, the creative artist—the composer. Film composers often like to surround themselves with a mysterious fog and talk about their God-given abilities for writing music in motion pictures as an extremely special gift—a feeling for this kind of music which is not given to every composer of average talent. This is naturally nonsense and nothing but an expression of a strong inferiority complex! Every composer who knows the technical requirements of his art, and who has a dramatic vein, is able to adapt himself to writing dramatic music for motion pictures. Therefore, the kind of composer, who a century ago would have composed operas, dramatic theater music or program symphonies, is the one who can turn—in our century—to the cinema. Naturally there are numerous new technicalities which he has to learn, and from the artistic point of view, the most important fact is to condense his musical writing to a given and unchangeable time. But even this, which may be the most difficult task for a young composer, who is accustomed to formulating his musical thoughts according to the rules of musical form and logical development of his themes, can be learned with practice, in a short time by a talented man. He must possess, however, a gift for fast musical invention and ability for quick writing. At the present time motion pictures have to be completed in such a short while that this kind of talent is absolutely essential. He has to be an absolute master of his art; therefore, his college or conservatory training must be the same as every composer has to undergo.

I don't have to point out that just as composing cannot be taught to people without a special gift for it, so film composing cannot be taught to those who do not have talent for this type of creative work. My advice to young composers would be first to attain maturity in style, form, and technique of musical composition, before thinking of composing for motion pictures.

The composing of dramatic music for films is entirely detached from the point of view of form, and inasmuch as the mastery of musical form is one of the most important factors in the study of composition, I would advise that exercises in motion picture music should be included only in the study of composition for fully matured students. Just as composition exercises in the dramatic arts and scenes for an opera or oratorio are parts of the last year in the study of composition, so exercises in dramatic film music should only follow these. There should be a work shop where dramatic film scenes would be available for the student for which he could try to compose music; and a teacher who is either a composer for film himself, or a man who has been closely associated with music in films, should point out to the student the shortcomings in his dramatic endeavors.

The Part of the Orchestrator

The competition between composers is so great today that it is hardly to be expected that even a young man of ability, having just finished a course in film music, would find a job right away as a composer in the studios. His study, therefore, should be only optional, and the young composer should try to make a name for himself through his compositions before hoping to enter a studio. But he will find his early studies and the familiarity with the technical requirements of the studios an enormous help. No head of a music department will be able to turn him down with the usual excuse that he has had no real experience in film work.

The next important musician in the studios is the orchestrator. This is an entirely new occupational possibility for a skilled musician. Before the highly industrialized methods of the cinematographic arts came into being, composers had enough time to orchestrate their own works. At present, however, when a film score has to be completed in a few short weeks, this is physically impossible. The potential film orchestrator who has no talent for composition must master the art of orchestrating as thoroughly as a modern university curriculum demands. Again he must have not only great skill in orchestrating, but also, much practice in it, as the time element in this work is vital. Therefore, the potential film orchestrator should take a regular course in orchestrating and after having mastered that, he should join the film workshop where he can be familiarized, by experienced teachers, with the microphone technique and other specific requirements of film orchestration.

The Conductor's Job

The conductor in motion picture studios must have the education and abilities that we expect from every conductor entrusted with a conductorial job. Inasmuch as time in motion picture studios is valuable and expensive, he must be experienced in his work. This experience could be greatly enhanced in the workshop, if the university orchestra could be placed at his disposal. Then he could try conducting music written by himself or other students to given scenes. He could learn how to conduct with a stopwatch to a given time, and how to synchronize music exactly with dramatic action.

Musicians without abilities for composition, conducting or orchestration can find other jobs in the film studios. An important position, which should be filled only by musically educated people, is the assistant to the conductor, who helps in the technical preparation of a film ready for scoring. (*Continued on Page* 360)

Jenny Lind as Marie in Donizetti's "The Daughter of the Regiment."

Jenny Lind's arrival in New York, September 1, 1850

Jenny Lind was married Feb. 5, 1852, to Otto Goldschmidt in Boston. The officiating pastor was the Rev. Jonathan Mayhew Wainwright. This daguerreotype shows the bridal couple at the wedding.

Worcester china candle extinguishers made in 1848 in honor of Jenny Lind.

Jenny Lind dressed this doll in scraps from her own wardrobe and presented it to the little daughter of a friend.

"*TOUT passe—L'art robuste seul à l'éternité,*" wrote Theophile Gautier; translated by Austin Dobson: "All passes. Art alone enduring stays to us."

Of which truth one is vividly reminded while listening to "The Barber of Seville," Rossini's 1816 farce; as sung this season by the Metropolitan Opera's little coloratura, Bidú Sayão, as *Rosina* . . . the new *Figaro*, youthful Martial Singher . . . and that great team of Italian buffi, Baccaloni and Pinza.

Way back a full century ago, the "Swedish Nightingale," Mademoiselle Jenny Lind was captivating opera goers in Europe with *Rosina's* florid cadenzas in *Una voce poco fa;* which she sang also in America in 1850-1852.

Her very first number, on her memorable first Castle Garden program, September 11, 1850, was *Casta Diva* from Bellini's "Norma," a Metropolitan favorite today. That same evening her Italian singing-partner also extolled the delights of being *Figaro*, the Barber, in *Largo al Factotum.*

Fully one hundred years before Lily Pons electrified New York with *Marie's* trills and tremolos in Donizetti's "The Daughter of the Regiment," Mlle. Lind overseas had found the same role to be her favorite. She thrilled her listeners also with arias from Donizetti's "Elixir of Love,' and Bellini's "La Sonnambula." She left the opera stage for good when only twenty-nine, but continued to sing the arias in her American concerts.

P. T. Barnum brought Jenny Lind to New York under contract, sight unseen and songs unheard, on a showman's gamble that enriched them both. Before she would sail he had to post a guarantee fund of $187,500 . . . his entire fortune plus borrowings . . . with her London bankers.

The ninety-five Barnum-managed concerts, however, weighted his cash boxes with $712,161.34, of which her share was $176,675.09, according to his memoirs. One can see their smiles as he rubbed his ample hands over the gains.

These facts, and many more, are revealed in ninety-five-year-old program booklets, and other items, in a remarkable collection of Lindiana, now on display in its new home, the stately building of the New York Historical Society, facing Central Park.

An Unknown Personality in America

The collector, Leonidas Westervelt, a Long Islander of rare tastes and ample means, became inoculated with the incurable "Collector's-Itch" virus, as a drama student of Professor Brander Matthews, in Columbia University. His Jenny Lind enthusiasm fever still races through his veins, after forty years of searches made both here and in other lands.

His efforts won him the 1943 Jenny Lind Medal of Sweden's Royal Academy of Music. Of his quests in many cities, he tells delightful tales.

"Good music," he declares, "was almost unknown in our crude, young republic in the fifties. New York featured only lawdry reviews and minstrel shows. Adelina Patti was but a child of seven, in 1850 . . . the same age also as Christine Nilsson, another Swedish singer, chosen prima donna to sing *Marguerite* in 'Faust,' on opening night of the new Metropolitan Opera house in 1883. So neither of them were Jenny Lind's rivals.

"Although Jenny Lind had captivated European cities, with the self-same arias that delight our own opera fans today, her name was practically unknown in America. Barnum tells of someone asking him: 'Who is she, some dancer?' Famous overseas were her rippling *cadenzas,* her trill or 'shake,' her marvellous *pianissimo* . . . plus, a 'something' that reached out over the footlights to delve deep into her listeners' hearts, and win them.

"Said Barnum: 'I relied not only on her reputation as a great musical artist, but also on her character for extraordinary benevolence. I felt sure that multitudes would attend her concerts for this feeling alone'."

Partners in Research

Mr. Westervelt determined to re-create her magnetic personality, and perpetuate her fame, by assembling everything possible to find, relating to her career. "Although her glorious voice was stilled forever in 1887, before phonograph-recording days, I soon felt we had become friends.

"So Jenny and I searched out odd nooks and corners in every place where she had lived or studied, sung or visited, or at long last died. In musty curio shops and dusty archives we unearthed autographed letters and documents, clippings and reviews, magazine stories, broadsides and program booklets, portraits and porcelain figurines, tokens and medals.

"We picked up many a choice 'collector's item' here and there. Here is a library of four hundred volumes, some of them inscribed . . . like her own Bible . . . for she was deeply religious, with an impeccable personal character. Scandal and gossip by-passed her completely.

"As my collection's fame spread, gifts came in to enrich it. Her daughter, Mrs. Raymond Maude gave me Jenny's wedding-gift locket, containing daguerreotypes of her favorite Americans, Washington and Daniel Webster. Here's a letter of praise from Mr. Webster.

"She gave me also her mother's gold-and-ivory seal, engraved with initials and a lyre; and a practice sheet of music, in her own hand, with pencil notes by her accompanist-husband, Otto Goldschmidt. Here is a quaint daguerreotype of them both in Boston, just before the wedding."

This is but one of some two hundred and fifty portraits displayed, in every style and medium of the Victorian era . . . engravings, colored lithographs, illuminated music sheets, posters, oils, and water colors, dainty miniatures.

Many depict her in her operatic costumes. Some show her as a blonde, others with jet-black hair. Many idealize her plain, homely features.

A handsome marble bust and pedestal, signed by the British sculptor Dunham, one of the showman's most cherished ornaments in his Bridgeport home, were gifts of Barnum's great granddaughter, Mrs. Alvin C. Bruel. She gave also the two original Lind-Barnum concert contracts, one signed by his agent Abroad, the latter one by both principals in New York City.

A Jenny Lind letter requests Mr. Barnum to reduce the price of tickets so that the poor could hear her sing . . . his reply acquiesces. Another manuscript is of Bayard Taylor's song *Greeting to America,* for which Barnum offered a two hundred dollar prize, to be sung at the first concert.

A handsome book is a Hamburg song collection of 1784, inscribed "Felix Mendelssohn-Bartholdy," who composed music for her. There's a fan she gave the violinist, Ole Bull, who played at one concert.

A choice find was a pair of rare candle extinguishers of porcelain made in the British Royal Worcester factory. One named "Diffidence" represents her form, with a nightingale's head, a shy, little bird . . . the other shows her singing from full heart and throat, as "Confidence." One was picked up in a Long Island shop, the latter in Caledonia Market, London, years later, for a mere song.

Two figurines are shown, one of Mendelssohn, another of Jenny, with numerous others of her in costumes of the operas, in which she sang.

"My Kaleidoscope turned," recalls the collector, "and in New Orleans I found a fine Haviland china bust, a gold handkerchief-ring she wore at a masked ball, a program of the sixty-sixth concert. Havana yielded the rare program of the concert there. In her native Stockholm, valuable prints and autograph letters, were found and acquired.

"In her honeymoon city, Northampton, was found a well preserved copy of a Metropolitan Song Book of Jenny Lind airs . . . also a quaint, brass, valance-ornament, with cupids crowning the bride. Observe this doll she dressed for a friend's child, with pieces from her own costumes.

The "Jenny Lind Craze"

"This handsome lithographed portrait, surrounded by panels showing her numerous benefactions, was issued by John Genin, the hatter, a neighbor of Barnum's American Museum on Broadway. At the auction sale of first tickets in Castle Garden, he bid two hundred and twenty-five dollars and said he would have bid up to one thousand dollars. In other cities as high as six hundred and fifty dollars was bid, by ardent admirers.

Genin profited hugely from the advertising. A large part of the collection consists of a myriad of merchandise items exploited by their makers, with Jenny Lind's name and portrait. Of the "Jenny Lind craze" the like of which America has never known, even in the later Gibson-Girl, Lindbergh, and Sinatra eras, Barnum's Memoirs say:

"We had Jenny Lind gloves, bonnets, riding hats, shawls, mantillas, robes, sofas, chairs, pianos, and beds. Everything was Jenny Lind." Yet the collection shows his list to be far from complete. Manufacturers and retailers both vied with each other to exploit her popularity.

"Publicity rolled over the city like a tidal wave," says Mr. Westervelt, "all highly gratifying to the great showman. Belles imitated her glide and simple coiffure, Delmonicos served special dishes 'a la Jenny Lind.' A Boston butcher offered Jenny Lind sausages; there were Jenny Lind trout flies, new floral varieties, candies, cigars, valentines, paper dolls, playing cards, needle cases, hundreds of merchandise items.

"A clipper ship was launched and christened the 'Nightingale,' with her form as figure-head, as shown in a colored lithograph, with one of the 'Atlantic,' which brought her over. On display are men's fancy vest buttons of her likenes, cast-iron flat-iron stands, clay pipes, snuff boxes, cups and saucers, and tumblers, a bowl and pitcher, even a small stove, and half a dozen whiskey bottles and flasks, all adorned with her portrait."

Yet many items are charming works of fine art such as decorated fans, perfume bottles, desk ornaments of bronze, mirror frames, ladies' dressing cases, ivory carvings, bronze and gilt girandoles and candelabra, choice porcelains, mirror frames, wall papers, beautiful vases, and fine glassware.

St. Louis had a trotting race, with horses named for her and Barnum, Belletti, the baritone and Benedict, the conductor. Benedict won and Barnum chuckled to Jenny, "Looks like we're (*Continued on Page* 355)

The Amazing American Tour of Jenny Lind

by Charles F. Collisson

In October 1945 The New York Historical Society gave an exhibition of pictures relating to Jenny Lind's tour in America. These pictures were assembled by Leonidas Westervelt. THE ETUDE *is indebted to the society for permission to republish them.* —EDITOR'S NOTE.

This curious tribute is a picture of Jenny Lind surrounded by an arabesque revealing the amounts of the diva's charitable benefactions. It was put out as an advertisement by the New York hatter who bought the first ticket for her debut, for $225.

China figurines showing Jenny Lind and her husband.

The Jenny Lind craze is shown by the iron hard coal parlor stove manufactured in Philadelphia. Her name and portrait are cast in the metal.

Ossian E. Dodge, P. T. Barnum, and Jenny Lind. Dodge was a Boston singer. Not to be outdone by Genin, the New York hatter who paid $225 for the first seat sold in New York for a Jenny Lind concert, Dodge raised the "ante" by paying $625 for the first seat sold in Boston, thus insuring the culture of Beacon Street against Fifth Avenue.

International News Photo

NEW YORK'S FAMOUS MUSICAL EX-MAYOR

Fiorello H. La Guardia gave up his work as Mayor of New York to take a position as a radio commentator at $100,000 a year. Before leaving City Hall, this musically trained son of a bandmaster took delight in presenting musical instruments to twenty-nine children who won musical scholarships for their musical aptitude in city schools. "Fiorello" is a firm believer in the value of music in making better boys and girls.

Radio in the School and Home

by Alfred Lindsay Morgan

EDUCATORS have prepared various booklets on the use of radio in grammar and high schools, but similar material on the use of radio at home has not been given the same serious attention. By and large, radio at home is fundamentally employed for entertainment; young listeners are addicted to story programs, mostly of the serial type that carry on day by day the adventures of certain characters which they have grown to admire. This sort of thing can be overdone, but a certain amount of such listening has its place in the life of all youngsters. There are people who contend that more often than not melodramatic carryings-on of certain radio characters are not good for youngsters. The late Irvin Cobb once pointed out that those of us who did not have recourse to radio in our youth indulged in reading of a similar character; the "dime novels," as they were called, were frankly melodramatic, highly adventurous, and filled with incongruous episodes which, in their day, thrilled the young as well as some of the old. Cobb contended that the pitting of the forces of evil against the forces of good in such literature was far less harmful for children than some would have us believe; the hero, representing the forces of good, he said, inevitably won out in the end, and it was this psychology of thought that prevailed with most youngsters.

Children with a love of music will turn to the radio, as well as to records if they are on hand, for a type of pleasure which as a rule they do not know how to develop. It is our belief that an interested parent can help a child help himself with some thoughtful use of radio. The child should be given assistance in sorting out the wheat from the chaff, to develop a good schedule of daily listening that includes the cultural, practical and entertaining programs which are offered by networks and local stations to all listeners, irrespective of age. It is important, in our estimation, that the parent use discretion in regard to programs that are strictly entertaining to a young person. To deprive him of his favorite soap-operas and serials with an idea to making him listen to selected programs which a parent believes worth while, might create a prejudice that would be hard to surmount. But to suggest supplementary listening is another thing. If the parent thinks that certain daily or weekly programs dealing with good music or other cultural mediums would be of interest to a child, a suggestion that the child listen to these should be advanced. The parent should not be adamant but instead cooperative; persuasion is better than demand. It would be well to discuss such programs with the child and get his or her viewpoints on them. Make listening an adventure to the youngster and share in the proceedings by talking over the program and what it has to offer, thus keeping it alive in the youthful listener's mind.

Undeniably, many parents who listen to certain worth while musical programs daily have been able to get their children, also interested in these broadcasts. It would be interesting to know how different parents have accomplished this and how music appreciation in their young ones was subsequently developed. Naturally, not all children have the same leaning toward music, but where there is a definite interest parents can promote it if they make some of these programs a definite issue for conversation. It is always a good idea to get youngsters to give opinions rather than have the parents advance theirs. Some children are reluctant to give an opinion; they look to a parent to guide them and accept or reject the things that the parents accept or reject. But music appreciation is not developed satisfactorily in this manner. Parents can have become surfeited with some music of true worth, music that has a type of message or emotional stimulus that they no longer feel the need of. It may be a poor parallelism but it nonetheless serves a purpose to cite the fact that the diet of the young is not made up of the same substantials and the often delectable but highly seasoned dishes which the parent enjoys. Similarly, the absorption of music of the child and the parent may radically differ. Children can eat and digest a lot of sweets that a grownup cannot do. Children also like a lot of music which the experienced music lover no longer enjoys. There are certain superficially popular characteristics in music that appeal enormously to the young. The child is going to be cognizant of sentiment, color, harmonic beauty and melodic tenaciousness before he is conscious of technique. Children with a natural aptitude for rhythm turn to a lot of popular music these days much to the disgust of their elders who do not share their admiration for this kind of music. But there is a healthy element in rhythmic stimulation that deserves some thought. This same element can be found in good music, or shall we say classical music, and it is here that the parent can help the child. Find something a little better along the same lines of the child's seemingly preferred listening. Plan a sort of radio "treasure hunt" and offer a small reward for discovering a program worth listening to each day or week.

There are commonsense, adaptable aspects to the use of radio in promoting music appreciation for children as well as grownups in the home. The schools throughout the land are using radio as a means of promoting music appreciation, and one of the several ways of the use of radio is supplementary or assigned listening in the home. No resourceful teacher would fail to call the attention of his or her students to the large schedule of fine musical programs. Radio's appeal is both fascinating and alluring and the child should be made to think of it in this manner. Parents will do well to play this up so that the child does not take the viewpoint that supplementary listening is simply more "home work."

Now that the summer is coming on and some of the great programs alluring to child as well as adult in the presentation of widely admired celebrities are no longer with us, there is definite need for finding new interests. There will be plenty of programs of good music to be heard and a lot of fine artists will be contributing to its performance. The two great orchestral broadcasts, the NBC Symphony Orchestra and the Philharmonic-Symphony Orchestra of New York, will still be on the air. They may be on a summer schedule but they will still play good music. The Opera broadcasts from the Metropolitan may be gone, but there are other programs to take their place. Such a program is the new **Let's Go to the Opera**, heard over Mutual network—Sundays from 7 to 7:30 P.M., EST. This new series presents popular arias from the world's best-loved operas, sung in English. It might be a good source for children to get opera-minded, and the fact that it employs the English language removes the feeling of an alien element between the listener and the music. These new programs are featuring stars of the Metropolitan Opera as well as other distinguished vocalists. The orchestra behind the singers is handled by Thomas Scherman, the young American conductor, who returns to his musical career on this program after nearly five years in the Army.

There are lots of other programs of equal and greater worth. It is our contention that music appreciation is being developed by way of radio throughout the land by local stations that have 15-minute to an hour broadcasts of classical music from recordings or special transcriptions. Few of these programs get sufficient publicity. In many cases local radio stations publish a monthly program sheet showing what musical works will be played during the different scheduled broadcasts. Parents may get these programs, and some children may look them over to mark the ones they want to hear. We think all homes (*Continued on Page 346*)

RADIO

The Etude Music Lover's Bookshelf

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

by B. Meredith Cadman

Army Bands

"A History of Military Music in America." By William Carter White. Pages, 272. Price, $3.00. Publishers, The Exposition Press.

America has always been "band-minded" and at this moment it probably possesses far more fine bands than any other country. We refer to the concert bands to be found in American colleges and universities, which often attain a virtuosity which, to the bands of other days, could hardly have been conceivable.

Records of bands in America go back as far as 1767, but there probably were bands even before that date in our country. There still exist records of the fife and drum corps of the American Revolution.

In 1792, in the "Laws for the Regulation and Government of the Militia of the Commonwealth of Massachusetts," the following passage appears:

"Passed by Act of Congress, May 8, 1792, and amended by Act of March 2, 1803, Section XIV. Be it further enacted that each brigadier general or commanding officer of brigade be authorized, by voluntary enlistment, to raise and organize a band of music in each brigade and when so raised to issue warrants to them accordingly."

Since that time hundreds of military bands, good, bad, and indifferent, have been organized in America. Some are very old. The Allentown Band, Allentown, Pennsylvania, said to be the oldest, was founded in 1825 and was known as the Allentown Military Music Band. It is still in flourishing condition.

William Carter White, the author of this interesting and valuable new book, is a bandmaster of the U. S. Army. He was formerly Director of Music of the U. S. Army Music School, Washington, D. C.

The Solesmes Method

"Text Book of Gregorian Chant." By Dom Gregory Suñol, O.S.B. Pages, 221. Price, $2.00. Publisher, McLaughlin & Reilly Co.

The Congregation of France, or the Benedictines of Solesmes, as it came to be called in England, was so named because the seat of the Congregation was at Solesmes, a village near Le Mans in France, and was founded by Dom Prosper of Gueranger. The Congregation became famous because of their labors to study and the performance of the plainsong. The Monks were expelled from Solesmes in 1901, for political reasons, and moved to the Isle of Wight. They reëstablished themselves in Solesmes in 1926.

One of the leading authorities upon the Gregorian Chant is Dom Gregory Suñol of the great Dominican Monastery at Montserrat, where your reviewer visited him some years ago. Dom Suñol is a musical savant of rich scholarship. He is a genial and devout personage who is thoroughly in touch with the modern progress of civilization, although he resides in a romantic historical structure suggesting the Middle Ages. His "Text Book of Gregorian Chant," which is translated from the Sixth French Edition, is one of the established authoritative texts upon plainsong.

Producing Music

"Living With Music." By David Barnett. Pages, 62. Price, $1.50. Publisher, George W. Stewart, Inc.

A thoughtful collection of ideas by an experienced teacher, composer, and pianist, designed to convince the reader that everyone has a native ability to express himself in music if he learns how to go about it in the right way. The author has been the pupil of many distinguished teachers here and abroad and has taught at Wellesley College and at the Thomas School.

Music Philosopher Extraordinary

"Song and Life." By William L. Tomlins. Pages, 105. Price, $1.25. Publisher, C. C. Birchard & Co.

One of the last accomplishments of a great publisher, the late C. C. Birchard of Boston, is a precious little book by William L. Tomlins. Mr. Tomlins, born in London in 1844, came to America when he was twenty-six, as an organist. An injury to his hand forced him to turn to conducting. From that time until his death at Delafield, Wisconsin, in 1934, he devoted his life to demonstrating the vitalizing force of music. He regarded music and the study of singing as a means to a new and higher life. He believed firmly that temperament and character could be developed through music and demonstrated it in his own life. Your reviewer knew him in his last days, when he was beset by annoyances which many would have thought unbearable. He met them like a man, bravely, smilingly, and triumphantly.

In his work in Milwaukee, Chicago, and other centers in training great choruses (he was choral director of the World's Fair in Chicago in 1892) and in his work in public schools, he always made a powerful and beneficent impression. He believed and said that all life found expression in song—disappointment, bitterness, sympathy, triumph, laughter, thoughts of thankfulness, courage, contentment, exaltation, and, possibly deepest of all, the sentiment of joy.

The Boston Transcript said of him in an editorial, "The time will come when his name and fame will rank with that of Froebel and the few great educational leaders of the race who have understood the necessity of bringing the spirit that giveth life into the work of educating children." Would that in this day we had more Tomlins, rather than pettifogging musical technical upstarts!

Consider, for instance, the captions of the following chapters in this forceful little book which he called "The Psychological Foundation."

I Human and Social Problems of Today
II The Living Breath
III The Song Voice
IV The Theory of the Breath
V Completeness

The singing teacher and the singing pupil will find in Dr. Tomlins' book certain precious concepts which came from the life and the philosophy of a truly great man, and which your reviewer has never seen in any other work.

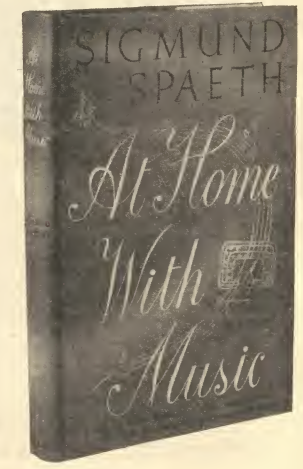
Your Treasury of Musical Records

"At Home With Music." By Sigmund Spaeth. Pages, 366. Price, $3.50. Publishers, Doubleday, Doran and Company, Inc.

This book, in which Dr. Spaeth has endeavored to bring forth the fact that music that is always appealing, interesting, inspiring, and entertaining is always the best music, is probably the finest of his twenty popular musical books. True, there are those who find their greatest delight in life in working out mathematical problems, but to the average person, musical formulas, logarithms, sines, and symbols make painfully little impression.

Dr. Spaeth, in a running stream of historical comment, frank observations, and anecdotes, invades the field of recorded music, and like a capable Cicerone at an art center, points out the delights of this or that transcribed masterpiece. Anyone who owns a phonograph can add immensely to the delight of performance by referring to this excellent work. Worthy records of all kinds are introduced and analyzed in simple language.

It is the best illustrated book of the kind we have seen, because it contains the notable collection of reproductions in full color and the masterly original Magnavox paintings, which are among the finest musical illustrations ever made. There are sixteen full page illustrations, done with authenticity and beauty. These dramatizations of scenes from musical history, done in oil for the Magnavox Company, are among the best contributions in our country to music.



BOOKS

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

The Pianistic Giants of Yesterday

IN THESE DAYS of smart-aleck, hard-boiled musical scriveners it is refreshing to turn back the years to another breed of critics—competent, assured writers who did not hesitate to go all out for their enthusiasms; reviewers with zest, sensitivity, and above all, style. . . . Where are the newspaper men today who can hold candles to an Aldrich, an H. T. Parker, a Henderson, a Hale or a Huneker? Where are the critics who are able to match these men in knowledge, penetration and, individuality?

Take Huneker, for example. We often read him now with smiles for his extravagances and his onomatopoetic preoccupation with high-falutin' words; but even as we chuckle, it is a pleasant relief to be carried along on the crest of his unbridled love for music and his unrestrained enthusiasm for musicians. . . . Almost thirty years ago—March 11, 1917—Huneker wrote the following article, a Sunday chore for the New York Herald. My friend, Ruth Burke of Portland, Maine, discovered it, yellowed and cracked in her attic. Its content will pull you up with a shock. . . . Like the article's decayed and clouded page, how have the reputations of the giants of yesteryear paled and withered! There isn't even time to shake heads lugubriously and repeat the old saw, "*sic transit*" before those "stellar" names have vanished. Yes—the fame of a pianist is like the spectacular appearance of an astronomical nova, a magnificent explosion, then darkness.

Huneker's article, much condensed here, begins thus:

" 'Here lies one whose name is writ in ivory'—might be the epitaph of every pianist's life; and the ivory is almost as perdurable stuff as the water in which is written the epigraph of John Keats. The career of both the executive musician and the actor is brief but brilliant. Glory to them is largely a question of memory; when the contemporaries of a tonal artist pass away he has no existence except in the biographical dictionaries.

"To each generation, then, its music making. The 'grand manner' in piano playing has almost vanished. . . . A few artists still live who illustrate this manner; you may count them on the fingers of one hand. . . . Rosenthal, D'Albert, Carreño, Friedheim, Reisenauer . . . how many others? Paderewski emulates the big style, but this magician never boasted a *fortissimo* arrow in his quiver. . . . Has the grand manner become too artificial, too much of the rhetorical? It has gone out of fashion probably because of the rarity of its exponents; also because it no longer appeals to a matter-of-fact public.

"Liszt was the first. . . . Liszt was a volcano. Thalberg, his one-time rival, possessed all the smooth and icy perfection of Nesselrode pudding. Liszt in reality never had but two rivals close to his throne—Karl Tausig the Pole and Anton Rubinstein, the Russian . . . Von Buelow was all intellect; his Bach, Beethoven, Chopin, and Brahms were cerebral, not emotional. . . . He had the temperament of the pedant. I first heard him in 1876 when he introduced the new Tschaikowsky B-flat Minor Concerto, with B. J. Lang directing the orchestra. The conductor was quite superfluous, as Von Buelow gave the cues from the keyboard and distinctly cursed the leader, the orchestra, the composition and his own existence, as befitted a disciple of Schopenhauer. Though in his playing the fervent note was absent, the rhythmic attack was irresistible.

"Anton Rubinstein, too, displayed the grand manner. Whosoever heard his lion-like, velvet paws caress the keyboard shall never forget the music. He is the greatest pianist in my long and varied list. . . . A mountain of fire blown skyward when the elemental in his passionate temperament broke loose, he could coo betimes gently as a dove. With Tausig and Liszt he was a supreme stylist. . . . He was not always in practice; and most of the music he wrote for his tours was composed in haste and repented of in leisure. It is now almost negligible. The D Minor Concerto reminds one of a much traversed railroad station . . . But Rubinstein, the virtuoso, had a ductile tone like a golden French horn, and the power and passion of the man have never been equalled. He played every school with consummate skill from the iron certitudes of Bach's polyphony to the murmurs of Chopin and the romantic rustling in the moonlit garden of Schumann.

JAMES GIBBONS HUNEKER
1860—1921

Mr. Huneker, internationally known for his distinguished musical criticisms and musical books—"Mezzo-Tints in Modern Music," "Overtones," "Iconoclasts," "Steeplejack," and others—most of which are published by Charles Scribner Sons, was the first editor engaged by his friend Theodore Presser for THE ETUDE Music Magazine. Together with Mr. Presser he laid out the foundations and policies of this magazine.

"When Sigismund Thalberg, another giant played, his scales were like perfectly strung pearls; with Liszt the pearls became red hot. . . . Too much passion in piano playing today is voted bad taste. . . . Yet the standard of technical virtuosity is higher than it was a century ago. Girls give recitals with programs that are staggering. . . . The Chopin concertos now occupy the position, technically speaking, of the Hummel and Mendelssohn concertos. Everyone plays Chopin as a matter of course, and with few exceptions, badly. . . . Virtuosity, yes, but new Rubinsteins have not materialized.

"The year of the Philadelphia Centennial Exposition, 1876, was a memorable one for visiting pianists. . . . I heard not only Hans von Buelow but also two beautiful women, one at the apex of her artistic career—Annette Essipoff—and Tereso Carreño, just starting on her triumphal road to fame. Essipoff the wife of Leschetizky was the most poetic of all women pianists that I have heard. Clara Schumann was as musical, but she was aged when I listened to her. Essipoff later communicated no little of her gracious charm to Paderewski. He learned more from her plastic style than from all the precepts of Leschetizky.

"At that time Teresa Carreño was a blooming girl, and shared the distinction with Adelaide Neilson and Mrs. Scott-Siddons of being one of the three most beautiful women on the stage. Carreño, today still the conquering artist, was in that faraway day fresh from Venezuela, a pupil of Gottschalk and Rubinstein. She wore a scarlet gown as fiery as her playing, and when I wish to recall her as Rubinstein's is golden and Joseffy's silvery.

"Eugen D'Albert, the greatest of Scotch pianists, born in Edinburgh, musically educated in London, is another heaven stormer. When I last heard him in Berlin, people stood up in their excitement. It was the grand manner in its most chaotic form. A musical volcano belching up lava, scoriae, rocks, hunks of Beethoven—the Appassionata Sonata it happened to be—while the infuriated little Vulcan threw emotional fuel into his furnace. The unfortunate instrument must have been a mass of splintered steel, wire and wood after the giant finished. It was a magnificent spectacle and the music glorious.

"Another magician with a peculiarly personal style was Rafael Joseffy. . . . I first saw him in old Steinway Hall. In the beginning you thought of the aurora borealis, shooting stars and exquisite meteors. The iridescent shimmer was never absent. No one has ever played the Chopin E Minor Concerto as did Joseffy. . . . He had the tradition from his beloved master Tausig as Tausig had it from Chopin by way of Liszt.

"In the same school as Joseffy is the capricious Vladimir de Pachmann. This last representative of a school that included Hummel, Cramer, Field, Thalberg, and Chopin—this little de Pachmann (at that time he was bearded like a pirate) captivated us. It was all miniature without passion or pathos or the grand manner, but it was the polished perfection of an intricately carved ivory ornament. Pachmann played certain sides of Chopin incomparably. In a small hall, sitting on a chair that precisely suited his fidgety spirit, if in the mood, a recital by him was unforgettable.

"After de Pachmann, Paderewski, and after Paderewski, why Leopold Godowsky of course! I once called Godowsky the superman of piano playing. He is an apparition. A Chopin doubled by a contrapuntalist, Bach and Chopin in curious conjunction. His playing is transcendental; his compositions the transcendentalism of the future. A new synthesis—the combination of seemingly disparate elements and styles—with innumerable permutations, he has accomplished.

"Dramatic passion, flame and fury are not present; they would be intruders in his map of music. His 10 digits are 10 independent voices recreating the ancient polyphonic art of the Flemings. He is like a Brahma at the piano. Before his serene and all-embracing vision every school appears and disappears in the void. The beauty of his touch and tone are only matched by the delicate adjustment of his phrasing to the larger curve of the composition. He is a pianist for pianists, and I am glad to say that the majority of them gladly recognize this fact.

"One evening several winters ago I was hearing Godowsky play his newest piano sonata at his New York apartment. He was interrupted by the entrance of Josef Hofmann. Godowsky and Hofmann were as inseparable as were Chopin and Liszt.

(*Continued on Page* 345)

I close my eyes and straightway as in a scarlet mist I see her, hear her; for her playing has always been scarlet to me,

Battistini, the Incomparable Master of Bel Canto

by Evangeline Lehman, Mus. Doc.

Distinguished American Composer,
Author, and Vocal Coach

ONE EVENING in October 1928 the Salle Gaveau in Paris was filled to overflowing by a public which could be described as "*bien parisien*" typically Parisian: resplendent opera lovers of the past few decades, important personalities of the world of business and finance, high ranking politicians and diplomats sat next to noted musicians and writers in the boxes and orchestra seats. Up above, the galleries were crowded with Conservatoire students and aspiring operatic singers. All had gathered to hear a recital by a vocalist already in his seventies but whose voice had been miraculously preserved in spite of a long and active career. Dignified, erect, wearing white kid gloves, Mattia Battistini walked on the platform at nine thirty and sang a lengthy program with the most splendid baritone voice which had ever echoed through the hall. Then he gave encore after encore, in French, English, Italian, Russian. The audience would not let him go and it was nearing one o'clock in the morning when the event came to a close only when the lights were turned off.

Strangely enough, the name of Battistini meant little to the few American listeners who had come to the Salle Gaveau mostly for social reasons. When they left however, the same question rose to their lips: how was it possible that such a consummate artist, acclaimed all over Europe since many years, had never appeared at the Metropolitan and remained practically unknown in the United States? Since his debut in Italy in 1878 he had sung in England, France, Germany, Poland, Spain, Portugal, Russia, Austria, pursuing invariably a long series of triumphs. Whether in London, Madrid, Berlin, or Moscow he achieved the feat of filling the largest halls repeatedly at top prices. In his native land they referred to him as "*La Gloria d'Italia*", the Glory of Italy. What was it then that prevented him from extending his conquests to this side of the Atlantic? Simply, his dread of the ocean after an early voyage to South America. It was for this reason that he returned to Oscar Hammerstein, unsigned, a contract in which the manager left to him the privilege of naming his own fee. Being a man of independent means, he could afford to be one of the few rare artists who refused to be crowded into taking engagements that implied any degree of physical discomfort. He placed other considerations above the material reward to be won in this country and he never felt that his career was in any way incomplete through having overlooked the winning of popularity with American audiences.

An Example to Be Followed

What was the technical process by which this extraordinary artist could retain his talent intact at his advanced age, and could keep it untouched by the years like Jean-Baptiste Faure of the Paris Opéra with whom it was dealt here in another article? Once more: the same careful handling of the voice throughout a lifetime. Battistini often stated that "only misuse of the voice can wear it out, not age." He insisted that his only secret was "singing correctly." For this reason his example should be emphasized and recommended to young singers of our days who so frequently seek their effects in *volume*. Battistini did not "yell"; he avoided the glottis stroke, and knew that more passion or sorrow can be expressed through a beautifully turned musical phrase than through all manner of panting, sobbing, and ultimately forcing the voice. His fame rested on the high degree of perfection he had attained in *bel canto*. He had, to begin with, a type of production rare among singers of today: that of a tone which floated into the head with an exquisite *pianissimo* of the same vital quality as his full voice. With all its power and resonance, this full voice sounded indeed as an intensification, a magnification of the *pianissimo*. He achieved his dramatic effects through *reënforcement* of the tone, through bringing into it more and more emotional coloring, never by explosive outbursts such as those from which our ears so often have to suffer nowadays. He also possessed an unusual command of the long-breathed *legato*. His voice was always vital, never wabbled, never indulged in excessive vibrato; instead, it remained at all times straight and sustained.

How should Battistini's voice be classified, and how could one place him in relation to other famed vocalists of his period such as De Reszké, Plançon, Maurel, Chaliapin, Caruso? With the latter who was his junior by sixteen years he had one point in common: the persistence of certain music commentators in questioning the proper timbre of their voices. One recalls the amusing and authentic anecdote concerning Caruso, which occurred during one of his seasons at the Teatro Colón in Buenos Aires: the critics had advanced the opinion that his voice was not that of a genuine tenor, that in fact he was a "tenorizing baritone." This made Caruso furious, but his wrath did not help matters and the criticism was repeated time after time. When at the end of the season a concert was organized for the benefit of the Association of the Critic, a delegation called on him, requesting his participation and explaining that the event would not be complete without the supreme attraction of "the world's greatest tenor." Then the great artist smiled, and he answered: "I cannot sing for you. You want a tenor . . . I am a baritone!" But Caruso's heart was as big as his generosity. After enjoying for a while the disgruntled looks on the faces of his visitors he shook their hands, and gave his consent—a typical demonstration of his kindness.

MATTIA BATTISTINI

The same controversy happened about Battistini's voice, and even a singer like Giuseppe de Luca has been quoted as saying emphatically that he was of course a baritone, but that the quality of his voice and the way in which he employed it suggested a tenor. Battistini's high notes played no small part in this judgment, and the amazing way in which he produced a brilliant high A, with the ease and power of a *tenore robusto*, elicited much comment from vocal experts everywhere.

Caruso and Battistini sang together many times in Petrograd, the Leningrad of today, Battistini as an established favorite, Caruso as a young aspirant for world recognition. On such occasions one noticed the great breadth of shoulders of both artists, the identical powerful "bellows" for producing a continuous volume of sound, a feature which was also conspicuous in Fedor Chaliapin. But it was Battistini's exquisite *pianissimo*, carried to the topmost note of his range, which obviously impressed his admirers above anything else. The Battistini *pianissimo* has remained famous on the Continent and some of the older generation of opera goers still point to it as an example of authentic, genuine quality (distinguished from *falsetta*) retaining all the vitality and manliness of a full tone even when scarcely louder than a whisper. They also recall a curious trick which he used throughout his career: that of introducing small "pulsations" into his long sustained, flowing soft tones, thus exhibiting an uncanny mastery of the breath control. Another remarkable attribute of his voice was its tremendous flexibility. Virtuosity passages of almost coloratura type had no terrors for him, and in this respect he was a rival of Pol Plançon.

Battistini's operatic repertoire was very extensive. He was especially successful in "Don Giovanni" and Victor Maurel's only rival in that part. The way in which he sang the finale of the first act of "Tosca" has also remained memorable. It is regrettable that phonographic recording was still somewhat undeveloped at that time. A few discs are in existence which to a degree demonstrate the extent of his artistry, even though the reproduction is rather primitive and lacks the tonal faithfulness of electrical recording. But they remain highly interesting from a documentary standpoint.

Summing up, Battistini may be described as the perfect exponent of *bel canto*. When he sang it sounded so simple and easy that almost anyone might think he could do likewise. He reached the heart of music and melody and nothing escaped his attention. Whatever was hidden and yet capable of expression he brought forth to light. His art was the result of constant study, devotion to music, technical research which all combined into giving him the possession of a supreme "know how." Throughout his career he followed the logical law of singing: "Never make use of your capital, but know how to make the most of your interest." This basic principle is as sound vocally as it is economically. There are many singers before the public today who might well ponder this, and *save* their voices instead of *wasting* them. Then, like Battistini, they would remain as untiring and masterly at seventy as they are, or were in their younger years.

Like a few other great singers of that period, Battistini was a true gentleman, noticeable by his great amiability and his exquisite refinement. When he appeared either in opera or (*Continued on Page* 354)

How would you like to blow into the face of a deadly cobra, as does this snake charmer in the streets of Benares?

Oo la la! Here's the ballet of the Sultan of Zanzibar and the court orchestra.

It looks like an ash receiver but it really is a Burmese drum.

Well, I Do Declare!

Musical Instruments Throughout the World
Section VI

This is the sixth and last of a series of around-the-world pictures appearing in The Etude for the past six months. The Etude is always on the lookout for new and distinctive illustrations.
—Editor's Note.

Photos—From Three Lions

Bagpipe and reed players at a street festival in Brittany, France.

This musical instrument is a "gort." It is a native of Cuba, as is the charming artisan who is playing it.

Portuguese college men serenading an invisible lady at Portugal's oldest university at Coimbra.

Concerning the Contralto

A Conference with
Evelyn MacGregor

Greatly Admired American Contralto
Star of the American Melody Hour, The American Album of Familiar Music, and Waltz Time

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Evelyn MacGregor's singular hold on the hearts of the American people is best attested by the fact that she is starred on three of the most popular musical programs on the air. This singular hold roots in singular gifts. Miss MacGregor possesses a rare true contralto voice of immense range, extending from low D to high B-flat. In addition, she possesses an ability to reach human hearts. Her moving interpretations of simple songs have enabled her to carry music to people who might shy away from more glittering demonstrations of art. Yet Miss MacGregor's performances are based on the soundest artistic integrity.

Evelyn MacGregor was born in Pittsfield, Massachusetts, of a thoroughly musical family. Her paternal grandfather had been a noted choirmaster in Scotland; her father and her uncle were accomplished violinists; and one of her aunts was a singer, with a voice quality remarkably like Miss MacGregor's. She has always sung; she cannot remember a time in her life when she was not singing. Even as a child, she had a deep contralto. She says that if ever she sang higher than the G above middle-C, she was afraid she was going into an unnatural falsetto! Not until she began serious study did she realize her true possibilities of range. She was given her first lessons at the age at fourteen, as a Christmas present. Finding that she had a naturally correct production, she did not continue these first lessons long, but launched almost immediately into choir work and singing at church and club affairs. She frankly states that, as her career progressed, she wished she had spent more time in routine study! Her present position rests on a background of serious work, including a return to the studies she abandoned as a child, and solid accomplishment in the fields of concert, radio, and opera. In the following conference, Evelyn MacGregor outlines for readers of The Etude some of the needs and the problems of the contralto voice.
—Editor's Note.

"THE DEVELOPMENT of the contralto voice begins with an understanding of its nature. The worst mistake a young singer can make is to fall into the impression that a contralto is merely a voice of deep range. The nature of the contralto is determined by its quality, or timbre; and that quality is one of fullness, of richness, of a certain amount of darkness. It is inherent in the voice, and cannot be put there. The matter of singing deep tones is secondary. It is quite possible for a true contralto to sing high tones, and it is equally possible for a mezzo-soprano, or a dramatic soprano, to encompass tones as low as any contralto. It is strange that so many people —even professional singers—still tend to confuse stretch of range with inherent quality. If you are in doubt as to the nature of your own voice, never try to solve the doubt in terms of the length of your scale! It is quality alone that must guide you.

Listen to Yourself

"Thus, the chief problem of the true contralto is to maintain its natural quality. Good singing begins, not in the vocal cords, but in the ear. Learn to listen to yourself! Learn to know the quality of your own voice. That is the thing for you to develop. Singing teachers will agree, I am sure, that one of the most common faults of the young singer is to try to 'do things' to natural voice quality. Deep voices try to thin themselves out, in order to sing higher; high voices try to push, or force, or 'color' their tones, in order to make an effect in the lower registers. They could not make a more serious mistake! Whatever one accomplishes by way of range or 'effect' must be built upon a sound development of the natural voice quality.

"In this regard, I am often asked about the technical development of the contralto. Is it 'good' or 'bad' to work at coloratura *fioriturl*? I hesitate to venture any dogmatic solution of the question, since each voice needs its own development; but I am perfectly willing to speak of my own work. For myself, I have never believed too much in this coloratura development. I know that other contraltos may not agree with me, and I am quite ready to accept their methods as the best *for them*. In my work, I have always felt that quality is more important than any sort of technical embellishment, and it seems to me that an over-insistence on coloratura exercises endangers contralto quality, thins it out, causes it to lose some of the velvety texture without which it would not be a true contralto. However, this does not mean a neglect of flexibility and technique! Basing itself always on natural production and natural quality, the contralto voice must be made perfectly flexible, and ready for the demands of all musical passages. It is simply the overstress of florid technic for its own sake that I think inadvisable. The appeal of the contralto voice lies in its sonority and velvety smoothness which the public describes as "rich."

"There is but one safe and correct way of producing voice, regardless of its quality. That is the *bel canto* method of natural breathing, natural resonance, and natural emission. Any 'tricks' of production should light little danger signals in your mind. There are no tricks in singing. There are, however, certain exercises and developers which, when based on natural production methods, help to keep the voice free and focused. The exercise that I find most helpful (and with which I begin every day's work) is the Grand Scale, as described by the great Lilli Lehmann. It consists in singing the scale slowly, taking a full breath for each tone, and vocalizing every bit of that breath in full, searching, round tone. It sounds simple! Actually, it is one of the most difficult drills to master, since every bit of the breath must be used in full, focused, perfectly produced tone. Naturally, one begins slowly! The young singer might start such work on three or four tones, progressing gradually to the full octave. I practice the Grand Scale through two-and-a-half octaves. I find that it gives the voice solidity and evenness of scale, exploring, as it does, every vibration of tone.

(Photo by Bruno of Hollywood)
EVELYN MacGREGOR

"A helpful exercise for relaxing the jaw and securing the muscular freedom that is so essential to good singing, is built on the shifting vowel. Begin on your most comfortable tone, shape your mouth into a wide natural smile (never forcing it, however), and sing a pure EE. Then, on the same breath and without stopping, pull your lips forward and change the EE into a clear OH. Do this two or three times on each note, in a pattern of EE-OH, EE-OH, EE-OH; then take the exercise up to the next tone and do it again. I find it helpful to work my way up five tones, and then down five tones. This drill relaxes the mouth and face, and also it is a great help in getting the tone forward.

"Although I have never had any particular problems as far as breathing or production go, I once did run into serious difficulties as the result of over-work and over-strain. Since many singers find themselves in a similar situation, I am glad to tell of my experience. Through overstrain, I suddenly found myself lacking freedom in my singing. I could not accomplish anything: I did not enjoy my work. I was always conscious of tightness and constriction, and I did not know what to do about it. So I sensibly went to a sound vocal teacher for help. That is always the wisest thing to do when problems arise! I worked with him for months, and found that my trouble had vanished. What did he do? First of all, he freed my mind of worries by encouraging me. He explained exactly what the difficulty was, and assured me that it could be overcome. I cannot sufficiently stress the actual physical help of being put on the right mental track. Certainly, vocal problems cannot be cured by kind words and good thoughts—still, it is surprising how the entire physical organism can be affected by mental attitude. Once I began to hope again, I could work with greater freedom. The next step, then, was a careful and concentrated return to the basic elements of good production which I thought I had mastered long ago! Posture, breathing, work on single tones—all that was gone over as though it were new material. Then came work on scales. Gradually, tone for tone, I rebuilt an even scale. Then I worked at full scales, arpeggios, and simple *vocalises*. In all

VOICE

those months of 'rehabilitation work' I did no actual singing at all; no songs, no interpretation; just concentrated elementary drills. It wasn't long, though, before I felt an entirely new solidity of foundation. And once I was conscious of that, I could sing again!

"Young singers often ask me about the 'secret' of interpretation. What is it, actually, that causes people to feel a song with you? My answer is—feel the song yourself! For the simple heart song (in contrast to the operatic aria, or the traditional art *Lied*), I feel that professional coaching is less important than a deep, personal penetration into the meaning of the song itself. In a sense, music is a sort of ministry: when you sing to people, you give them more than words-and-music—you give them a bit of your *self*. And so you must put your best and deepest self into the songs you sing. You will never do this by copying the interpretation of a teacher, a coach, or another singer, no matter how exquisite such an interpretation may be. The best way to sing Brahms' *Lullaby* is not to pattern yourself on the Schumann-Heink record, even though you believe, as I do, that it offers one of the most perfect interpretations of that song; but to sing it yourself. Find out what it means to *you;* ask yourself where you 'feel,' what you 'feel,' why you 'feel' it. Then put all that into the song. The chances are that you will not offer anything like the Schumann-Heink interpretation—but at least you will be offering a sincere personal interpretation. And that is all that your hearers want of you. Diction is intensely important to good interpretation. If your song is worth singing at all, it is worth singing clearly. You cannot hope to project that song if your hearers do not know exactly what it is about! My own awareness of diction-values grows out of my childhood, when my parents took me to concerts. They were most critical of the singer's enunciation—when they failed to understand the words, or when the words were mouthed or distorted, they would say, 'Hm! Singing with a hot potato in the mouth is not good!' That gave me food for thought!

"It has been my experience that the songs that people enjoy most are those which contain some bit of personally applicable thought. Songs like *The Rosary, All Through the Night, Somewhere a Voice is Calling* manage to merge art and melody values with feelings that occur again and again in average, everyday life. And so they reach people in a personal way. There is a great field of service in exploring the simple heart song. Its projection, however, rests upon a firm background of honest, sincere, and, above all, *natural* preparation, both vocal and interpretative."

Richard Addinsell

American music lovers have made the acquaintance of a new, young British composer through the great success of one of his works, "The Warsaw Concerto."

Richard Addinsell was born in London in 1907 and went to Oxford University with the idea of devoting himself to the law. As a hobby he composed the incidental music for several Oxford University Dramatic Society productions and in his third year at Oxford abandoned the legal career to become a composer. Since 1927 he has composed the music for twenty-four films, six stage plays, nine radio plays, and one opera. He composed "Adam's Opera" to the libretto of the famous playwright-novelist, Clemence Dane.

It was not until 1941 when his real chance came. In a film entitled "Dangerous Moonlight," which was produced in August of that year and concerned itself with the struggles of Poland, he wrote the "Warsaw Concerto." Later, when this was played by the London Symphony Orchestra with Louis Kentner at the piano, the piece became a very successful gramophone record. It has also had a large sale in sheet music form.

Addinsell is said to be six feet tall, lean, fair-haired, and a bachelor. His case is that of a well trained, talented musician who worked for years in his field and finally attained international success overnight.

Renaissance in Piano Study in Public School Music

by W. S. Bond

Mr. W. S. Bond, President of the highly regarded Weaver Piano Company of York, Pennsylvania, gives the gist of his ideas upon the importance of the piano in Public School work. Mr. Bond has spent sixty years in the music industry and his opinions must be looked upon as the results of intimate, valuable experience. —EDITOR'S NOTE.

INSTRUCTION in singing has been satisfactorily given in the public schools. Bands and orchestras are quite successful, but the number participating is too limited.

The piano is the fundamental instrument of music and is best adapted for individual use in the home or for accompaniment in collective musical performance. It is the most useful and the most used musical instrument. The piano should, therefore, be the basis for musical instruction in the public schools, since it affords the best foundation for all musical development, whether limited to amateurs or aimed at a professional career.

The public school is not the place for developing complete professional musicians any more than it makes finished artists in its art course, or expert mechanics, architects or engineers in its manual training course.

The masses in the public schools should be given the opportunity to learn to play the piano fluently, which greatly enriches any life and gives the broadest understanding of music generally. From that point the private teacher and the conservatories of music would take on the work and the number of piano students would be greatly increased.

One hindrance is that in the public schools only subjects taught in classes have been considered practical. With proper equipment and a practical course

W. S. BOND

or text book for class piano instruction, the masses in the public schools may be taught to play the piano fluently, very successfully. The development of suitable equipment and a suitable method or text book for class piano instruction will contribute much to the success of piano instruction in classes in the public schools, when the need for it is fully realized.

Medical students long ago studied medicine privately in some doctor's office. Law students studied privately in some law office. No other way seemed practical, but that antiquated method has long since been abandoned and those students are now taught in classes in universities. The deep-rooted feeling that the piano can only be taught privately must be up-rooted. Group instruction at the piano partakes of the nature of a game, and is far more interesting to beginners than individual instruction.

If there were a concerted opinion as to the best equipment for class piano instruction, the help of expert piano manufacturers could easily be secured to develop it if any development is necessary. The following equipments have been experimented with:

(a) Flat printed paper keyboards.
(b) Wood keyboards with immovable keys.
(c) Movable but silent keys.
(d) Improved toy pianos (with various degrees of improvements).
(e) Pianos, consisting of a Master Piano with keys operated electrically by an unlimited number of consoles, which are played the usual way.
(f) A number of pianos (size of the pianos and number of octaves to be determined).

Suggestions for One Interesting Class Piano Method

1. Familiar melodies are more interesting to beginners than original music.
2. Equipment—six pianos in a class, two students at each piano. Painted keyboard for teacher to use as a blackboard.
3. Start with right hand, all players in unison.
4. Next add a very simple left hand part for each player—all six pianos alike.
5. Then use regular piano duet music—all six pianos alike. Four-hand music should be the form most generally used in the course.
6. For the sake of novelty, music should be orchestrated for groups of two, three or six pianos so as to gradually form a complete piano orchestra. Simple at the start and very gradually advancing in grade.
7. Special effort should be made not to advance the grade of the music too rapidly. Stalled pupils become discouraged and do not advance rapidly.
8. Always select and arrange music for the course that will produce the best effect for the skill required in playing it.
9. Exercises may be introduced (but sparingly) that take the form of interesting games.
10. The aim is to develop a desire in the pupils to play the piano fluently, rather than to learn to dislike the effort by being too technical. Keep away from technical high-brow Professors of Music. Their function comes later.
11. Interesting stories may be told of people who have gained advantages socially and otherwise from their ability to play the piano fluently, using fictitious names.
12. Use only sparingly those who became famous artists and made great fortunes, as did Paderewski and others. Use rather commonplace examples of those who enriched their everyday lives by their musical experiences and enjoyed generous part-time earnings.
13. Such stories might be inserted on occasional pages of the printed course or text books. Explain the three steps in musical development:
    1. Hearing and appreciating the music of others
    2. Producing music composed by others
    3. Composing original music
14. The above are offered only as suggestions. The course may develop many more valuable features than here suggested that will interest the students. The main point is that the masses in the public schools should be taught in classes to play the piano fluently by some practical method using a practical equipment.

What Price Technic?

by Rowland W. Dunham

Dean, College of Music, University of Colorado

THERE IS a popular tendency these days to discount technic. This is noticeable especially among organists. While it is true that those who are most vocal in de-emphasizing superior skill are the very persons who have it in the least noticeable form, and they are frequently people who have attained some prominence in the profession. The resulting confusion, particularly among students and young professionals, is something that should be regarded with some concern by serious musicians.

To begin with, let us see what is involved in building up an adequate and dependable technic on the organ. First of all, a well developed piano mastery is essential. This does not necessarily mean that one must be a concert artist. Nevertheless, the closer to this standard of execution, the better for the aspiring organist. Nearly all the top-ranking organists have been excellent pianists. In my own experience with some of these men, I was impressed with the superior piano playing of Lynnwood Farnam, Alfred Hollins, and Joseph Bonnet. History reveals similar ability in the case of Bach, Mendelssohn, and César Franck. The developing of a real piano technic has been advised by so many eminent organists that it would seem needless to elaborate were it not for the fact that opposite opinions have been voiced so often. Nor is piano technic to be abandoned once the organ becomes the main objective. On the contrary daily piano practice is still a definite "must" as long as the organist wishes to avoid retrogression.

More Rigorous Preparation

Just what is meant by a piano technic that is necessary for the organist? Many statements of varying

MACKY AUDITORIUM

In this stately building the Music Department of the University of Colorado, at Boulder, will be housed. Dr. Dunham gives regular recitals on the large organ in this building.

definiteness are to be found in catalogs of music schools setting up prerequisites for prospective organ students. Among the items mentioned as standard are the Bach Inventions and the Mozart Sonatas. These are explicit enough. To play them one needs a modicum of finger control, to be sure, but certainly not of the sort required in the major organ works of Bach. Every experienced organ teacher has seen far too many aspiring students reach the stage of a major Bach fugue or modern organ symphony or sonata with a manual development so scanty as to preclude a finished performance regardless of any number of hours of hard practice. It would be hard to estimate the percentage of pupils we receive who are usefully illequipped to begin organ work without some additional piano study. It must average well over fifty per cent.

Certainly an ability to play music such as has been mentioned should mean a real mastery of the music technically and musically and not merely scant competence in playing most of the notes correctly. Not only should there be fluency and accuracy demonstrated, but there ought to be a real evidence of an understanding of the style and purpose of the music. Anything else is bound to predict plenty of trouble later.

My own feeling is that this is not enough for entrance to the study of the most complicated of musical instruments. I would like to demand a much more rigorous preparation. To hope to succeed as an organist, a student ought to be able to play well piano music of the grade of the Chopin *Fantasie-Impromptu*, the Beethoven Sonata, Op. 26, or the Liszt *Etude in D-flat*. Scales should be played easily at 60 M.M., eight notes to the beat; arpeggios slightly slower. Some sort of a sight-reading test especially in keys with more than three sharps would give some idea of an important need for the future Church musician. Even some simple transpositions might be requested. With the additional information derived from such requirements as these, an organ teacher might anticipate the prospects of a student with organ music beyond the elementary stage.

Pedal technic is a special study. In many years of teaching hundreds of organists, I have been amazed at the large percentage of previously trained organists who have never even been aware that there was such a thing. Hit-or-miss methods of taking down pedal notes, blind uncertain manners of finding the correct note, and an utter lack of proper muscular coördination are the chief features of such pointless teaching.

Exploring the Pedal Board

The hit-or-miss method might be described as moving the foot in the general direction of the desired pedal key and hoping for the best. In the old days when couplers actually depressed the note on any manual to which it was coupled, there was an opportunity to test accuracy by partial pressure on the pedal key and noting if the correct manual note coincided. As a youngster this was my own procedure.

Another system was that advocated by John Stainer in his "Organ Method." Here the student was taught to slide his foot on the surface of the pedals into the spaces between the black keys thereby locating his position. When the toe was against F-sharp, he was on F. Around the corner was G. E was to be found beside the E-flat with D around the corner. This worked out very well in discovering any white note. The black ones were easy. All of which was practical enough in slow passages but it involved two motions if the player drew his foot back as he exerted the necessary pressure. This drawing of the foot backward, however, was in exact contradiction to the natural movements of the body in playing, which are *forward*. In addition, the waste motion involved prohibited even moderate speed. It is really amazing to note the vast number of organists, even the younger players, who maintain this manner of finding and attacking the pedal key. When modern instantaneous electric action was perfected, a more direct method was obligatory for good playing.

An Easy Matter to Learn

The principles that are involved in correcting these fundamental deficiencies are simple as they are sensible. The idea of relaxation and poise must be utilized in the attacking of the pedal key with the foot. The thrusting of the foot onto the pedal with just enough pressure (not force) to make it speak precisely under absolute control and the subsequent gliding (the foot always in contact) from one key to the other is an easy matter to learn. Pedal keys must always be depressed with a *forward* motion to coincide with the natural direction of bodily direction in playing. The complete absence of extraneous muscular effort results in a poise and complete feeling of ease that is conspicuously absent in the playing of those who use "elephantine" methods. Widor used to call it "skating" which is a most analagous process. A considerable amount of work with pedals alone is a constant necessity.

Coördination of these two separate technics requires the one thing so many of us dislike so much—practice. But it must be intelligent practice. Usually a teacher is needed to see that this complicated procedure is learned correctly. Otherwise the organist becomes a bungler and a mediocrity. Unfortunately, there seem to be relatively few teachers who have the know-how.

For constructive advice as to material, I would suggest W. C. Carl's "Master Studies for Organ;" the "Twelve Trios" of Albrechtsberger and possibly Reger's adaptation of Bach's Inventions (for piano) in which a third part has been added and the original bass assigned to the pedals. With these more or less completely covered and really mastered, the student is ready for that complete school of advanced organ technic, the Trio Sonatas of Bach. Here is a compendium of the entire range of difficulties which should remain the constant daily companion of any organist who desires to become and remain a first-class performer. To discover the possibilities of finished technical equipment, I urge that all organists buy the records of these works played by Carl Weinrich. Here is a demonstration of perfection rare in the library of recorded music. For entrance to Curtis Institute one of these Trios is a requirement, perhaps the principal one. The same might be said (*Continued on Page* 348)

Diction - Diction - Diction

by George F. Strickling

ACCORDING to one of the great English choral directors* the three most important things about choral singing are: first—diction; second—diction; third—diction. And he does not exaggerate, for without diction a chorus is inarticulate. A chorus may be singing the most gorgeous tones ever produced from human throats, but unless the words are alive and full of meaning, those beautiful tones are as dimmed and dulled as light falling through dirty windows. Few choral compositions have been composed which deal solely with vowel sounds, and those which have been written have not created much of a stir either among choral directors or their audiences. It would be wonderful if the director had only to work with vowels in choir training, but unfortunately the consonants outnumber the vowels four to one and have to be reckoned with when it comes to tone production. One of the posters in our choir room proclaims: "Fine diction makes for fine singing," which is an axiom of the utmost integrity, for words have a direct bearing on intonation, phrasing, balance, blend, color, and purity of tone.

One of the most frequently expressed criticisms leveled at choruses and solo singers is the unclarity of their diction. "She had a lovely voice but I couldn't understand a single word she sang." How often is this true not alone of the soloist but also of the chorus! There is some excuse for the chorus where many singers are trying to achieve unanimity of letter expression, but there is no excuse for the soloist who does not have to synchronize the word with any other person. And while the soloist may be singing a pure "ah" no other voices are making diphthongs out of that vowel by sounding an "oh," an "ee," or an "I" simultaneously, thus creating greater opaqueness of vocal sound.

The style of the music sung has much to do with the clarity of the diction. Homophonic music, in the hymn style, where all voices are singing the same syllable at the same time creates not much of a problem, but when the opposite style, or contrapuntal music, is introduced then diction becomes a real problem. Take for instance a measure from the *Patrem Omnipotentem* from Bach's "B-Minor Mass," where the four parts are singing syllables as follows:

Soprano: O - - - - - - - - - - - - - - -
Alto: um - et - in - vi - si
Tenor: O - rem - - coe
Bass: coe - - - li - et

Obviously, from such a heterogeneous pattern of sounds as this, no listener can be expected to gain a clear concept of what the text really is, nor is it the intention of the composer to convey a definite textual meaning. Counterpoint gives the choral composer the utmost freedom in regard to the allocation of words. The text, ofttimes reduced to a few simple phrases, is merely a clothes line upon which the composer gives free rein to the development of canonical and fugal intricacies. In justification of the director's position, if the creator of the music does not see fit to correlate vocal sounds as to vowelization it is quite evident that no responsibility devolves upon the director to bring about any unanimity of vowel sounds. One cannot be expected to have sopranos sing an "ee" and the tenors an "ah" and have the listener be aware of only one vowel sound. The unintentional diphthong sounding of "ah" and "ee" cannot be resolved into anything approaching homogeneity. So, in the case of polyphonic music, the auditor must needs perforce listen to the composition as a whole unless his ear is so skillfully trained that he can pick out one or more of the inner parts and follow its progression as it weaves in and out of the fabric of the music.

The Fault of Inertia

Singer-inertia (another name for plain laziness) has as much to do with poor diction as anything else, and unless the singers can be stirred into belligerent enterprise, provoked out of their slothful contemplation of

ONE OF AMERICA'S MOST WIDELY BROADCAST SCHOOL CHOIRS
The Cleveland Heights A Cappella Choir, George F. Strickling, conductor. This choir has sung twice with the Cleveland Symphony Orchestra and has appeared with many famous artists.

inanimate passivity, the director had best concentrate his efforts upon securing beauty of tone and forget the intelligibility of the text. Not only is singer-inertia evident in enunciation but in such other matters as stage deportment, attacks and releases, and singing with the director's beat. However, we must not meander into these other fields.

To go through a choral number without letting the audience understand the words (printing the text on the program is a cheap subterfuge) is like putting on a play and leaving off the stage the principal character, for the text is the *raison d'etre* of the music. When the muscles of the mouth, tongue, cheeks, and lips are working at less than capacity in singing we have this inertia. To push these muscles into greater activity is a matter of will power and perseverance. Exaggeration will have to be employed at first, getting the muscles of the face to give more than the usual effort, before this inertia can be eliminated. But first, there must be the will of the singers to want to bring about this desired change in diction-clarity, and it is here the director will have to work his hardest. Words should actually be seen upon the lips and in the face of the singer, so that a mute person, dependent upon lip reading for communication can easily read the song even though he cannot hear it.

In another way the nature of the music helps or interferes with the deliverance of the text. In slow passages where the syllables may be sung on stately half and quarter notes it is a matter of comparative ease to sing them properly, but speed up the tempo, throw in eighths and sixteenths, together with polysyllabic words, and difficulties increase by the second. In the latter case the throat adjustments must be made so rapidly that enunciation is bound to lose in such a struggle and the letters come forth in anything but true perfection. Individually a soloist can make the text of Rossini's *Figaro* or his *La Danza* sparkle with precisive articulation, but let ten singers attempt the same and the results will sound like an unscrambled telephone conversation over a four-way wire.

A Variety of Sounds

Hazard of a different character is pitch. Above the staff a soprano must make a great many compromises with letter purity, and this concession we are willing to grant her, for the sake of a better tone and color. And the bass singer finds himself weighted down with slow tonal vibrations of the low notes and must needs seek relief in sacrifice of letter purity. Singers may have perfect diction as a group and yet be completely submerged through sheer weight of the accompanying medium, whether it be piano, organ or orchestra. In this instance the coverage of the text is no fault of the singers but that of an inept director.

We have come to think of Latin as being the root of all languages and for singers one of the easiest in which to sing, for its seven or eight vowel sounds are much simpler for the singer to comprehend and to reproduce than the thirty some we have in English. Yet because our spoken language has so many sounds we must admit that it is the more versatile and expressive of the two, for by comparison the painter who has thirty different shades of paint from which he can draw, ought to be able to reproduce a more beautiful painting than if he had only a few primary colors. Choral directors are not wholly in accord as to which type of pronunciation should be used for songs in Latin, whether to adhere to the classical, traditional Latin of the classroom, or to use the Italianized pronunciation in use in the church where this music is largely sung. My preference is for the latter and my use of it is further strengthened by the authority of the "Solesmes method as set forth in the "Text Book of Gregorian Chant" and in "Legendo."** *

There are available two albums of Gregorian Chant records made by the monks of Solesmes, so all one has to do to gain a first-hand knowledge of how the Latin should be pronounced is to listen to such authoritative recordings. At this point it (*Continued on Page 352*)

* Henry Coward—"O.T.I." The Secret—Novello.

* Text Book of Gregorian Chant—Dom Gregory Suñol. See review on Page 311.
** Legendo—V.O.L. J. Fischer & Bro., N. Y., agents.

Drums and Cymbals

by Alvin C. White

THE DRUM is to be found in every corner of the world, but it is unusually common in India and Africa. In India it is the most significant medium for the expression of emotions, both of joy and sorrow. Its hollow tapping sound comes from the shadowy fastnesses of the stately palm forests, and from little country crossroad temples where dusky devotees woo the drowsy attentions of unresponsive gods. In country, village, or urban native quarter, the air at twilight time, heavy, murky, misty, and redolent of delicate incense, fumes of mustard oil, the acrid smoke of cooking fires and pungent aroma of curries, vibrates continuously with the throbbing of innumerable drums. In jungle, plain, hill, and desert, the composite nervous system of even the most insignificant community of hungry, unclothed beings, is soothed or stimulated by the magic beat of the little drum, just as the heart throb dominates the nervous system of each individual. In fact the drum has been called India's heartbeat. The Hindu and Brahman believe that the Creator invented the first drum which he made from the blood-soaked earth of his enemy, a demon god whom he defeated in battle. The first old Indian drums were called *myrdangas* or "clay-bodied drums" and antedated even wooden drums. According to Hindu mythology, the drums came first and the flutes second in the evolution of musical instruments.

If there is any harmonic effect at all in Indian music, it is produced by the overtones of the drums. It is claimed that six distinct overtones may be heard from the sound produced by a skilful performer on this universal instrument. The drone of the tonic and the dominant usually provides the entire background for a melody.

There is an endless variety of drums, ranging from the tiny monkey-drum, so popular with the snake charmer and animal trainer, to the great ceremonial double headed drum used mostly in religious and military pageants. In the more remote hill districts, drums are used as efficacious means of devil chasing; and one can readily understand that the noise produced is sufficient to drive away the Prince of devils himself. In the measured beat of the *myrdanga* one hears the musical pulse beat of "distant India, wondrous fair." The inevitable hand drum furnishes the bone and sinew, the foreground and background, and is indispensable in Indian music. This drum has many forms and is a most interesting instrument, although the kettle drum, *tabla*, and side drums are very effective. These latter are played with small hard-headed hammers instead of the palm and fingers. They produce a sharper and more definite tone. For this reason they are most commonly used on more formal occasions such as festivals, durbars and military processions.

How They Are Played

In the Indian dances in which the nautch girls take part, and in which the thin melodic line of the music is expressed on a flute, it is the primitive reiteration of the drum rather than the melody that fascinates the listener. The very bareness of the accompaniment seems to add to the charm of the dance.

The favorite instruments of the temples are the flutes, trumpets, cymbals, bells, and always the drums. Very few Indian drums are played with sticks, and all concert and dance drums are played with the fingers and palms of the hands. As a rule, a sort of kettle drum swung across the saddle of a horse or camel is used only in military maneuvers or at durbars on special public occasions. There are over two hundred varieties of drums in India, for the Indian musician feels that the drum furnishes sufficient accompaniment for his songs and dances; a natural hang-over from his ancestors whom, as legend states, played the first drums handed down to man by the gods themselves. There is probably no other instrument that possesses so great an appeal to the natural and primitive instincts in man; and if one abolished all other mediums of musical expression, save the flute and the drum, these people would still have enough to express themselves musically.

The drummer is the most important of the musicians in the Indian orchestra for it is he who sets the tempo and rhythm. The entire personnel of every Indian orchestra take their cue from the grotesque motions of the drummer and the reverberating sound which he coaxes from his instrument. The physical ecstasy of a native drummer in the throes of manipulating his instrument, would be beyond the comprehensions of our languid tympanist. One must see a drum performance for himself in order to realise that the drum player furnishes the musical background of India. He is capable of giving expression to all of his emotions through the insistent, persistent beat of his drum, quick, gay, and excited, or slow, solemn, and portentous, as the occasion demands, for funeral, for festival, or for dance. He is the conductor who keeps time with his body, and, when excited by the increased velocity of his tempo, jerks, sways, and expresses the nuances of his music in physical contortions undreamed of even by a jazz traps player. The drummer must also be an artist, for the playing of his instrument is governed by strict rules and it requires unusual digital dexterity. The flexible fingers of a good drummer beat double, triple, and quadruple rhythm with astonishing rapidity and apparent ease.

The Crashing of Cymbals

The use of cymbals, in connection with religious ceremonies, is frequently referred to in the Bible. For example, concerning the incident when David prepared a place for the Ark of God we read, "And David spake to the chief of the Levites to appoint their brethren to be singers with instruments of music, psalteries and harps and cymbals, sounding by lifting up the voice with joy." And again when Solomon inducted the Ark into the Temple, on the occasion when the good King Hezekiah restored the true worship, cymbals were used. There were two kinds, both of very ancient Asiatic origin.

The crashing of cymbals has been ever sweet music to the ears of an Arab. The manufacturing of the instrument has been monopolized by the Mohammedans, because of their control of a secret process in the composition in the metal, so that even to this day their cymbals, it is said, are superior to any other. They are made in various sizes from the finger cymbals, an inch in diameter, to the larger ones used in the orchestra and band, measuring a foot or more in diameter.

Ancient cymbals were much smaller in size than those in present day use. They differed also in having no rim, in the form of handles by which they were held, in the depth of the bowl, and in timbre. They were made usually of brass or copper, and were used in the celebration of pagan rites and in religious processions. The cymbal seems to have derived its designation of *crotales* from that given to rhythmic instruments in general in those days. Rattles, clappers, and castanets were known as *crotales* also. The resemblance of the small cup-shaped cymbal to a large castanet, may account for the same name being given to both.

The Egyptian cymbals were quite similar to our own in shape, but were apparently very small. There are two pairs in the British Museum, one of them only five and a half inches in diameter, and made of bronze. Two different shapes of cymbals, however, were found in Egypt and Assyria. One consisted of two flat plates which were clashed together sideways; the other of two cones with handles, one cone being brought down on top of the other.

The modern cymbals consist of two discs of resonant metal formed not unlike large dinner plates and about twelve inches in diameter. They are held by means of a loop of leather attached to the center of the instrument and passed around the hand of the performer.

Cymbals are played not by clashing them together, but by striking their edges with a sliding movement. Like other art instruments, cymbals may be of fine or poor quality, producing, on the one hand, a brilliant, sustained, and somewhat terrifying tone, or, on the other hand, an impotent, dull smash, like broken crockery. The pitch is indefinite.

Various Kinds

For motives of economy, one of the cymbals is sometimes attached to the bass drum, the two instruments being played by the same performer. As the cymbals lose much of their characteristic clash by this treatment, it is not followed in first class orchestras. One cymbal is sometimes held in the hand and struck with the bass drum stick a single stroke or even a roll. Used in this way the cymbal takes on something of the character of the gong. When short notes are required, the tone is damped by quickly bringing the cymbal against the chest. In the dance orchestra, one cymbal is fastened to the bass drum and, with each beat of the drum, it is struck by a metal arm attached to the pedal mechanism. Another cymbal is suspended over the drum and is struck with a snare drum stick to produce a crash.

Cymbals may be played (1) by clashing them together, (2) by striking one of them with a kettle drum stick (see the *Ride of the Valkyries*), (3) by performing a roll on a suspended cymbal with the two drum sticks. This is the means adopted by Wagner in Scene III of "Das Rheingold," (*Becken mit Paukenschlegeln*), swelling from *pp* to *ff* suggesting *Albrich's* lust for gold. The roll may also be obtained by rubbing the two plates together in a contrary circular motion. This is called the plate roll. A coat of heavy paint applied to one of the surfaces of a cymbal will effectually deaden the tone. This may later be taken off if the original tone is desired. In doing this one should paint from the center, (the boss) of the cymbal, and work out toward the edge. The further toward the edge the surface is painted, the more the tone will be deadened.

Music for the cymbals is sometimes written on a separate part, but generally their part shares the same staff as the snare and bass drums and is indicated by the abbreviation "cym."

Gluck first introduced cymbals into the orchestra; and he had a hard fight over the innovation. His enemies issued satirical pamphlets, in which his "big noises" were ridiculed; but Gluck went on his own way, determined to carry his point and prove himself right. Small cymbals tuned a fifth apart were employed by Berlioz.

When the New York Philharmonic Orchestra played at Orchestra Hall in Chicago, in February of 1928, one of Chicago's leading music critics allotted a full paragraph to the effective work of the cymbal player—nearly the same amount of space as was given the eminent conductor, Toscanini. This was in reference to the tone poem, *Les Preludes* of Liszt, in the finale of which about eight crashes for cymbals had been interpolated.

Modern cymbals have been made from metals of all kinds including steel, and (*Continued on Page 353*)

Caricatures by Selinsky

Vladimir Selinsky, Russian-American conductor on the Helen Hayes Textron radio program, has decided gifts as a caricaturist, as these sketches of his players indicate. —Editor's Note.

AS IF IT MATTERED!

BEN SONORE

CLARINET VIRTUOSO

AS OF ANGELS' VOICES

I HOPE I MAKE IT!

VLADIMIR SELINSKY

"A," PLEASE

BASSO PROFUNDO

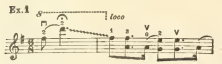
GAD, THIS IS BEAUTIFUL!

50 FEET BELOW SEA LEVEL

Concerning a Glissando

". . . The following excerpt is from the *Serenade Espagnole* Chaminade-Kreisler, the twelfth and eleventh measures from the end. Is the twelfth measure a misprint since there are not six counts? Would the *glissando* be a continuation of the Down bow from the D? How should the *glissando* be divided rhythmically?"
—Miss N. G., Illinois

Ex.1

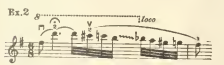


The twelfth measure is printed correctly. There is a fermata (hold) over, or rather under, the D, and the single chord in the accompaniment also has a fermata. From this you may assume that time ceases in that measure. If we wish to be very precise, we can consider that the *glissando* takes up the counts that are not printed. So you need not worry about the number of beats in the measure. Go to the D, hold it as long as may seem to you compatible with good taste—personally I should not hold it more than five beats—and then make the *glissando* down to the F-sharp.

Most people find it easier to play a *glissando* on the Up bow, and that is how I should advise you to play this one. Don't change bows on the D, but start the Up bow on the C-sharp—the first note of the *glissando*—and include the low F-sharp in the same bow, taking the remainder of the measure as I have bowed it in the quotation (Ex. 2).

In actual performance a *glissando* has no rhythmic divisions—it just ripples gracefully down to its destination. But for study purposes dividing it into groups may be helpful. In the present instance, you would begin with three preliminary notes, C-sharp, C-natural, and B, and then play the rest of the half-steps in groups of four. Thus:

Ex.2



For some reason, many violinists are afraid of the *glissando*, and fight shy of any solo that has one. Perhaps they were made self-conscious by the strange sounds which resulted from their first efforts. I will admit that early endeavors do now and then produce rather comical sounds; however, given some thought and a little patience, the *glissando* is by no means difficult to acquire. The essential point to remember is that it is a semi-involuntary movement produced by stiffening the upper arm and keeping the wrist loose. The upper arm is stiffened, and the finger moves down the string while the hand makes a vibrato motion from the wrist.

Some players can produce a very fair *glissando* as soon as they know how the effect is obtained; others find difficulty in coördinating the movement of the forearm with the vibrato of the hand. For the latter, a few days of slow practice is the solution of their problem. The run should be divided into groups of four notes, every half-step being sharply articulated by a quick backward snap of the hand. This practice will very soon develop a sense of the relationship between the movements of the arm and the hand; and as soon as it is felt, the tempo can be increased. In all *glissando* practice, no matter how slow, the upper arm should be tensed; for this reason, it is well not to practice the *glissando* for very long at any one time.

When the left hand motion is under control, some thought must be given to the part played by the bow arm—and it is a much more important part than many violinists realize. As little bow as possible should be used. Well played, the *glissando* is full of grace and charm, but if much bow is used the result is more likely to be a despairing howl. The reason for this is easy to understand. The oscillations of the left hand are communicated to the violin itself, and when the bow is moving slowly these produce a semistaccato effect that enhances the articulation of the notes. If a fast bow is taken this *staccato* effect is lost, and each note tends to blur into the next.

The expressive effect of a *glissando* is heightened considerably if the first three or four notes are played rather slowly, the speed of the run then increasing rapidly. There is no need to stiffen the upper arm until after these first few notes have been played.

Technic and Music

"There has been some discussion among the teachers in town, violinists and pianists, as to whether pupils should be taught to play their studies with expression, or whether they should think of them merely as technical exercises and keep expression for their solo numbers. Some of us think that if a study has any musical qualities it should be played as musically as possible, but the majority do not agree with us. . . . It would help me a lot if you would tell me what you think about this."—Mrs. A. A. L., New Jersey.

I agree absolutely with you and those of your colleagues who think as you do, and I hope—for the sake of their pupils! —that you bring the others around to your way of thinking.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

No question will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

It is a bad mistake to put technic and music into two separate categories. In the last analysis, each is a part of the other, and the earlier a pupil realizes this the sooner his playing will become interesting and expressive. Good intonation is, of course, the first essential. Until a pupil can play at least fairly well in tune, and has developed an ear critical of his intonation, the matter of expression must take a back seat. But as soon as these qualities have been acquired he make his studies sound as interesting as should by all means be encouraged to he can.

Here, however, we have to decide just what you mean by expression. I suspect that what you have in mind is varied dynamics rather than emotional feeling. Most studies do not lend themselves to the latter, but there are few that cannot be made interesting by appropriate dynamic shading. Many of the best books of studies do not have any dynamic markings at all, but the teacher who takes the trouble to mark in suitable *crescendi* and *diminuendi* will be well rewarded over the years by the rapid development of his pupils's interpretative abilities.

And it is not only on the purely musical plane that satisfying results will be noticed: the pupil's technical equipment also will be developing more rapidly. To play with more shading and color requires greater technical control, and to strive for these qualities is about the surest way to develop this control. As a simple example, take the *martelé* bowing. The pupil of average talent usually has little difficulty in learning to produce a very fair *martelé*—if he plays it *forte*. But can he also play it *piano*? Can he make an even, gradual *crescendo* or *diminuendo*, keeping the *martelé* clean and pointed? Usually he cannot. But if he is taught to play every *martelé* study with appropriate shading, it will not be long before he can produce an effective *martelé* in any dynamic shading that may be required. And the work that he has put in to gain this control will directly benefit his entire bowing technique.

This principle also applies to the *legato*. The pupil who can play a *legato* study smoothly with an even *mezzo-forte* tone has undoubtedly gained something that will always be of value to him; but the pupil who can play the same study with varied dynamic shading has certainly gained a great deal more, including the almost subconscious ability to play melodic passages with equally flexible shading.

One should never forget that technical passage-work must be played with varied shading if it is to justify its existence. No longer is technic for its own sake satisfying to the intelligent listener. Too often one hears a violinist who plays his solos with full attention to the expressional possibilities of the melodic sections, but who treats the technical passages as technic and nothing else. No matter how excellently these passages may be played, the total effect is disappointing.

I said just now that most books of studies are printed without dynamic markings. There is one shining exception to this—the Studies of Mazas. Each of these studies is built around a specific technical problem, either for the left hand or for the bow arm, but all of them are written in so musical a style that they demand of the player that fusing of technique with expression which is one of the hallmarks of true artistry. The student who can play Mazas well is on the road to becoming an artist, whatever the future may hold for him.

Tenseness in Public Performance

"Can you tell me why it is that when I play in public and let myself go, my right arm stiffens up? It always happens when I play something like the fourth movement of the Lalo *Symphonie Espagnole*, or anything else where I want to play intensely. . . . When it once comes into my arm the stiffness remains even when I am playing lightly and softly. I get away with it, but I don't play as well as I should. I know it. . . . I am twenty-eight and have studied with good teachers. All of them have told me that I must learn to relax if I am to do my best in public, but they don't tell me *how* to relax. . . . I know I have a good bow arm, for I never have any trouble at home with any sort of bowing, even when I am sight-reading. It is only in public that I stiffen. Can it be nervousness, or is it more than that?
—Miss R. B., Ontario.

Without knowing you and hearing you play, it is not an easy matter for me to say just where your trouble lies. But I am inclined to think the explanation of it is that when you are playing at home you hold the bow too lightly; whereas in the stress and excitement of public performance you almost certainly hold it much more firmly. This puts a strain on the muscles of your hand and arm to which they are not accustomed, and consequently they become tense. At home, it is not likely that you play with the same intensity you feel urged to give out in public—in fact, it is not advisable to do so—but nevertheless you have to train your bow arm to be ready for the extra strain that will be put upon it. There are several exercises that will help you to do this.

To begin with, I suggest that you take the second study of Kreutzer and play it as rapidly as you can at the frog of the bow, using the wrist and finger joints only and holding the bow very firmly. In all likelihood you will find that your firm hold of the bow tends to stiffen your wrist and fingers. There is your problem in a nut-shell. But the solution, fortunately, is not difficult. Find a tempo at which you can maintain a firm hold and also keep your hand flexible, practice the study at this tempo for a few days, then very gradually increase the tempo until you can play it at least as fast as ♩= 120.

(Continued on Page 350)

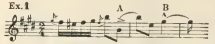
Many Questions

Q. 1. In your "Music in the Grade Schools" you recommend the practice of pointing to the quarter notes when they are the unit of the beat, but you do not say whether or not the second eighth note should be pointed to, in a group of two eighth notes. Do you think that a child's sense of rhythm would be strengthened if he retrained from pointing to the "and" beats?

2. What is the significance of the term *aspiratmente* as found in Chopin's *Nocturne, Op. 72, No. 1*?

3. How should a pianist distinguish between the two different kinds of accents as found at A and B in the accompanying illustration from the last movement of Chopin's Piano Concerto in E Minor?

Ex. 1



4. Which is the original form of the concert paraphrase of *The Beautiful Blue Danube* (Strauss-Schulz-Evler): the two-hand, or the four-hand, two-piano arrangement?

5. Should a pianist be careful to play all six-note arpeggios in Chopin's *Etude, Opus 25, No. 1* as sextuplets

Ex. 2

rather than as double triplets?

Ex. 3

In Measure 17 could the double-triplet figure be used?

6. Has Artur Schnabel edited other collections or separate pieces aside from the two volumes of the Beethoven Sonatas? If so, who is the publisher?

7. As I am to give a program of American composers as a piano recital, I should appreciate it if you would list several numbers by contemporary American composers which you would consider representative of their style of writing.—B. D.

A. 1. I do not recommend pointing to the second eighth-note because this takes away still more from the flexibility of the rhythm. Even pointing to the quarter-note is likely to make the rhythm stilted, and you will recall that I advocate a long sweeping "point" from the elbow or even the shoulder, rather than a short, quick jab of the finger. This is because the rhythmic feeling develops better with a response from a large member of the body rather than from a small one. Musical rhythm has its fundamental basis in free bodily movement, and although it is guided and directed by the "time" represented in the note values, yet "time" must not be allowed to dominate rhythm too rigidly lest it become merely mathematical rather than genuinely musical.

2. This Italian term can be interpreted variously. In this instance I believe "whispering" is a good translation.

3. The obvious interpretation is the correct one: the note which has the heavier accent sign should be given the greater stress.

4. I have been unable to find the answer to this question. But since Schulz-Evler was a concert pianist of the virtuoso school, I would suspect that the two-hand version was made first as a brilliant display piece for the arranger's own recitals.

5. Even sextuplets must be used throughout. At no place, not even Measure 17, should the rhythm be changed to double-triplets. These arpeggios in the right hand must of course be played so lightly and flowingly that not even the division into twos is apparent.

6. So far as I know, Artur Schnabel has edited no other piano music than the Beethoven sonatas. If he has, the works either have gained little popularity, or else were published in Germany and have never reached this country. In collaboration with Carl Flesch he did edit the piano and violin sonatas of Mozart and Brahms, which are published by Peters. He has also written quite a few original compositions, including songs, chamber music, and a sonata, a suite, a concerto, and shorter pieces for the piano. But all of these are published only by German companies. Perhaps the publishers of THE ETUDE can give you more information on this subject.

7. The majority of contemporary American composers are more interested in chamber and orchestral music than in piano solos. For this reason their most representative compositions are not usually found for that medium. Also, many of the most significant piano works by our present-day composers have never been published. But the following list, which includes works of varying degrees of difficulty and different styles of writing, should give you some help. All of these compositions are published in this country, and may be obtained through the publishers of THE ETUDE.

Marion Bauer: *Preludes Op. 15.*

Abram Chasins: *Preludes Op. 11, 12, and 13.*

Aaron Copland: *Billy the Kid, The Cat and the Mouse,* Piano Sonata, Piano Variations.

Paul Creston: *Prelude and Dance.*

David Diamond: *Eight Piano Pieces.*

Roy Harris: Sonata for Piano, "Little Suite."

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

Morton Gould: *Gavotte, Pavanne, Sonatina.*

Ernest Hutcheson: *Prelude, Op. 11, No. 1, Capriccio, Op. 10, No. 2.*

Gail Kubik: *Dance Soliloquy, Sonatina.*

Hari McDonald: *A Tone Portrait.*

Harold Morris: Sonata.

Walter Piston: *Passacaglia.*

Beryl Rubinstein: *Four Fantastic Sketches.*

Roger Sessions: *March, Scherzino.*

Leo Sowerby: *Toccata.*

Virgil Thompson: Piano Sonata No. 3.

There is also a fine volume entitled "51 Piano Pieces from the Modern Repertoire," which costs only one dollar, and includes works by the following Americans: Bloch, Carpenter, Fuleihan, Griffes, Gulon, and Harris.

Why Was "La Traviata" a Failure?

Q. When Giuseppe Verdi's opera "La Traviata" was first produced at La Fenice Theatre in Venice on March 6, 1853, it was a terrible failure. Some authorities claim that the lack of public approval was due to the fact that the characters were attired in costumes that were modern at that time, but the audience was accustomed to opera being presented in costume of bygone days. These critics state that such a change dazed the audience and thus resulted the lack of proper approval. This idea, however, is not very likely, because audiences even back in those days could appreciate good music, regardless of the clothes worn by the performers. The more popularly accepted version of the reasons for the failure is attributed to the soprano who sang *Violetta,* (and it will be recalled that *Violetta* was supposed to die of consumption), who weighed several hundred pounds. The tenor was also hoarse, and these two reasons combined were ample to prevent such a composition becoming successful. But surely Verdi would never have permitted such a performance. He did not write "La Traviata" as a farce, and he would certainly never agree to let such a tremendous *Violetta* die of consumption. Obviously, the reason for the failure is due either to Verdi's absence from the performance or to some reason which I do not know as yet. Is there any information on the subject that you can impart to me? It would certainly help to clarify matters.

Have there been any reports from Germany as to a possible bombing of the famous *Festspielhaus* in Bayreuth? I have information in my possession that tells of the utter destruction of the great La Scala Opera House in Milan, Italy. I have heard of the bombing of the Berlin State Opera and a bomb was reported to have landed on the roof of the Vienna Imperial Opera. But little or nothing has been said about Wagner's Festival House. Please let me know if you have any information in your possession.—T. Q.

A. I have not been able to get any information about the present status of the *Festspielhaus,* but my colleague, Walter Rubsamen, of the music department of the University of California at Los Angeles, has been sleuthing around for me, and in a volume of Verdi's letters not yet translated into English, he found two references to the "failure." In a letter to Muzio on March 6, 1853, he wrote (in part) "Dear Emanuele, 'Traviata' was a failure last evening. Was it my fault or the singers? . . . Time will decide." Then in one to Luccardi, he said: "The result [of the first two performances of 'Traviata'] has been a decided fiasco. I do not know whose fault it is—better to say nothing about it." Dr. Rubsamen himself ventures an opinion, and since he is a musical scholar of note, I will quote exactly what he says. It is as follows:

Several reasons have been advanced for the unfavorable reception given to the opera. In all of them there is a grain of truth, and the real reason may be taken to be a composite one. It is certain that Verdi underestimated the deep-rooted objection of the Venetian public to modern costume in opera. This was an innovation that the escape-seeking audience was unprepared to accept. Bonavia, in his biography of the composer, points to the first performance of "Madame Butterfly," which also was a failure at first because Italian opera audiences resented the familiar, unromantic modern costumes. Two letters from Verdi to Piave, before and after the performance, show that the opera was not only badly performed but also poorly staged in Venice. (G. Morazzoni: *Verdi–Lettere inedite;* Milano, 1929) to Piave, Feb. 16, 1853: "I have received from Venice an anonymous letter which tells me that 'Traviata' will be a complete fiasco unless I change the woman and the bass. I know, I know . . ." But it was too late to change, and Verdi was not really convinced that a mediocre performance would do much harm to his work. On March 16, 1854, he wrote to Piave: " 'Traviata' was badly performed at the Fenice Theatre, but also very badly mounted."

Nevertheless, there must have been more profound reasons for the failure. G. M. Ciampelli, in the volume cited above, page 136, contends that the Venetian public, accustomed to strong contrasts and an excessive display of passions on the part of opera singers, did not react to the sweetness of sentiment, to the delicacy of emotions expressed in the plot and music. In other words, "La Traviata" was too subtle for a public accustomed to heroics.

The chief reason, though, from my point of view, was that the public found "La Traviata" too realistic. For that time, the death scene was rather hard-bitten, and some of Verdi's contemporaries (Chorley and others) thought it repulsive. The opera audience, then as now, sought entertainment and not realistic tragedy. The story of *Violetta* would have been a success had Verdi treated it with complete sentimentality and glossed over the realities. He did not, and the audience was cold and indignant at such an affront to their sensibilities.

* * *

"Show me the home wherein music dwells,
And I shall show you a happy, peaceful,
and contented home."

—*Longfellow*

Yehudi Menuhin first gave evidence of his powers at breaking records before he was a year old; his parents, ardent music-lovers, smuggled the baby into symphony concerts because they had no one with whom to leave him, and he sat up, paid strict attention to the music, and understood it. He asked for a violin before he was three, and played a recital at six. At ten, he was established as a child prodigy. In the twenty years since then, he added to his breaking of records by withdrawing from public attention to devote himself to serious study, chiefly under Georges Enesco, and by emerging as one of the few child prodigies to win recognition as a mature artist . . . one of the greatest of all time. When we entered the war, Mr. Menuhin's status as the father of a young family exempted him from service in the armed forces. Unwilling to accept exemption, however, he devoted himself to giving concerts in military and naval establishments of all the Allied Powers, all over the world. In the Aleutians and in the Americas, in Europe, and Australia, Menuhin played to the men, often appearing several times a day, and praying himself able to break still more records. THE ETUDE has turned to Mr. Menuhin to find an answer to the important and much-discussed question of the effect of the war years on musicians. —EDITOR'S NOTE.

Musicians in World War II

A Rare Conference with

Yehudi Menuhin

World Renowned Violin Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

"THE QUESTION of what the war did to musicians cannot be settled by a single reply. In some cases, it worked undoubted hardships; in others, it provided what might be called advantages if it were possible to feel that war can ever be advantageous to anyone! What the hardships and advantages are, and who were affected by them must be calculated, of course, in terms of the individual men and the individual capacities involved. For all their uniformity of training, the men of the armed forces are an enormously complex and diversified group. Many of them have no interest in music whatever, many have the open-minded attitude of 'show-me,' many are professional musicians, while some are capable and expressive performers. The war 'did' something to all of these—but not the same thing!

"The musician was, perhaps, the most exposed to

YEHUDI MENUHIN

hardships. Unless he was assigned to the pursuit of his own calling (in bands, orchestras, entertainment units, and the like), he was almost completely separated from music making. His opportunities for getting hold of instruments were a matter of hit-or-miss chance, and his own ambitions had to be deferred. Even when he was assigned to musical service of some sort, he played the music given him and had only his scanty leisure to devote to works he might have wished to study and which might not be included in the routine programs. Most of all, the conditions of military life reduce to a minimum the leisure for the thought, the preparation, the development without which earnest musicianship cannot go forward. Making music is not like making things in a factory; one can reasonably well calculate mechanical output; one can figure out that so many hours of filing, so many hours of drilling, so many hours of painting can turn out a first-class article. One cannot possibly predict the number of hours of planning and meditation and love that must go into a first-class rendition of the Mendelssohn Concerto. The performer must count not only on time for practice and performance, but on time for quiet thought. And just those hours of quiet thought, of personal (not technical) preparation were conspicuously absent from military life. It is not usual to meditate while on KP or MP duty! Thus, to the routine musician, the war brought hardships that it will require much time to overcome.

"On the other hand, to the solo artists who continued in their fields, the war brought rich rewards. In saying this, I must make it clear that the work was never easy. As a record of fact and in no sense of complaint, I may say that the performance schedules were of necessity greatly taxing—in one year, I gave over two hundred and fifty concerts—that this taxing schedule involved the same lack of leisure that I spoke of a moment ago; that one often felt greatly fatigued; and that it was not an advantage to rush upon the platform and begin playing ten minutes after hopping off a plane. Despite these very understandable drawbacks, though, the work was magnificently stimulating and rewarding. I think that everyone who engaged in it will come back with the same feeling of having gotten much more than he gave; of having been enriched by a deeply stirring experience.

"The work had practical results, too. For one thing, the performer won a greater flexibility in dealing with audiences. Always, one felt the complete informality that emanated from the men. I can compare it, perhaps, to the sort of spirit that exists (in an exaggerated degree) between audience and entertainers in a night club! It wasn't quite that, of course, but something on that order. Whatever one may call it, however, it soon infused into the performer a new basis of approach—a new ability to size up an audience—a power of projection that comes only from much experience with all kinds of varied audiences. No other playing experience that I know of could provide quite that quality; and it undoubtedly served to sharpen awareness to one's powers of reaching out. You can imagine the difference in atmospheric pressure. Normally, an artist plays to an audience that knows him and comes for the express purpose of hearing him—otherwise it wouldn't be there. In the military work, one had no such assurances!

"Some of the audience came because they wanted violin playing—but some came because a buddy dragged them along, because they had nothing else to do, because they had a curious attitude, because they had a challenging attitude! And always one was sure that some would accept what one brought them, and some would reject it. Facing such a varied audience had its effect on one's playing. Certainly, one wanted at all times to give one's best—but the question arose, what, under the circumstances, was one's best? Thus, one grew aware of problems of interpretation, of projection, that never arise in the formal concert hall. Gradually, one came to realize that, without ever exaggerating, one had to think in terms of the emotional values on which the men could feed, as human beings. If the music was to mean anything to them at all, it had to reach them emotionally—not abstractly, not theoretically, not academically, but warmly, as common humanity. To enable his music to do this, the performer had to think in terms, not of an isolated figure on a platform, but of a man speaking to his brothers. And becoming aware of this was a distinct gain in projection. One's concertizing became more personal.

"Nothing pleased the men more than just this feeling of oneness. In the Aleutians, I played for a splendid group of Army fliers. One of them was a very capable pianist, and so I asked him to play one of the Beethoven Sonatas for violin and piano with me. He had had but little time for independent practicing, and none at all for rehearsing with me; still, he loved doing it and the men loved it even more than he did. It gave them a special lift to hear-and-see one of their own number taking part in the performance. He did it splendidly, too. A month later, I was to play at a camp in San Francisco. I wanted to present a Sonata by Bartók—a difficult and interesting work—but was beset by two major doubts: could Mr. Baller, my accompanist, and I get through it properly without any rehearsal—and, even if we could, would the men like it? So I asked the men themselves to help me. After I had finished the concert before the one at which I meant to use the Bartók work, I spoke to the men, announcing that we would play the final movement of the sonata and asking them to give me their exact and honest reactions to it. I assured them it would remain great music even if they did not like it! The partnership worked beautifully. They paid the most concentrated attention and though they had never heard the work before, they loved it, and gave it a thunderous reception. With earnest sincerity, they assured me that it was entirely 'all right', and that I needn't hesitate to play it for the next group. I cannot tell you how much that helped me.

"We still have the young, or beginning, artist to consider. What did the war do to him? On the whole, I think it benefited him provided he was assigned, as it was done wherever possible, to some (*Continued on Page* 350)

"Sing, Ye Citizens!"

From a Conference with

Herbert Huffman
Director, Columbus Boychoir School

SECURED EXPRESSLY FOR THE ETUDE BY DORIS W. LEAKE

A UNIQUE Boychoir School which uses music, not as an end in itself, but as a motive for building character, has just completed its fifth year. This is the Boychoir School of Columbus, Ohio.

Resembling in many respects the boychoir of the popular "Going My Way," movie, the boys of the choir range in age from nine to fourteen years and are taken from all types of homes. Personality and attitude being important factors in selecting boys for the school, they must be recommended by public school and music supervisors.

Herbert Huffman, musical director and organizer of the school, first began to dream of a Boychoir School when he directed a small group of boys at Broad Street Church in Columbus, where he is Director of Music.

Starting the first year with forty boys, he organized the group into a choir which increased the second year to fifty members. The dream itself materialized the third year, when the church provided a building to be used by the school. Beginning with a meager budget of $6,000, three academic teachers were employed, with Mr. Huffman directing the music. It was not until this year that Mr. Huffman received a salary.

As other boys became interested the enrollment increased and the school, a nonprofit organization, has grown in five years to ninety-seven members with a budget three times as large as that at the beginning. It includes on its staff four full-time academic teachers, two secretaries, Mr. Huffman and his assistant. It offers all the fundamental school subjects of grades five, six, seven, and eight, in addition to musical training, and is interdenominational. Physical training is also included in the program, and baseball is a favorite sport.

No tuition is charged, the school being solely supported by public contribution. However, the parents of the boys who can afford to do so contribute whatever amount they wish. It includes on its National Advisory Board such prominent people as James Melton, Gladys Swarthout, Lawrence Tibbett, Donald Dame, Hon. John W. Bricker, and Louis Bromfield.

Few Disciplinary Problems

One and one-half hours rehearsals are given daily, forty-five minutes in the morning and forty-five minutes in the afternoon, Mr. Huffman using the piano for accompaniment or sometimes nothing at all. Most of the boys prefer the classical selections, but such songs as *Don't Fence Me In* are enjoyed and are needed as relaxation.

"The Boychoir School definitely helps solve delinquency in giving the boys a real sense of purpose. First, they learn coöperation, then patience, dependability, and reliability. They learn that they have to keep appointments. We have few disciplinary problems, such as absences, tardiness, and misbehavior, as the boys are extremely interested in music," Mr. Huffman explained.

The case of a boy at the present time enrolled in the school proves definitely that character can be built through music. Possessing musical ability and a very likable personality, the boy at the same time was a very poor student and presented a very serious disciplinary problem. The family was in poor circumstances, the widowed mother finding it necessary to work to support herself and the boy. Finding it a difficult problem to keep him in school, his former school principal called Mr. Huffman and asked his help in placing him in the Boychoir.

After the first three weeks of enrollment in the Boychoir School, the boy reverted to his old habit of truancy. Upon a second offense, Mr. Huffman, hoping to impress him, called him into the school room, and told him to gather up his belongings as he would have to return to his old school. As the boy sobbingly protested, Mr. Huffman informed him he would give him one more chance. As a result, he has become a different boy, developing a frank and open personality. Last year, when the school presented the opera, *Bastien and Bastienne*, he took the part of *Bastien*. His former principal, who heard him sing remarked, "If anyone had told me this would happen, I wouldn't have believed it."

Concentration and Cooperation

In many other cases where students have presented a disciplinary problem they have worked out well in the Boychoir School because of their interest in music. As Mr. Huffman said, "Coöperation is the first essential for Boychoir School students. While it is fun to sing, music requires a lot of work. The boys must learn to concentrate for long periods of time. If a boy doesn't keep up in his school work, he loses his part in the choir and cannot go on trips out of town."

Aaron Cohen, now staff accompanist for radio station WBNS, got his start when he appeared with the Boychoir School in 1943 in New York Town Hall. Because of his excellent performance, he was awarded a scholarship in music. Mr. Huffman was of course disappointed when his former pupil turned to "swing."

A native of Plain City, Ohio, Mr. Huffman studied at Ohio Wesleyan University, going from there to Miami University, with the expectation of becoming a lawyer. However, his love (*Continued on Page 346*)

FIVE MEMBERS OF THE FAMOUS BOYCHOIR
Columbus, Ohio

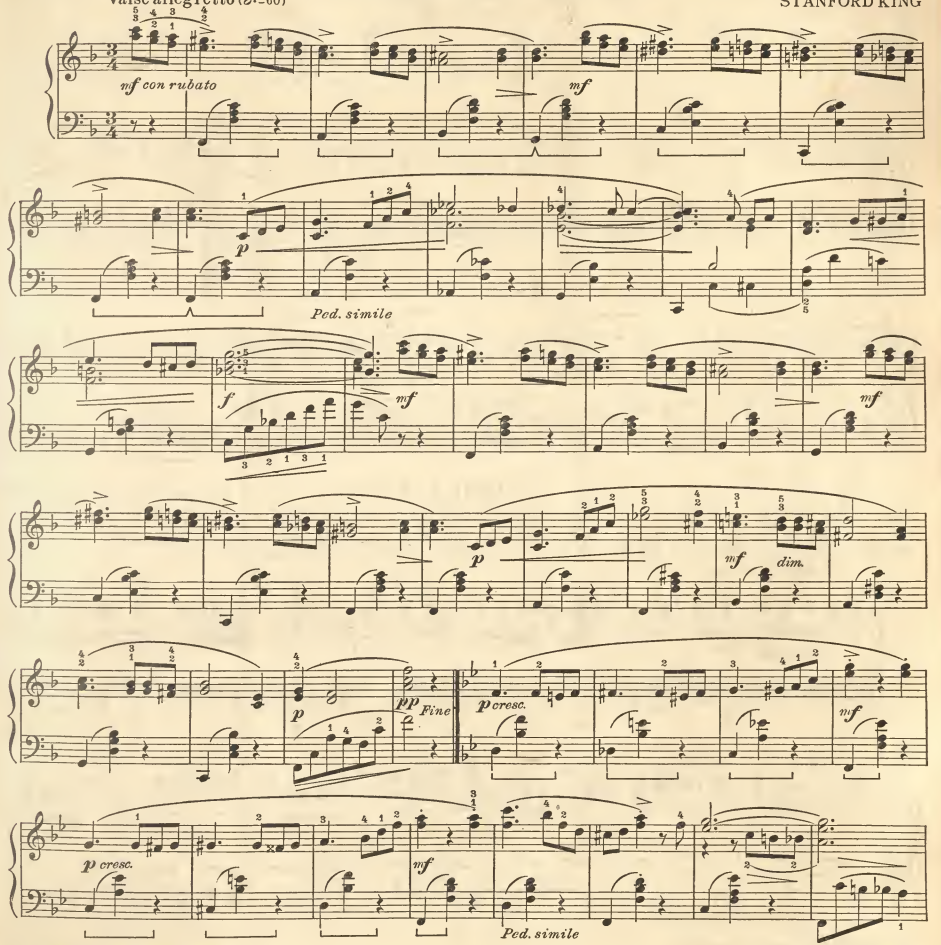
THREE BOYS FROM THE COLUMBUS BOYCHOIR
In roles from "Bastien and Bastienne" which Mozart wrote when he was only twelve years old.

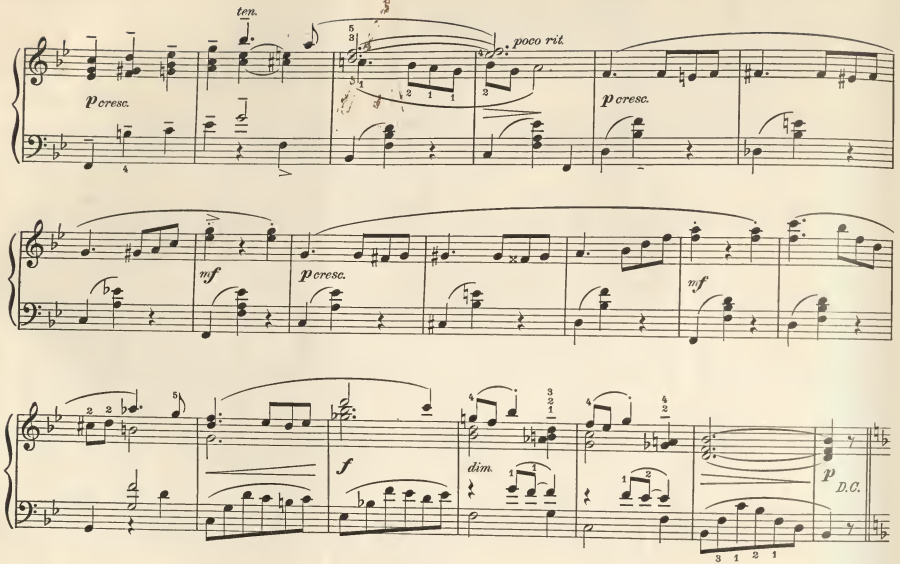
MR. HERBERT HUFFMAN
Conductor of the Columbus Boychoir, receiving the Mutual Network award presented by the United States Junior Chamber of Commerce.

SPRINGTIME IN VIENNA

Double thirds and double sixths were used so frequently by the Viennese waltz composers that they have become an idiom in these lovely compositions. The opening thirds of *Springtime in Vienna* should be played with a pleading *rubato*. Imitate the *legato* of the violin, phrase carefully, and you will come very close to the fascinating lure of the musical capital on the Danube. Grade 3½.

Valse allegretto (♩.=60) STANFORD KING



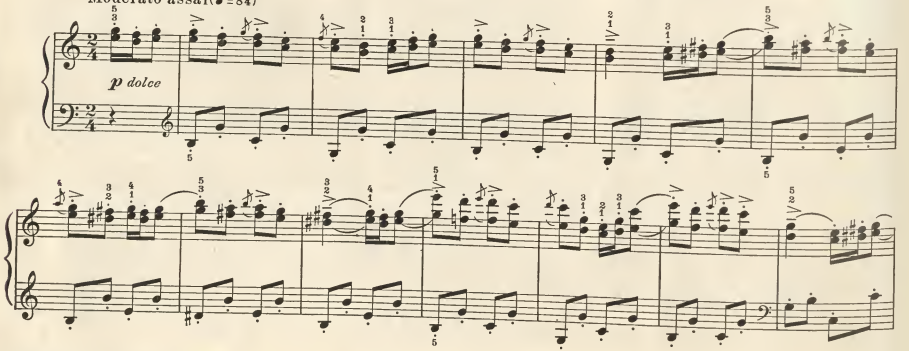


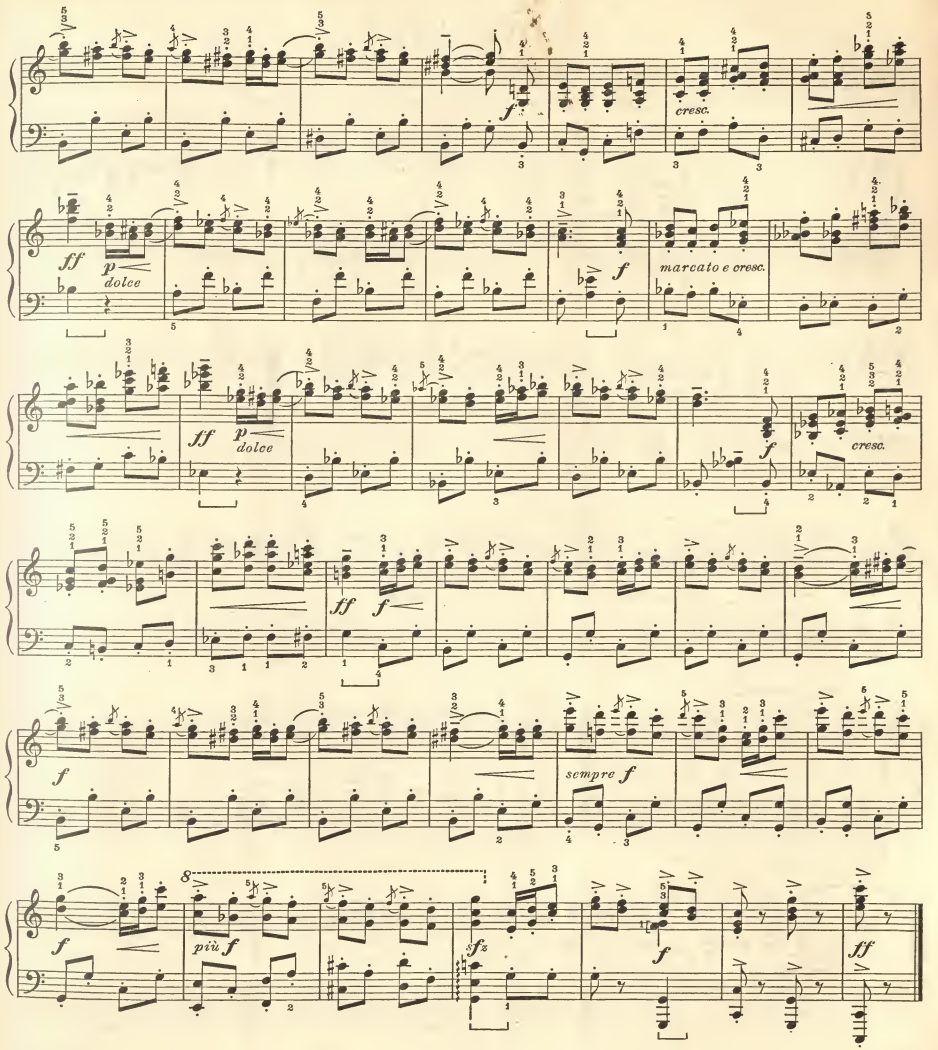
POLKA

BEDŘICH SMETANA
Arranged by Henry Levine

This highly chromatic composition of Bedřich Smetana (1824–1884), as arranged for piano, gives Etude readers the best known theme from his opera, "The Bartered Bride," the most famous of all Czecho-Slovak operas. Smetana's great fellow countryman, Dvořák, wrote ten operas, but none has acquired a popularity equal to that of "The Bartered Bride." The *Polka* should be played with lightness, vivacity, and dash.

Moderato assai (♩=84)



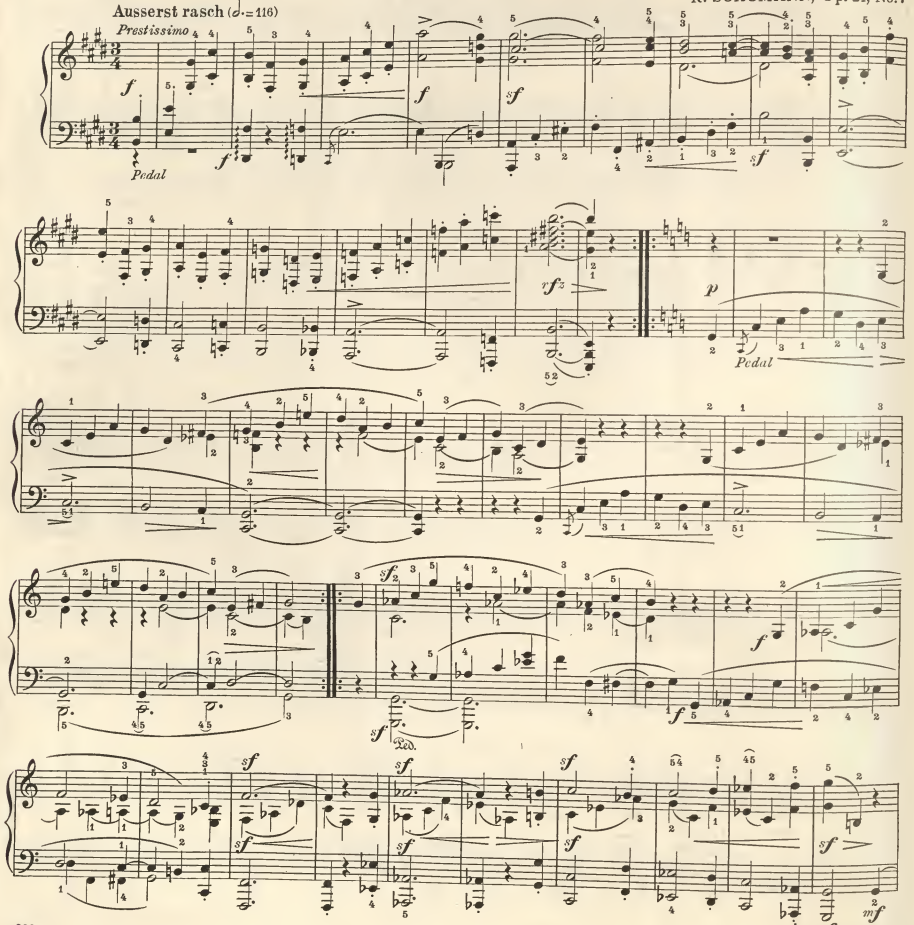


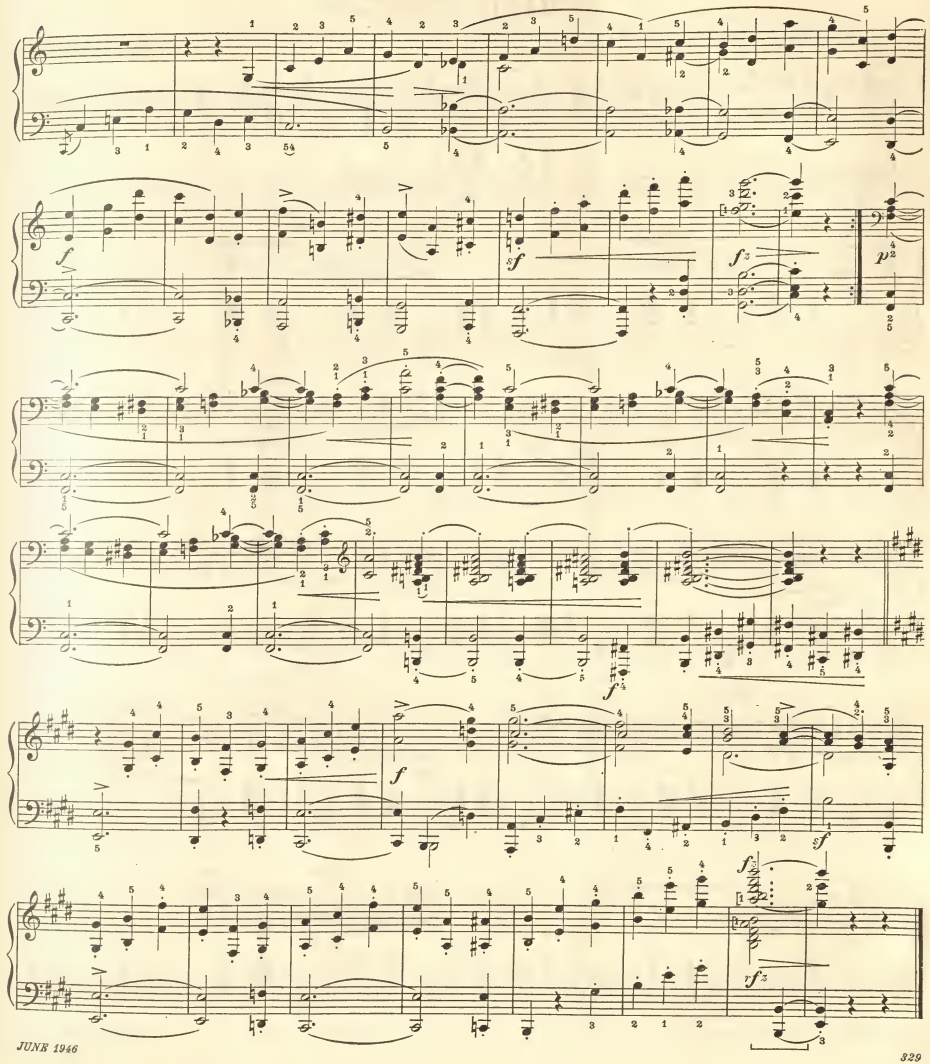
NOVELETTE

(EXCERPT)

Schumann's set of eight piano pieces published about 1883 appeared during the ten years when he was actively creating many master works for the piano. These included the *Davidsbündlertanze*, *Carnaval*, the *Fantasiestücke*, the *Kinderszenen*, and the *Kreisleriana*. That period was followed by the great *Lieder* period. This excerpt from Op. 21, No. 7, is one of the finest imaginable octave studies. Grade 7.

R. SCHUMANN, Op. 21, No. 7



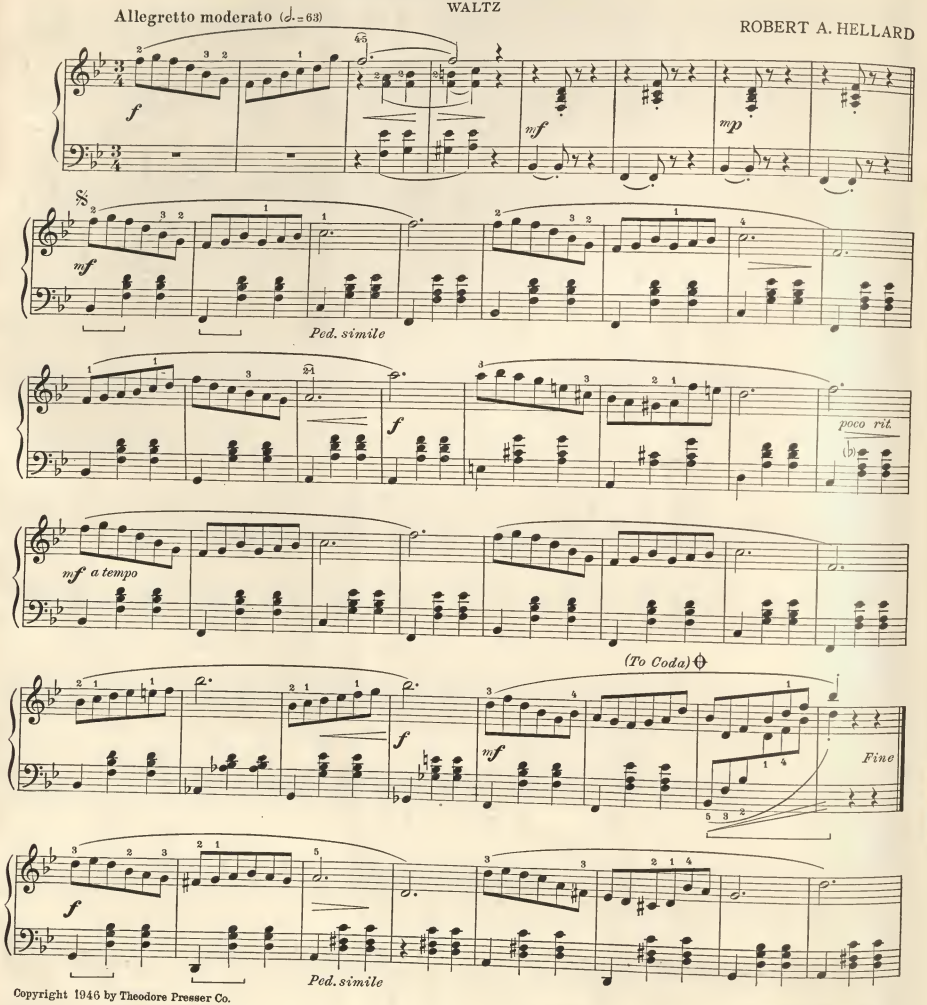


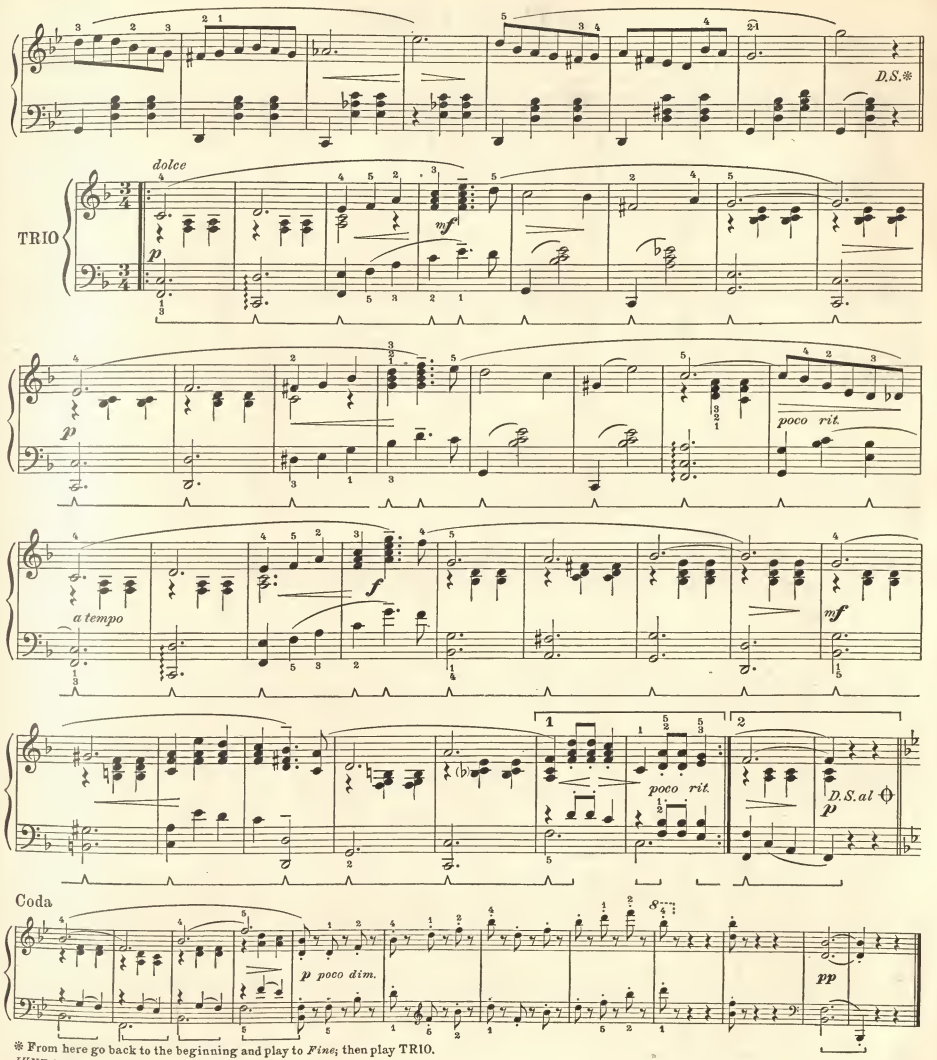
SPRING BREEZES

WALTZ

Allegretto moderato (♩.=63)

ROBERT A. HELLARD



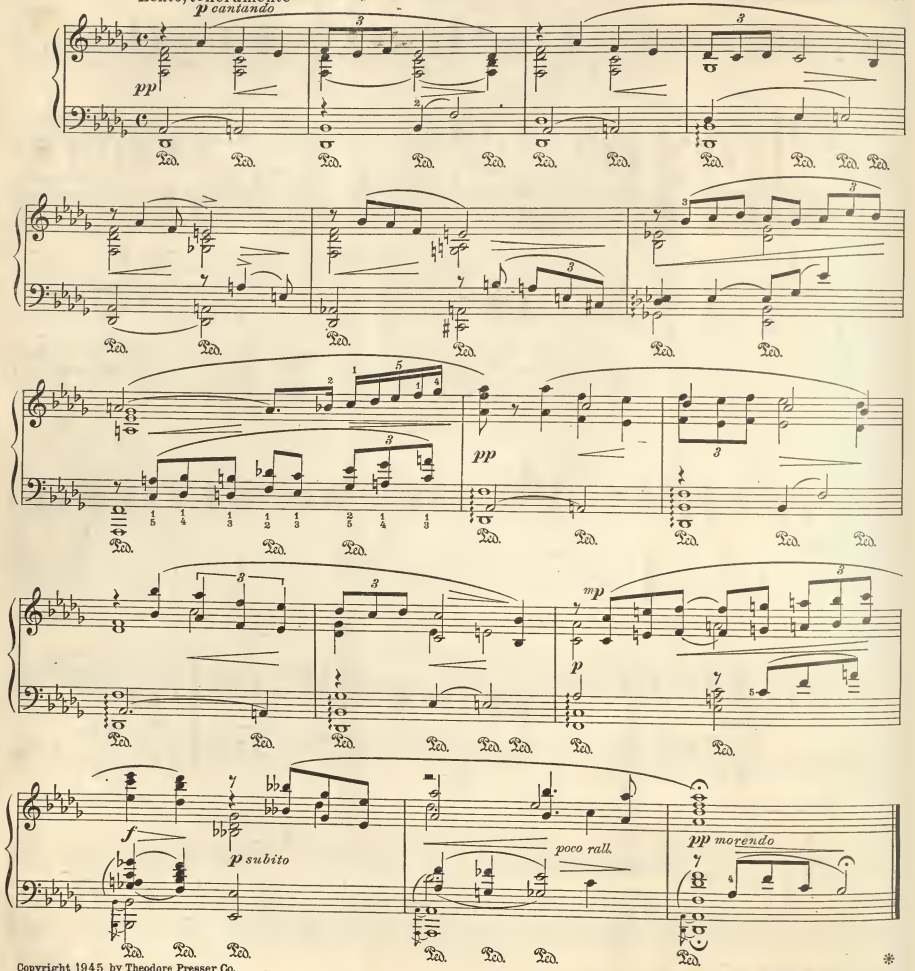


※ From here go back to the beginning and play to *Fine*; then play TRIO.

MEDITATION

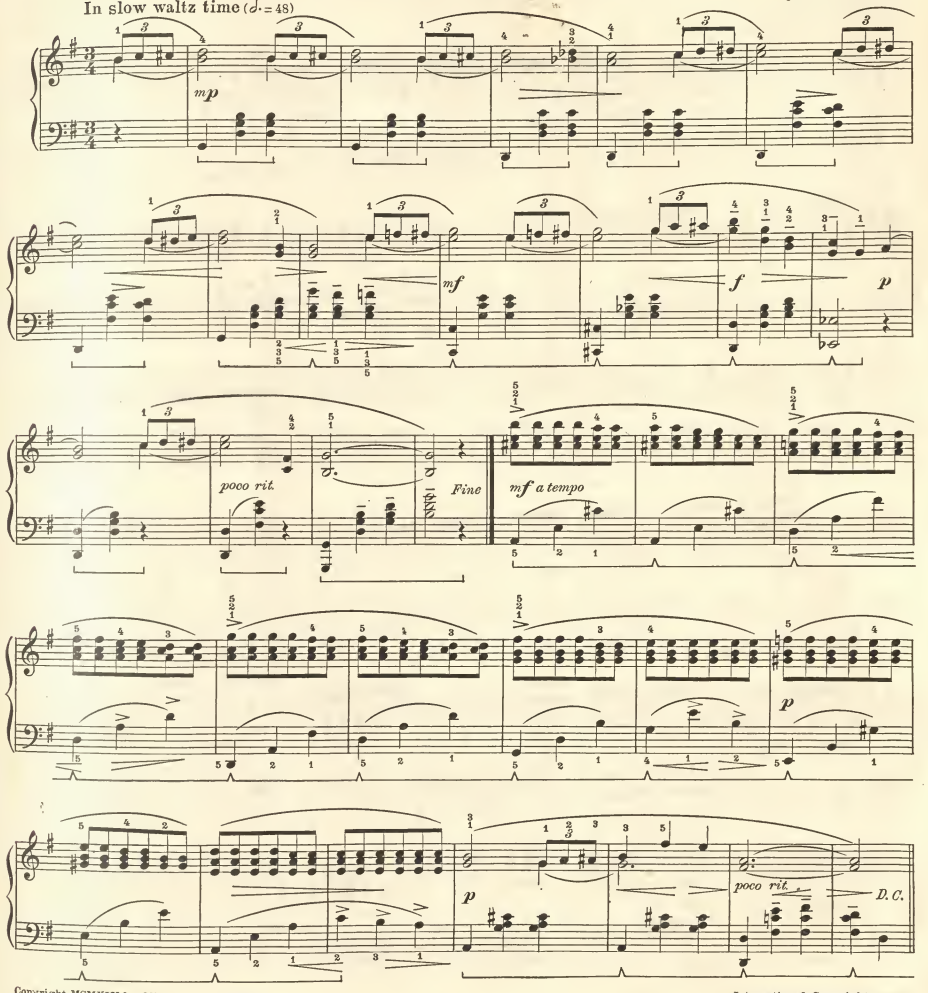
This alluring melody is the "theme song" of the radio production, "Music That Endures," and is known to millions. Grade 4.

ADOLF G. HOFFMANN



HAWAIIAN ECHOES

JOHN TIEMAN

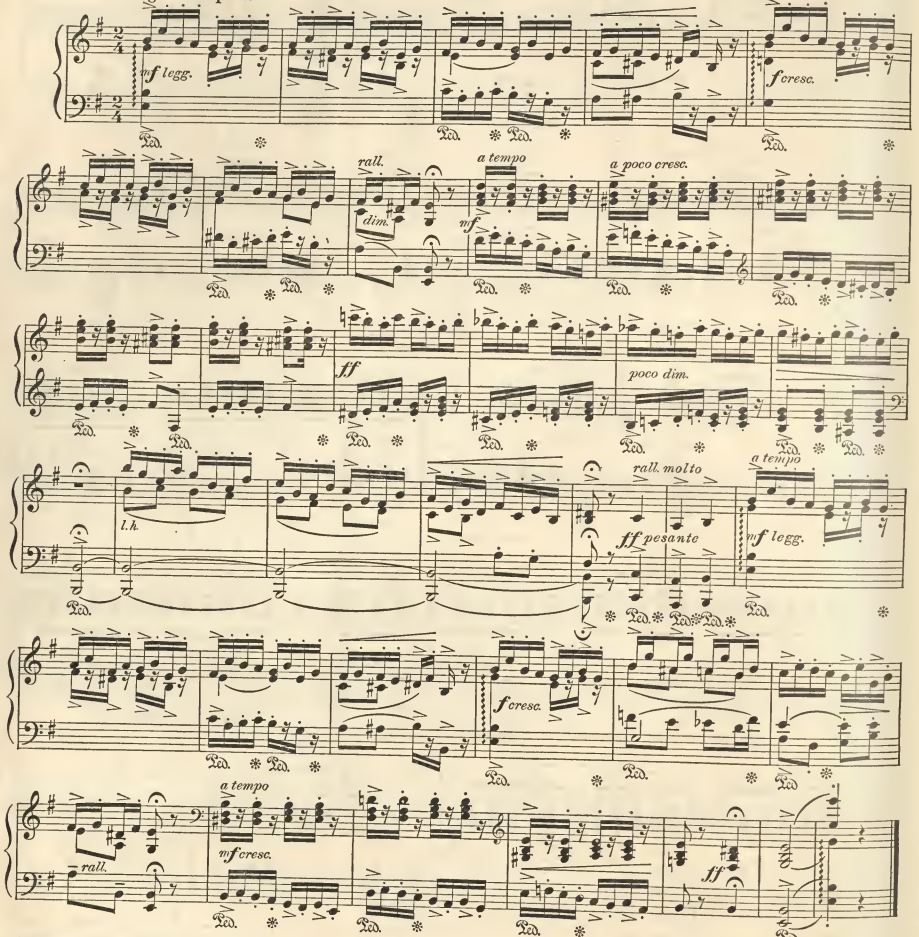


PRELUDE IN E MINOR

Henry Louis Reginald de Koven (1859–1920), while best known for his grand operas, "The Canterbury Pilgrims" and "Rip Van Winkle," and for his many very tuneful light operas (particularly "Robin Hood"), was a facile pianist and had high ambitions for his piano pieces. This *pizzicato* composition is one of his best. Grade 4.

REGINALD DE KOVEN, Op. 165, No. 2

Allegro con spirito



WHITE ORCHIDS

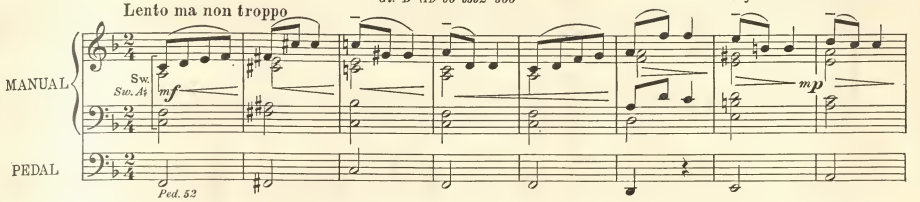
BRIDAL PRELUDE

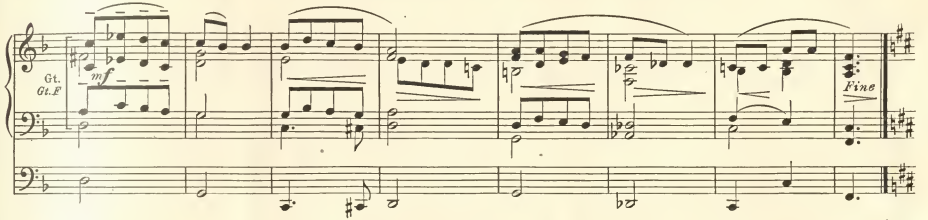
JAMES FRANCIS COOKE
Trans. by Clarence Kohlmann

Sw. Tibia, Vox Humana 8′
Gt. Oboe, Horn Diap. 8′, coup. to Sw.
Ped. Bourdon 16′

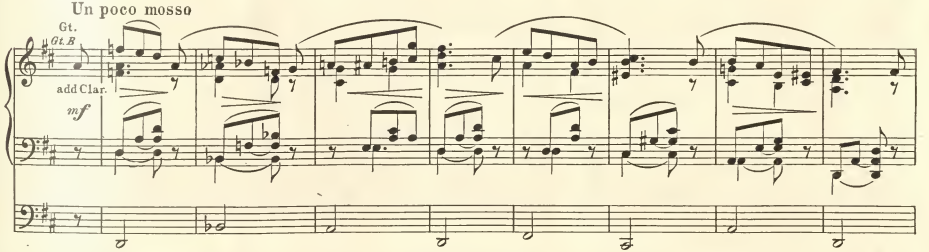
Hammond Registration
Sw. A³ (10) 10 5320 420
Sw. B (11) 00 7003 000
Gt. B (11) 00 5552 300

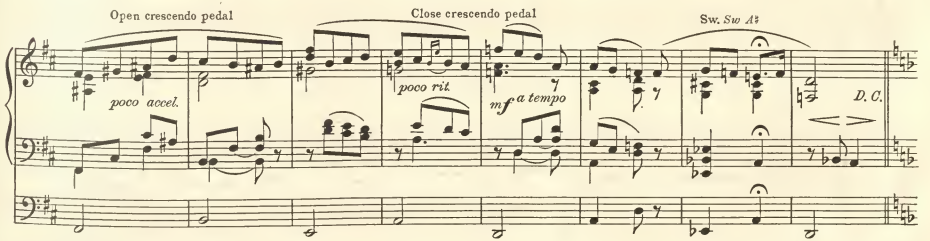
Lento ma non troppo





Un poco mosso



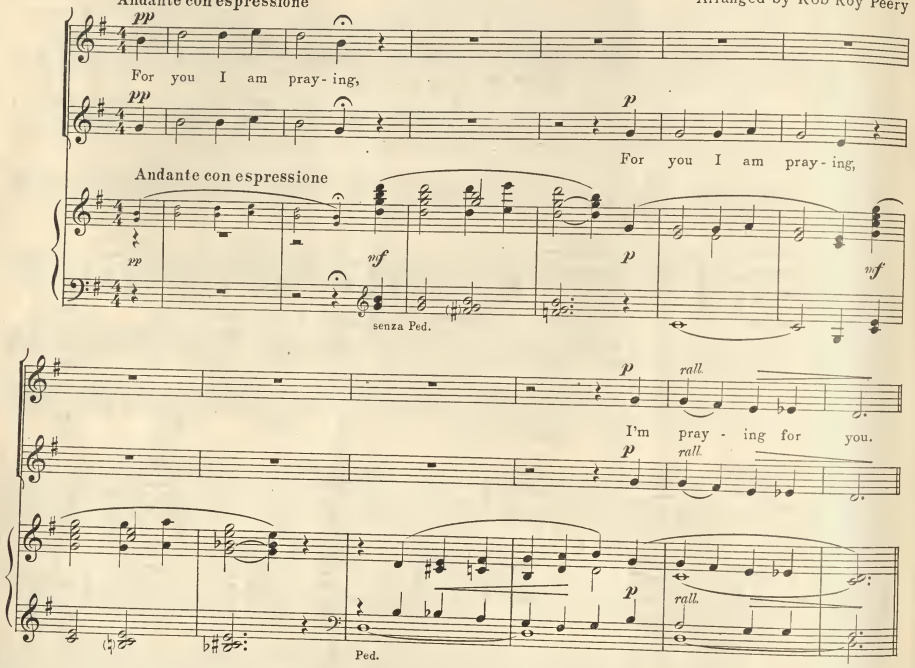


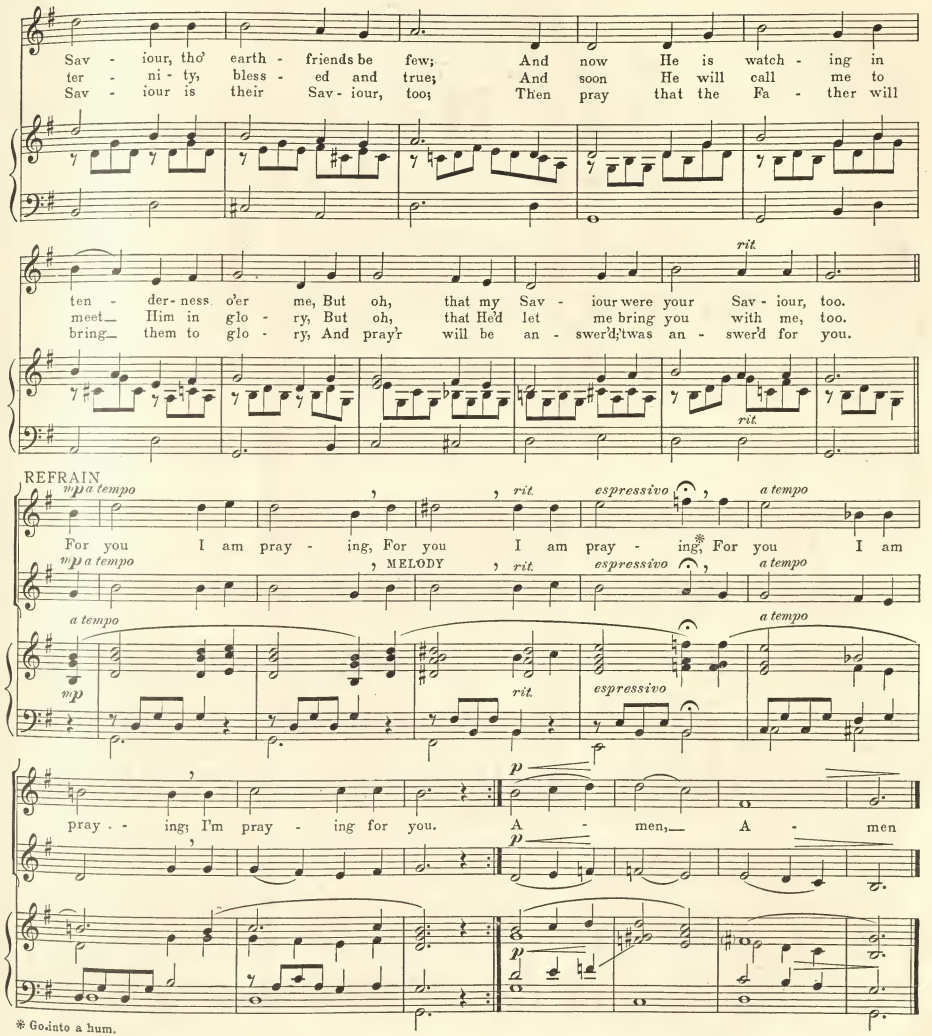
FOR YOU I AM PRAYING

FOR DUET OR TWO-PART CHOIR

Samuel O'M. Cluff

IRA D. SANKEY
Arranged by Rob Roy Peery

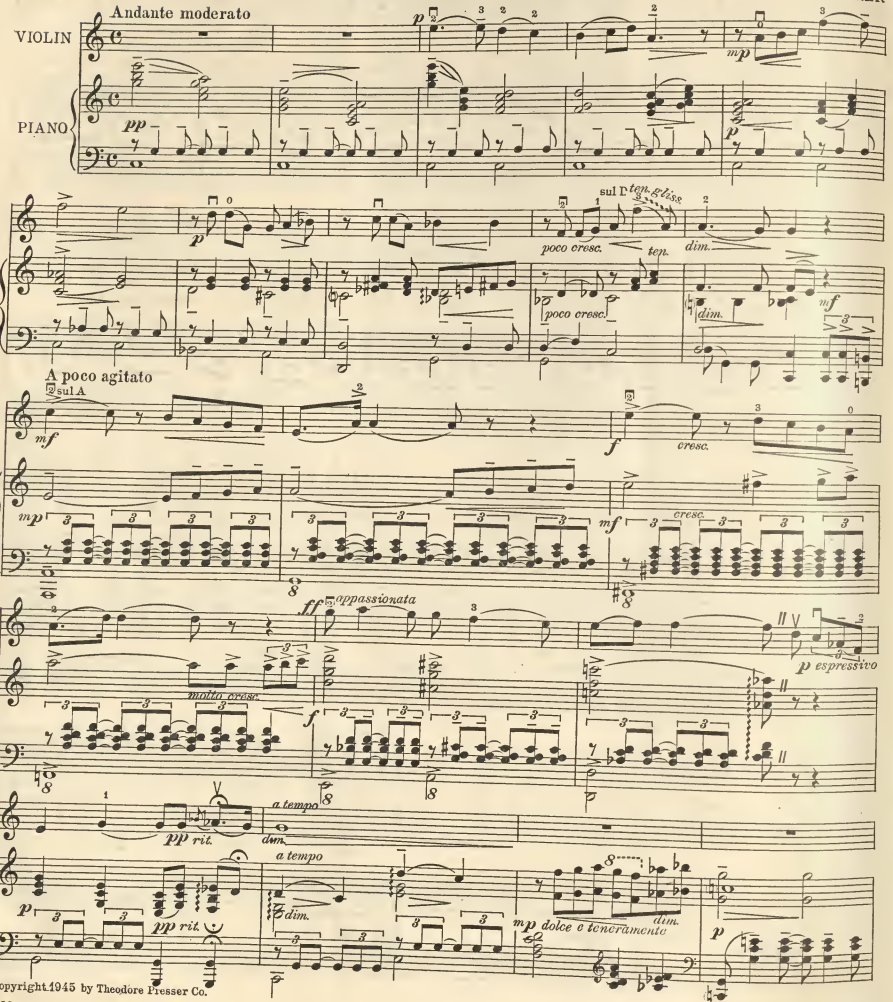


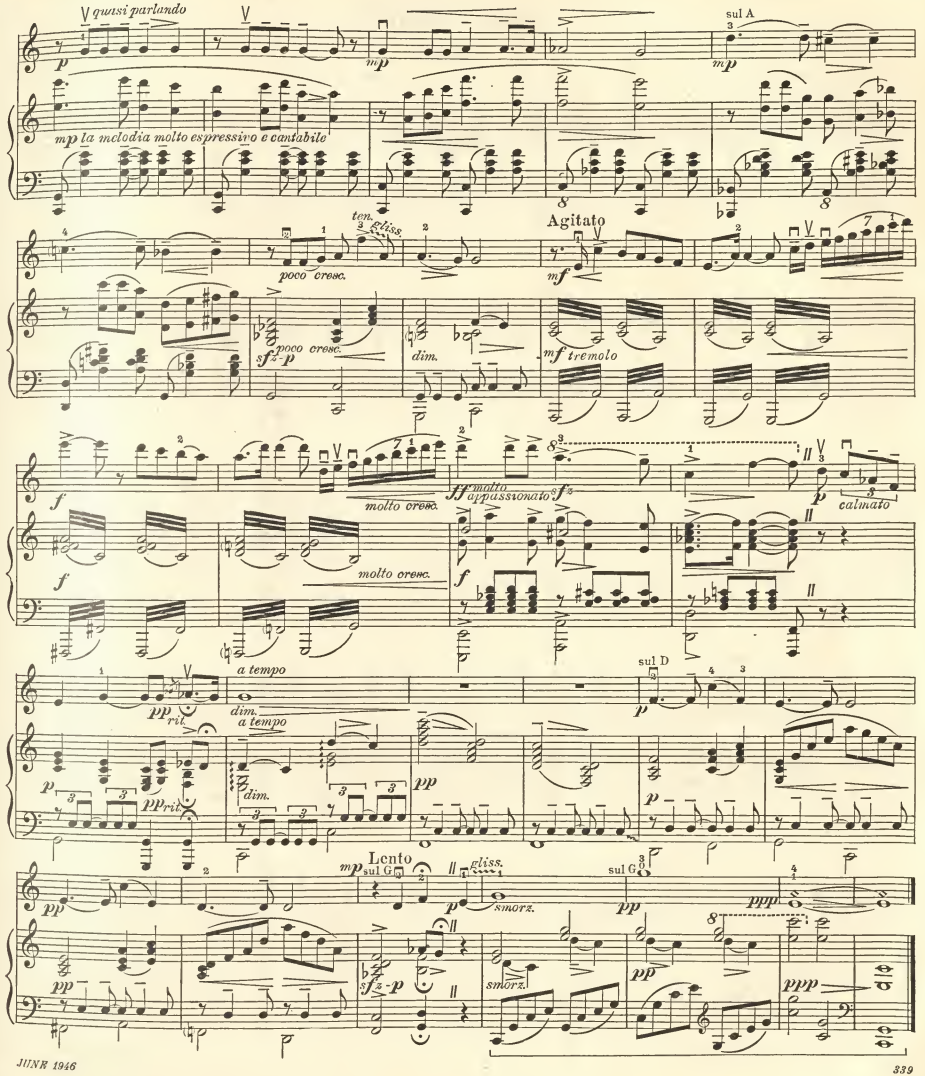


* Go into a hum.

PURPLE DUSK

RALPH FEDERER

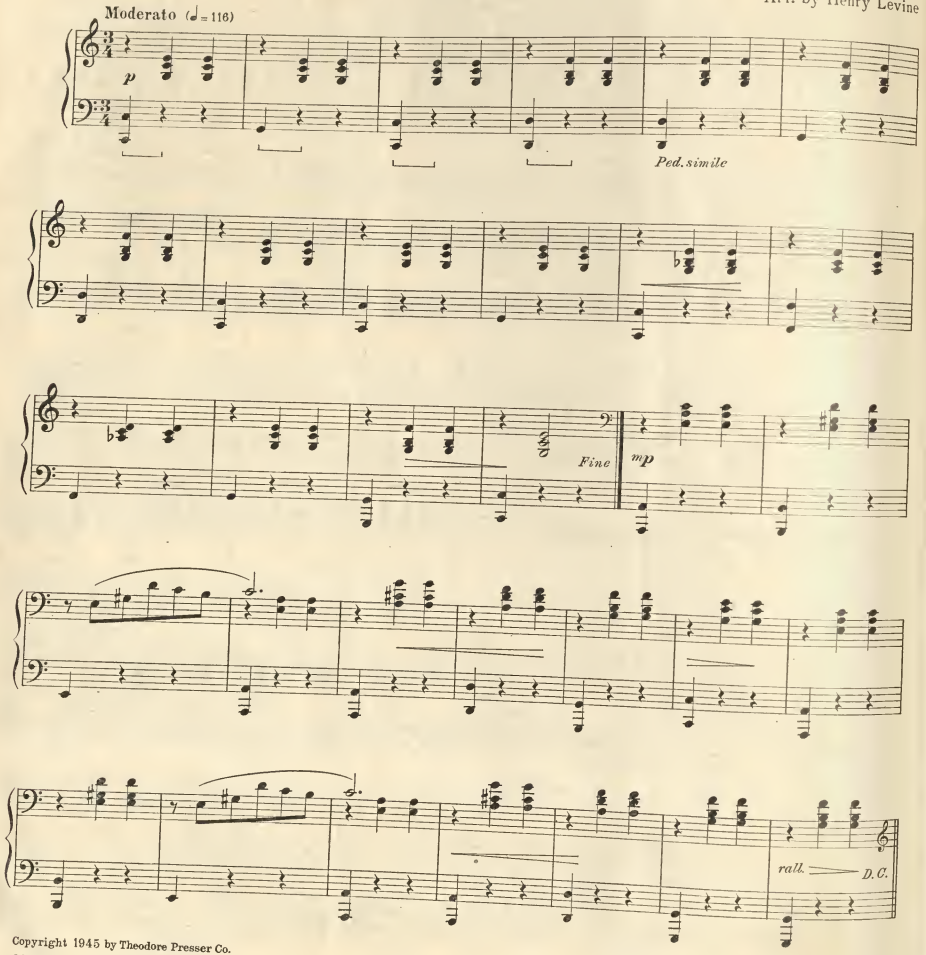




LILY PADS

SECONDO

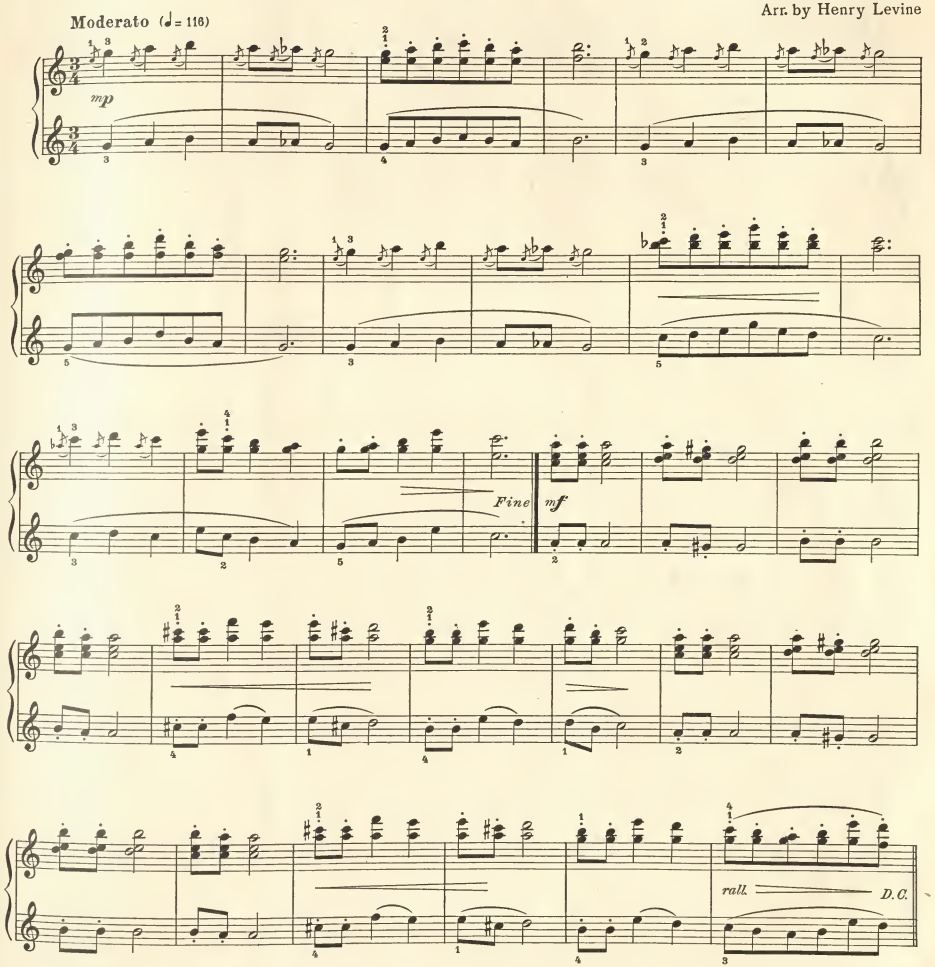
HAROLD LOCKE
Arr. by Henry Levine



LILY PADS

PRIMO

HAROLD LOCKE
Arr. by Henry Levine

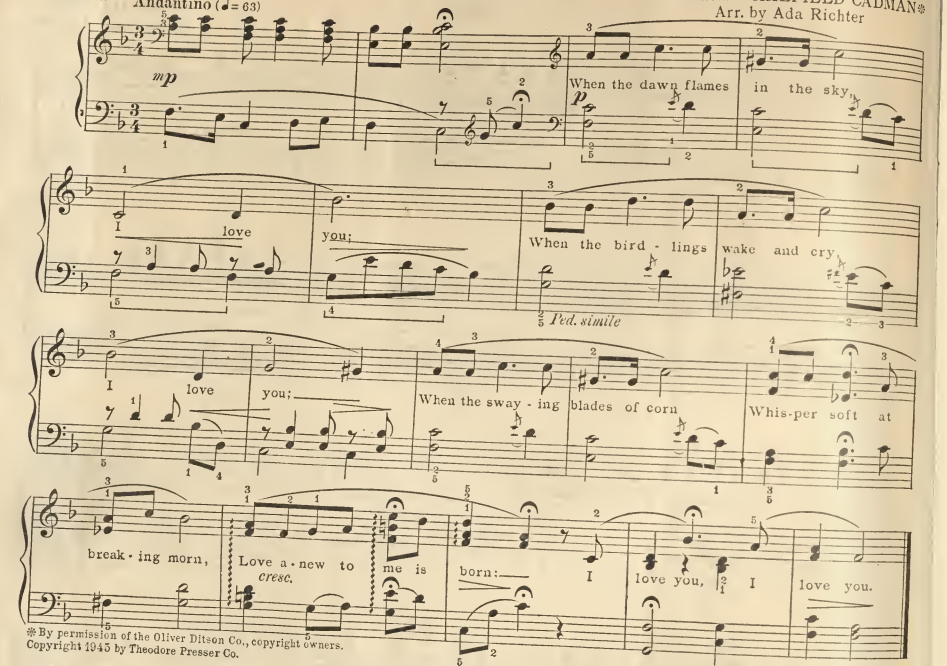


Nelle Richmond Eberhart

Grade 2.

AT DAWNING

CHARLES WAKEFIELD CADMAN*
Arr. by Ada Richter

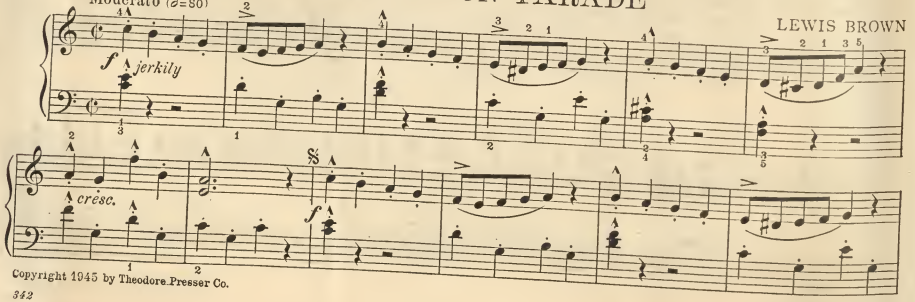


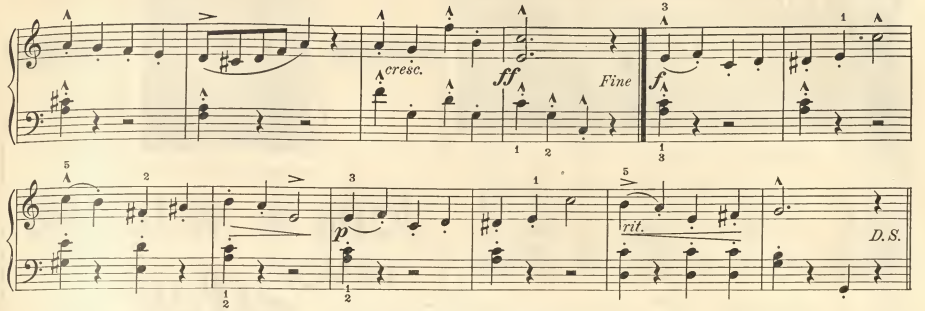
*By permission of the Oliver Ditson Co., copyright owners.

Grade 2.

PUPPETS ON PARADE

LEWIS BROWN

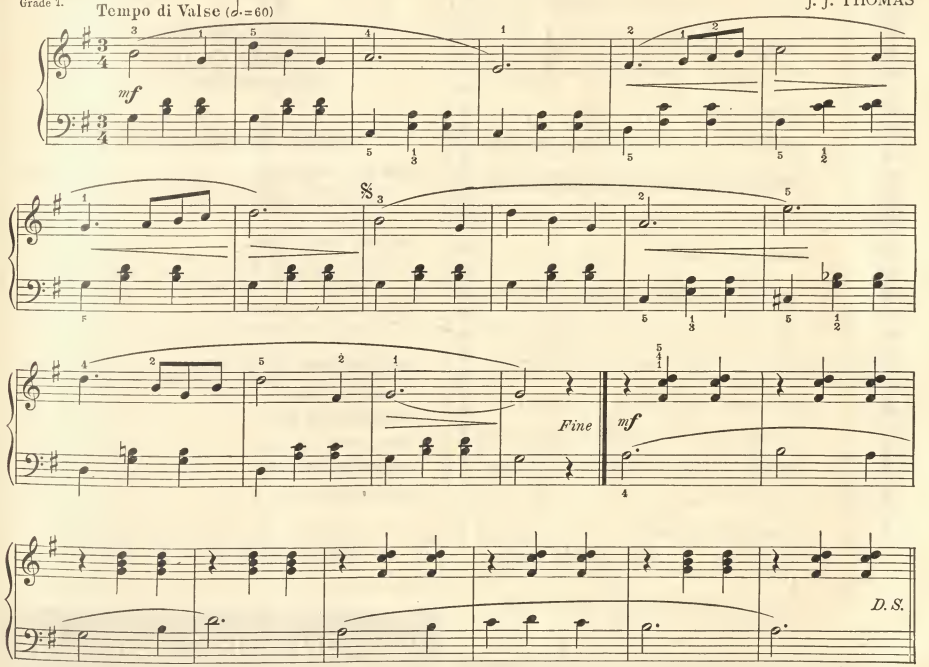




Grade 1.

BICYCLE RIDE

J. J. THOMAS



The Teacher's Round Table

(Continued from Page 312)

Hofmann, making an apology for disturbing us went into another room—and soon we heard him slowly practicing, what do you suppose? Some new concerto with new-fangled bedevilments? O Sancta Simplicitas! This giant played at a funereal tempo the octave passages of the left hand of Chopin's Polonaise in A-flat! Every schoolgirl nowadays rattles them off as 'easy,' but with the humility of a great artist Hofmann practiced the section as if it were still a stumbling block. As to Hofmann, I once compared him to a steam hammer, whose marvelous sensitivity enables it to crack an egg shell or crush iron. Hofmann's range of tonal dynamics is unequaled, even in this age of perfected piano technic.

"I sometimes wonder if the vanished generation of piano virtuosi played much better than the artists of today—Godowsky, or Hofmann, or the lyric Bauer, or the many-sided Gabrilowitch. . . . The contemporary piano hierarchy might be thus classed: Hofmann, a King; Paderewski, a poet; Godowsky, a prophet; Fannie Bloomfield-Zeisler, a sibyl; D'Albert, a giant; Busoni, a philosopher; and Rosenthal, a hero.

"And the ladies! I am sorry I can't say *'place aux dames'!* Space forbids. I've heard them all from Arabella Goddard to Mme. Montigny-Remaury; from Alide Topp, Marie Krebs, Anna Mehlig, Pauline Fichtner, Ingeborg Bronsart, Madeline Schiller to Julie Rivé-King; and from Sofie Menter the most masculine of Liszt players to Ethel Leginska who plays like a house afire; from Helen Hopekirk to Katharine Goodson: from Clara Schumann to Fannie Bloomfield-Zeisler; Olga Samaroff and the newly come Brazilian of high promise, Guiomar Novaës."

Concluding his article, Huneker observes:

"It is noteworthy that only Chopin, Liszt and von Buelow were Christians among the masters of the keyboard; the rest (with a few unimportant exceptions) were and are members of that race whose religious tenets specifically incline them to the love and practice of music . . . Selah!"

Huneker mentions other illustrious pianists of former days, most of them unknown to us, few even mentioned in recent biographical dictionaries. Missing from the article are conspicuous contemporary pianists of the day (1917) like Lhévinne, Silloti, Rachmaninoff, Cortot, and Schnabel. The "fresh and sparkling" Mischa Levitzki who died before realizing his full stature is among those present, as is Percy Grainger, "the young Siegfried of the Antipodes," who this year celebrates his fiftieth anniversary of concert giving. Much space is allotted to Alexander Lambert, now all but forgotten. The passing of the romantic Ossip Gabrilowitsch is every day more lamented. Harold Bauer, Samaroff, and Leginska are teaching. The successors to Huneker's long (and curious) list of distinguished women pianists are few—Germaine Schnitzer, Elly Ney, Myra Hess and one or two others.

Godowsky, alas, has left us too, and I fear has taken his music with him. That "transcendental" Godowskian school of composition died a-borning. Yet, all pianists can profitably tackle some of Godowsky's extraordinary output. After a period of study on one of his larger compositions, technical difficulties in most other pieces vanish. Perhaps Godowsky's music does not live for pianists because only the much-loved "Leppie" himself, with his peculiarly flexible hand, and his ten incomparably independent fingers could do its contrapuntal texture full justice.

And where are the living successors of Huneker's giants of yesterday? You will be lucky indeed if you can name three or four—these already well along in years.

What of the younger generation of keyboard artists? Are there giants among them? The answer is a tragic negative. Why? Because the Titans of yesterday were not interested in passing on their tradition, knowledge and discoveries to the army of young talent in the world today. . . . True teaching is as demanding of time and pains as concert giving, and infinitely less glamorous or financially rewarding. To direct the talents of a gifted young pianist consumes tremendous energy and exacts an outpouring of physical, mental, and spiritual sources without limit or stint. . . . Those giants were not willing to dedicate precious life's blood to such a noble cause. . . . The result, alas, is that we are left with a generation of busy, bustling—often "sensational"—pianistic dwarfs.

The "Paintbrush" Touch

I seemed to have some difficulty in making clear to a pupil the paintbrush touch described in the "Children's Technic Book" (Maier-Liggett) until I brought in from my work-shop a new, clean, *actual* paint brush large enough to make its reaction easily discernible to both of us. This was employed in a vivid demonstration. Excelsior! . . . Visual Education! Now my students know exactly how a "paintbrush" acts under the stimulus we use. Such a brush is hereafter a part of my standard teaching equipment.—J. P., California

Of course that's the best way to teach the touch. I often use it in paintbrush touch practice in Teachers' classes, but it never occurred to me to recommend it to others. For demonstration, I use a brush with a long, pencil-like handle, and a half inch brush base. Suspend it gently between the second and third fingers, supported delicately with the thumb tip; now with your hand hanging loosely from a high wrist, touch the keytop with the *narrow* side of the brush toward you; then brush the key swiftly with a free-arm stroke, making a very fragile pianissimo tone. . . . After a while, brush or sweep the key more swiftly applying additional weight as the tone increases in power. Note especially that the wrist does not dip or is not lowered as the key is brushed. Also notice how foolish it is to press down or to squeeze on the brush after the tone sounds!

Now throw away the brush and transfer the process directly to your single, hanging third finger, and you will produce a great variety of paintbrush tones from *pp* to *mf*. . . . Then finally try to *feel* the brushing *without moving* your finger from the key-spot. This is of course the practical application of the paintbrush touch. Always hold the hand suspended lightly from the forearm. Avoid lowering or dipping the wrist as the key is "brushed." . . . You may lower your wrist as much as you want *after* the tone is made.

What an apt word "brushing" is to describe one of the important weightways of producing piano tone!

"Sing, Ye Citizens!"

(Continued from Page 324)

for music led him away from this field of endeavor, and it was at the suggestion of one of his professors that he entered Westminster Choir School, at that time located in Dayton.

For three months he traveled in Europe with the Westminster Choir on a concert tour and it is the knowledge gained by this experience that fitted him so well for organizing the Boychoir School. His first position was with the King Avenue Methodist Church of Columbus, where he was director of music for five years. Later he became director of music at Broad Street Presbyterian Church where he has been for the last eleven years. The father of two boys and a girl, Mr. Huffman lives in the east end of Columbus where he finds a little time for gardening which is his main hobby. Besides his other duties he teaches voice privately, enjoys radio a lot, and hopes the choir will do more rather than less broadcasting.

Last year the choir gave twenty-six broadcasts over the Mutual Network on Sunday evenings. Touring with boys to comic opera, *Bastien and Bastienne*, they received praise from both critics and laymen. During the Sunday broadcasts the boys had to learn one new number every day. Many letters of appreciation were received from people marveling at the ability of the boys to do the things they did. After their appearance in Town Hall in 1943, the *New York Times* said of them: "Better part singing, finer dynamic shadings, clearer phrasing or nicer feeling will seldom be found anywhere."

Larger Building Necessary

"As a result of broadcasts we have received applications from boys all over the United States, but lack of finances and facilities has made acceptance of them impossible," Mr. Huffman asserted. The building now in use is far too small for the rapidly expanding school. However, he explained a recent gift of $10,000 will be used to start a building fund.

As for the boys themselves, they are normal, healthy boys, and as Mr. Huffman says, "Of course they have their differences of opinion, but I always try to reason things out with them." When one talks with Mr. Huffman, it is very obvious that the quality that has contributed most to his success with the boys is that of patience.

One of the chief interests of the boys outside of music is aviation. Next in line their main interests are baseball players, famous singers and movie actors, radio personalities, and the popular "comic" books. The boys spent their vacation last summer at Chautauqua, New York, where for the second year a camp for musical boys was established in response to requests to make the training of the Boychoir School available to other boys. Here the boys take part in such activities as crafts, canoeing, swimming, and baseball, in addition to vocalizing.

Ralph McCallister, Program Director of Chautauqua, was highly pleased with their performance last year when he told Mr. Huffman, "We were all greatly impressed with the high standard of musical performance which you have developed with the boys, but equally impressive and perhaps more important is the achievement you have made in self-discipline, courtesy, poise, and personal responsibility among the lads of the school."

The Boychoir School has been responsible for organization of many other boy choirs, among them one in Buffalo, New York, and one in Dayton, Ohio. As a post-war program the director expects to offer a regular conservatory course, with emphasis on choral work as it applies to boy voices, for training to adults who can offer the same type of training in connection with Boy Scout work, churches, and the Young Men's Christian Association.

Radio in the School and Home

(Continued from Page 310)

interested in good music should get the calendar of daily musical events from their local station. Scan the list and mark programs that you think your child might like. Find some points of mutual interest, and use this as a means of inciting interest. Maybe another work by some composer the child has discovered only recently for the first time is scheduled for broadcasting; with a bit of subtle persuasion he or she can be made curious about this as yet unfamiliar composition. As the child takes an interest in a form, like a symphony or concerto, other works in that form may be marked for his listening, and whenever possible a little background or human interest about the composer should be provided. It is always well to have a musical encyclopedia close at hand to the radio; one never knows when it is going to serve a good cause. There are books, too, on music well worth acquiring, and since The Etude has a book review section that covers a wide ground one can not do better than to scan that department monthly for worthy suggestions.

It could have been our pleasure this month to discuss the many fine programs of this past season and more particularly of those that brightened the first post-war Eastertide. We would like to have been able to name a dozen or more of the worthy summer broadcasts, but advance news on these at the time of writing was not available. One might wish it were different, but production during and since the war is still on short schedule. National programs often change completely at the last moment; there are multiple reasons why this can happen, for it all has to do with a system. But despite last minute changes, the radio goes on and it is always there. It can be relied upon but in order to get the best from it we ourselves must exercise some discretion and meet it on its own schedule. Children as well as grownups should learn to arrange their time to tune-in at the beginning of a program. To tune-in at the half-way mark often spoils one's pleasure and certainly it is no way to promote music appreciation.

* * *

"It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words."
—WAGNER.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Is She Contralto or Soprano?

Q. I am a girl of fourteen and I have had instruction from two teachers. My range is from A below Middle-C to G above High-C. I sing contralto in the Junior Choir just to help out. It is not very low contralto. Is that all right? My present teacher is trying to develop volume. He says to breathe through the diaphragm letting the tone go into the head so as not to sound nasal. Is that correct? He says that for proper resonance you should feel it in the sinus. I am not sure that what to make of it, it sounds so complicated. I sing a great deal and I am told that I show promise for a concert singer. Can you tell me what my range is called?

2.—In piano, I take Toronto Conservatory work Grade X. What is equivalent to this in the United States?

3.—Could you tell me where there is a good music school in the vicinity of Toronto?—R. S.

P.S.—Name a few songs suitable to my range.

A. You are a very young girl and must take care not to strain your voice by trying to increase its volume too soon. Volume should come to you as you grow older, as your vocal muscles develop and as the result of correct and careful exercise. The voices of very few girls can be said to have matured at fourteen.

2.—The range you quote is quite long if all the tones are good and easily produced. We would suggest you qualify it without a personal audition, but it seems to be too high for a real contralto. Ask your teacher about it and also whether or not you should sing contralto in the Junior Choir. From your note it seems more like a mezzo-soprano than a contralto.

3.—One does not find the most of the diaphragm, but with that very elastic muscle, aided by several other very important ones. Please send some books which describe in detail the structure and the proper actions of the muscles of the chest during inspiration and expiration. Resonance is the reinforcement of the vibrations produced by the action of the breath upon the vocal cords, occuring in the bones and cavities of the chest, face, nose, and head. It is most easily reproduced when all these organs are healthy and when no stiffnesses are present to prevent it. Read Fillebrown's book "Resonance in Speaking and Singing."

4.—Grading of piano music varies with the publisher. It would be impossible for us to answer your question accurately. However, we are informed that the grading in both Canada and the United States is apt to be somewhat similar.

5.—Here are the names of four songs, very varied in character and in three languages: Kramer, *The Last Hour*; Hahn, *Si mes vers avaient des ailes*; Brahms, *Feldeinsamkeit*; Charles, *When I Have Sung My Songs*.

6.—There are so many fine music schools in Canada that we hesitate to specify any one. McGill University in Toronto has a music department that is quite celebrated and the Toronto Conservatory is very well spoken of.

The Hard Working Young Vocalist Whose Voice has Developed a Golden Quality

Q. What is a coloratura voice? Is it the quality, the range, the flexibility, or what? My daughter (Mus. Bac. in composition and instrumental music, Yale), has studied voice with two good teachers. The first, an Italian man, died shortly after she started. The second, with whom she is now studying, is a well known New York singing teacher, a lady. Both said she was a lyric soprano, but both I am sure thought she was wasting her time because her voice was so small—"A little girl voice." Her great difficulty was incorrect breathing, caused by illness when a child. Mrs. S., the New York teacher, gave her breathing exercises which made her grow taller from the waist up and she is now well-proportioned, which she was not before, and she has learned to control her voice through breathing. It used to come out every place that it should not and not much at that. It has taken two and one-half years of patient study. An experienced singer who has watched her struggles with interest said, "At last she has it, and she is a coloratura." My daughter does not care whether she is a lyric or a coloratura as long as she makes the most of what she has. Her range is from A below Middle-C to E above High-C, all pure, even tones. She can sing three notes higher but they are rather shrill. Should she have any special exercises in case she is a coloratura? Now Mrs. S. is as enthusiastic as we are and thinks her singing very much worthwhile. My daughter has a touch of Spanish blood inherited from an early ancestor. Her father had a voice of gold and there is gold in her voice too. Could it be possible that this coloring of tone could carry through the centuries?

2.—Please tell me what nationality Miss Rose-Marie Brancato is as I fancy my daughter's voice resembles Miss Brancato's slightly in quality.—R. F. C.

A. We append two definitions: 1. The coloratura soprano is that type of soprano voice which is capable of producing florid passages in vocalization. 2. Coloraturen (German musical term), Cadenzas, trills, or any highly ornamental passages adding to the brilliance and showy effect of vocal or instrumental music. The name part in Leo Delibes's opera "Lakme" is a type of coloratura soprano role.

The lyric soprano is one that is capable of the expression of subjective feeling, especially in lyric forms of poetry. Mimi in Puccini's opera "La Bohème" is a typical rôle for the lyric soprano. Our answer to C. E. D. in the July 1943 issue of THE ETUDE contains a schedule of the approximate ranges of the various classes of voices which might further clarify your ideas about your daughter's voice. Her remark that she does not care whether she is a lyric or a coloratura soprano so long as she makes the most of what she has, proves, to our mind at least, that she is as sensible as she is well educated. Your description of the careful, patient, scientifically accurate lessons given to her by Mrs. S. during a period of two and one-half years and the physical and vocal improvement that has shown itself during that period, is a marvelous tribute to the ability of her teacher. You can safely trust Mrs. S. to choose the proper exercises for your daughter and rôles for your daughter's advancement and to suggest them at the correct time and in their proper order.

2.—Of course it is quite possible that the individual, golden quality of your daughter's tone may have been transmitted to her by an ancestor of Spanish blood. However, the same quality existed in the voice of her father and it is scarcely necessary to seek farther to find a more direct inheritance. We hope she will be able to preserve this lovely tone quality, unspoiled and unchanged throughout her entire life, for it will certainly make her singing more attractive and contribute greatly to her musical success.

3.—Miss Rose-Marie Brancato's address is 1560 Grand Concourse, New York City. If you will address her there, perhaps she might be willing to give you detailed details of her life and her career. We believe she is American born.

After an Attack of Quinsy Her High Tones Break

Q.—In March I suffered an attack of quinsy after which my doctor advised me not to sing for a while. For two months I did not sing. Now I have some chance to sing and my low tones sound the same, but on higher notes my voice breaks. I can hit the notes, then nothing more will come. Before this I could sing high B and high C. Will I ever be able to sing these tones again, or is it only lack of practice? I have been offered a chance to sing with a well known chorus, so please let me know whether or not to accept.—Miss P. P.

A.—Quinsy sore throat is usually associated with streptococcic infection, which in your case seems to have extended into the vocal muscles and even into the cords themselves. Some inflammation apparently persists. When you try to sing the higher tones the vocal muscles find it difficult to approximate the cords and a break results. You should return to the doctor who treated you for quinsy, for a new examination, diagnosis, and cure. It would seem to be rather dangerous for you to sing a great deal at the present moment.

What Price Technic

(Continued from Page 317)

of other institutions including some of the better Universities and Conservatories. Daily practice, including technical concentration, is obviously a must for the organist as it is for the pianist.

Nearly every one of us is endowed with a super amount of laziness. My old friend, Josef Lhévinne, used to remark in moments when he did not want to hear his daily routine, "I am naturally indolent!" How truly does this feeling apply to most every individual. Yet this one weakness is what leads to so much irritatingly bad playing especially among organists. We must practice, practice, and again practice else we lose what we have.

Now how about the sages who tell us technic is overrated? These persons will tell us that if our musicianship is strong enough we can cover up technical slips and nobody will even know the difference. In reply I insist that those who follow such advice are doomed to eternal ineptitude and failure. Nothing ever has been devised to substitute for the long grind of arduous practice which alone produces the ability to play even moderately difficult music satisfactorily. To be sure, the fakers get by with what they call musicianship but which is nothing but unmitigated bluff. Yes, they do fool most of the people. How many honest men can be happy in such a devious proceedure? I wish more musicians had a conscience which would rebel at such professional ethics. Never forget that this thing the incompetents label musicianship is not musicianship at all. It is merely a label to distract attention from their clumsy efforts to "get by."

No amount of preaching will ever eliminate the baneful influence of those who tell us technic is foolish and unnecessary. The entire purpose of this little article is to emphasize the age-old principle that to perform artistically it is, and always will be, necessary to develop a well-ordered and adequate technic. To do this involves the inconvenience of regular practice. By living a life of musical integrity, the sincere musician becomes a credit to his profession and a man of honor in the world.

All of which may be taking the musical career too seriously. Every man must decide for himself whether he will do it the hard way or drift into the ranks of musical hoboism. Of one thing there is no doubt. The price of a worth-while technic is unremitting industry and indefatigable perseverance.

Letters from Etude Friends

Want a Music Post in China?

A. Faurot of the American Board (14 Beacon Street, Boston, Massachusetts) and for the past ten years head of the Music Department of Foochow College, China, before leaving for a recital tour sent THE ETUDE this highly appreciated letter about music conditions in war-torn China. Evidently there is an opportunity for the right teachers who want to know more of the Kingdom of Cathay.
—Editor's Note.

"You will be interested to know how your magazine has brought inspiration to music students in China during these war years. Although forced to flee to the country, like so many other schools in China, moving from place to place, holding forth in temples and ruined houses, the music department of Foochow College has kept up its work, and in fact has grown and improved, keeping pace with the rapid increase in the popularity of music in China.

"Being completely cut off from the outside world, and unable to get recent issues of THE ETUDE, I scoured the country for old copies of which I found many in libraries and private collections. My vocal pupils eagerly read the articles by Pons, Flagstad, Lehmann—artists with whose voices they were familiar from my record library. Piano students studying Beethoven Sonatas and Chopin Preludes read avidly the master lessons on those works, and fought for the pictures of their favorite pianists—Iturbi, Horowitz, Rubinstein.

"At present the great need in China is for well trained music teachers in all fields—voice, strings, piano, theory, school music—to carry out the work of training the hundreds who are enrolling for music study in the conservatories and music departments of colleges. Before I left China in November last year, fully a dozen schools appealed to me to find music teachers for them in America. Surely there must be many musicians, young or old, to whom this opportunity for travel, all expenses paid, for life in a foreign land and contact with the finest youth of that land, for teaching and concertizing for a three year term on a generous salary would appeal."

Beethoven's Bonn

The following letter was received from an American musician in Bonn, and should be of interest to ETUDE readers:

"I was interested to note in your issue of July 1945, which was forwarded to me from my home, the reference made in Maurice Dumesnil's article to Beethoven's birthplace in Bonn, Germany. Altho I cannot vouch for the contents of this building, or of the museum adjacent, I am happy to inform you that both houses are still standing, although neighboring buildings are nearly all destroyed. It is one of those fortunate coincidences that these buildings escaped damage, while nearly every other building on the street was bombed out. I was not able to visit the Beethoven house since it was placed under a strict military safeguard as a historical building, by the military government.

"It may be of interest too, that I recently saw in another magazine a statement that the University at Bonn was not very badly damaged. From my observation, I would say that the buildings of the University were almost a total loss insofar as being put to any further use would be concerned. The centuries-old Minster was bombed but is still in use. The large Evangelical Church near the University is closed due to bomb damage, but services were held for army personnel in a large Confessional Church in the Poppelsdorf area at Bonn. I had the pleasure of playing the organ in this church for several services. It was also used by the German congregation for their services.

"I thought that you might be interested in this news of Beethoven's birthplace, and that music lovers touring Europe in the future can still look forward to a visit to the great composer's home."

Sincerely,
James P. Autenrith
147 1st Engineering Maintenance Co.

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Q. I am much interested in the registration on my 1934 organ to approximate the chimes. A guest organist did simulate such an effect although no set of chimes is included in the organ. At different times I have had other organists try to locate the registration, but have been successful in securing it. If you can make a helpful suggestion I shall appreciate it. Enclosed is the specification of the organ.
—J. C. B.

A. We suggest that you continue your experiment with stops. Perhaps the successful organist used a note combination productive of the effect, plus proper registration. Try on your soft 8' and 4' flutes the following combination of notes, and if it does not produce the effect try other registration:-bottom note—a sixth—a third—a fourth—and another fourth—five notes in all. We suggest also your investigation of a number from the following Piano Solos, for an illustration of the combination of notes:*Trinity Chimes*—Decker; *Cathedral Chimes*, Brown; *Chimes of St. Cecilia*, Worthington; *Chimes at Christmas*, Greenwald and *Chimes at Eventide*, Gradi.

Q. We are having installed in our church a set of chimes for the organ which may be played from the console in the church, and they will be amplified in the tower for recitals before each Sunday service. I recall an article in THE ETUDE *regarding the playing of chimes, but I do not seem able to trace it. Can you tell me the number of* THE ETUDE *that contained the article I wish to read? I understand the set will include twenty-five notes and I would like suggestions as to pieces using chimes for the church services. For outside work do you play only the melody on the chimes, or do you fill in two or three note harmonies? What are the most suitable stops for using as a background for the chimes in the regular church services?*
—M. W. S.

A. We, of course, cannot tell which article in THE ETUDE you wish to read, but refer you to articles appearing in the July 1910, the September 1917, and the May 1931 numbers of the magazine. We suggest a selection from the following pieces for use in playing the chimes for your services: *In Moonlight*, Kinder; *Evening Bells and Cradle Song*, Macfarlane; *Sunset and Evening Bells*, Federlein; *For ye the Hills*, Frysinger; *Eventide*, Frysinger; *Silent Night*, Gruber; *Temple Bells*, Peele; *Chimes of St. Marks*, Russolo and *Angelus*, Matthews. There are many more chime pieces available in addition to those named. Outside chimes ordinarily would be given out in single notes, but we suggest that you use them as decided by the proper authorities. Ordinarily some Gedeckt or Stopped Diapason would be used to accompany chimes, because of lack of overtones, but we prefer the more colorful Vox Celeste and so forth, for use with the chimes.

Q. Please send me information in reference to organ pedals for use in home practice.
—M. A. D.

A. We suggest that you advise organ firms of your wishes, and are sending you by mail name and address of party having pedal and bench for sale. (Radiating, but not concave pedal board).

Q. Please suggest some organ numbers for Thanksgiving, New Years, Good Friday and Memorial Day. What type stop is the Salicet 4'? Are the following stops necessary in a medium size two manual organ? Great—Open Diapason 16', Gamba 8', Tuba 8', French Horn 8' Mixture, Twelfth, Fifteenth. Swell organ-Voz Humana 8', Trumpet 8', Salicet 4', Clarion 4', Piccolo 2'. Pedal organ—Open Diapason 16', Resultant 32', Choral Bass 4'. Will you describe briefly the following organ numbers? Are they suitable for church use? Also give price and grade of each. Chant de May, *Jongen*; Festival Prelude on Ein Feste Burg, *Faulkes*; Te Deum Laudamus, *Clausmann*; On Hearing the First Cuckoo in Spring, *Delius*; *"The Liturgical Year," Bach-Riemenschneider. Are the following Collections really good music? What type of music do they contain and of what grade difficulty are they? "A Book of Organ Music," Rogers; "Organ Repertoire," Orem; "Organists Offering," Orem; "Ecclasie Organum," Carl. The volunteer choir in our church consists of the following voices: eight sopranos, four altos, three tenors, and five basses. Is this an even balance? Please suggest some anthems for a choir that has had little experience.*

A. In answer to the suggestion that we name organ numbers for certain days, we suggest the following: *Thanksgiving*, Demarest; *Lenten Prelude*—Good Friday Music from "Parsifal," Wagner; *Chant for Dead Heroes*, Gaul: "The Liturgical Year," Back-Riemenschneider. The Salicet is the 4' stop of the Salicional family (so called string stop).

If a 16' stop is to be included in the Great Organ, we prefer a lighter one (of the open pipe variety) such as the Gemshorn or Dulciana 16'. If a reed stop of the Tuba variety is to be included (some builders omit it where Twelfth and Fifteenth are included) for ensemble purposes we prefer a stop of the Trumpet character. The French Horn is the character stop we would not use in ensemble effects, and its inclusion would depend on the decision of those in authority. The Gamba (mild), and the Mixture, Twelfth and Fifteenth, should be included for ensemble effects. Vox Humana (Swell Organ) is also subject to decision of authorities. The other stops you name for the Swell organ should be included together with a soft 12th. In the Pedal deasrtment we, of course, prefer a soft Bourdon 32' to the Resultant. We suggest, if the latter stop is included, it be a 16' real stop from the second "C" on the Pedal Board (it may be borrowed). Since organists differ in technique, and we are not accustomed to grade organ pieces by numbers indicating difficulty, we will give you such information as we have about the numbers you name, including prices.

Chant de May,Jongen $1.00. . . . . .

Festival Prelude on Ein Feste Burg, Faulkes $1.25. An effective number although consecutives are apparent on the third page.

Te Deum Laudamus, out of stock at present and price is not given.

On Hearing the First Cuckoo in Spring, Delius $1.00. A transcription of a fine number.

"The Liturgical Year," Bach-Riemenschneider, $2.25.

All except "The Liturgical Year" are subject to a discount of ten per cent. This book is a collection of Bach Choral Preludes, covering the Liturgical Year.

The organ books you mention contain music useful in the average organist, as intended.

We suggest a "musical balance" for the choir you mention, which seems well balanced so far as number of voices in the respective departments are concerned. We suggest a selection from the following for the choir you mention as having had little experience: "Anthem Worship;" "Volunteer Choir Anthems;" "Anthem Devotion;" All of which are available through the publishers of THE ETUDE, at thirty-five cents per copy, less discount of twenty per cent.

Also "Anthem Voices" (eight books in series.) which may be had from the publishers of THE ETUDE, for thirty-five cents for each book. Any of the books mentioned can be had on approval, on request to the publishers of THE ETUDE.

Q. Will you kindly suggest a stop-list for an organ to be placed in a church which accommodates six hundred people. The organ is to be located in the right transept of the church, the edifice being built in the form of a cross. Please specify which would be more advisable, a two or a three manual instrument, and what stops would be most effective.
—A. J.

A. The stop-list will depend on the builders being considered, the acoustics of the church, and so forth. We suggest as large an organ as the space available will permit. We, of course, prefer a three manual organ unless the two manual instrument would contain the essential stops for a proper accompanying instrument, in which case we would prefer the two manual instrument.

The Violinist's Forum

(Continued from Page 321)

You should practice in a similar manner in the middle of the bow and in the upper third: in the middle with the wrist and finger motion only; in the upper third with the forearm participating sufficiently to produce a good *détaché* stroke. Practicing a powerful, cleanly-articulated *martelé* in the upper third will also benefit you. In all these exercises produce as much tone as you can, and never forget that all four fingers must be firm on the bow and that your wrist and fingers must remain flexible. Later, as you feel yourself gaining control, practice in the same way the eighth study of Kreutzer and the second, eight, and twenty-second studies of Rode.

Together with these rapid bowings you should practice long, sustained, forte strokes. Start with eight seconds to each note, bowing close to the bridge and striving for a full, intense tone. The main thing to watch is the change of bow: it must be made by a flexible motion of the wrist and fingers, but without any weakening of the grip on the bow. You can also practice three-octave scales, eight notes to a bow and one second to each note.

In the past two and a half years THE ETUDE has printed several articles in which I suggested various exercises for the development of relaxation and coördination. It might benefit you to look through the back numbers of the magazine, particularly those for December 1943, January and December 1944, November 1945, and April 1946.

Competitions

A BAND MUSIC COMPOSER'S CONTEST for the best "Concert Descriptive March," the award to be one hundred dollars, is announced by the Rock River Valley (Illinois) Music Festival. The composition will be entitled *Salute to the Twin Cities* (Sterling and Rock Falls, Illinois) and will be given its first performance on the festival program on August 2, at Sterling, Illinois. The closing date for entrants is June 30, and all details may be procured by addressing Mr. Elmer Folkers, Secretary, Rock River Valley Music Festival, Sterling, Illinois.

COMPOSERS are invited to enter a competition for a new anthem to be added to the Chapel Choir Series. The contest is sponsored by the Chapel Choir Conductors' Guild of Capital University, Columbus, Ohio, and full details may be secured by writing to Mrs. Boyd Henry, Secretary of the Guild, 545 East Allen Street, Lancaster, Ohio.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946; and full details may be secured by writing to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.

The Rachmaninoff Memorial Fund, Inc. is sponsoring a contest to discover America's outstanding young pianist. A series of preliminary regional auditions will be held, beginning sometime after September 1, with the finals to be held in New York City in the spring of 1947. The dead line for filing applications is July 1, 1946; and all details may be secured by writing to the Rachmaninoff Memorial Fund, Inc., 113 West 57th Street, New York 19, N. Y.

Musicians in World War II

(Continued from Page 323)

branch of activity where he might pursue his profession—in a radio station, in an office that serviced entertainments, and so forth—and when this happened, it gave him a better start than he would have gotten in civilian life. Such young artists had mental stimulation, a scope for development, travel, excitement, the chance to experience new sights and conditions, and, above all, a sense of togetherness with the work for which they were prepared. These young men will come back greatly enriched and more than ever able to take their place in the world of art. I can think of many job assignments that must have been a pure joy. I should have enjoyed them, I know. One that I happen to think of was the charge of a beautiful little island in Hawaii. Certainly, there was routine work to be done—but after, there was leisure for practicing, for thinking; the man assigned there looked out over the ocean, took wonderful walks up the sides of two choice specimens of volcano, read, and studied nature. Only by the rarest of luck could one find a combination like that in civilian life!

"Again, many young artists of already established name—men like Eugene List and Edward Kilenyi—were employed with matters musical. It was less fortunate for young artists without an already established name; in such cases, there was no public evidence of their natural abilities and consequently less chance of reserving them for their own work. And they, of course, suffered hardship in being deprived of it. This brings me to say, and for the first time, something that I often thought but hesitated to express during the war emergency. It is that I believe it to be a mistake to draft into regular service those who, by natural ability and intensive training, can give more than routine values. Many countries that were harder hit by the war than we were, made it possible to keep performers at their own jobs. And they did it, not in any intention of 'sparing' the performers, but of enriching the others. That, I think, is the wiser procedure in the long run; for the men in service need all the spiritual and emotional stimulation they can get, and where they can get it from their own group they receive it enthusiastically.

"On the whole, then, I should say that experience in the military services was far from a loss to musicians, despite the unavoidable hardships it involved. Some men will have a hard time finding their way back, musically, to the point at which they left off. But in many more cases, the combined influences of discipline, of comradeship, of travel, of excitement, of emotional impact and of spiritual eagerness must have a stimulating and enriching result. I know that I felt the value of it and that the experience of my years with the armed forces has crystallized into a rich and rewarding memory."

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

More Concerning George Saint-George

Since writing the recent comment on this composer, I have received letters from Miss Irene Dall, Cleveland, Ohio; the Rev. R. V. Wilson, Orangeville, Ontario; J. F. Scarlett, Powell River, B. C.; and Saul Ambrovitch, Los Angeles, Calif. The biographical material these correspondents have been kind enough to supply has already been printed; what impresses me is the degree of admiration expressed for Saint-George's two Suites in the Olden Style. It would seem that they should be much better known in this country, for they are, apparently, very well suited to High School orchestras. The Suites, in the keys of G and D, are published by Augener of London. I appreciate deeply the kindness that prompted so many readers to write to me about Saint-George.

Price of a Durer Violin

W. H. M., California.—I have never heard of a Wilhelm Durer violin selling for the amount you mention. The usual price is between one hundred and one hundred and fifty dollars. An especially well-made specimen might bring a little more. If you are interested in the Durer violin, I think you should take it to a reputable dealer for appraisal before you buy it. There are hundreds of makers whose violins sell for around five hundred dollars, so it would be futile for me to recommend any particular one. The choice of a violin must depend to a very large degree on the player's temperament and personal preferences.

Material for Class Teaching

Miss G. L. T., Ohio.—Every teacher who does much class teaching faces a different problem with each different class, and the material she uses should be chosen with an eye to those problems. I think your best plan would be to write to the publishers of THE ETUDE asking to have several methods sent to you on approval. Then you could choose those best suited to your needs.

Tools for Violin Making

P. M. W., Maryland.—As a result of the war, tools, molds, and so forth, for violin making are not as easily obtainable as they were a few years ago. However, I suggest that you write to The Metropolitan Music Company, 222 Fourth Avenue, New York City, telling what you want. If tools and materials are available, I think that company will have them.

Playing by Ear

Miss H. W., British Columbia.—I hardly think that one could compare the violoncello to the contralto voice as one compares the violin to the soprano. The violoncello ("cello, for short) is a bass instrument, and it bears the same relationship to the violin that the bass voice bears to the soprano voice. For an adult, all string instruments are rather difficult to learn. However, the left-hand position on the 'cello is much more natural than it is on the violin; for that reason, many adult beginners find the former the easier instrument. (2) Anyone who can play by ear is lucky, provided he does not rely on it exclusively. To develop technique, one must play a great deal from notes; furthermore, one must learn to see, not only the notes, but also all the other markings that are printed on the page. The ability to play by ear is certainly a great help in memorizing.

The Cost of a Good Bow

S. T. B., California.—You can buy a good violin bow for one hundred dollars. You can also pay as much as $4,000. The greatest bow maker of all time was François Tourte. There were many other very fine makers, such as Kittel, Lupot, Voirin, Lamy, Tubbs, Eury, and others. A. J. B. Vuillaume bow, in good condition, would be worth from two hundred to three hundred dollars. The qualities to look for in a bow are balance, elasticity, and strength. But the most important quality is whether it fits your hand or not, whether it does what you want it to do. Rarely do two violinists agree on a bow: one may think it is perfect; the other would not use it if he were paid to do so. So much depends on the player's bow technique and on his temperament.

Concerning Appraisals

J. A. B., Maryland.—I have no personal acquaintance with any violin dealers in the town you mention, so cannot conscientiously recommend anyone to whom you could take your violin for appraisal. Why do you not ship it to one of the firms in New York I have mentioned from time to time in these columns? Then you would know you were getting an entirely dependable appraisal. As you have been reading this magazine for some time, you know that the chances of your violin being a genuine Strad are exceedingly remote. So don't be shocked at anything the appraiser may tell you. By the way, did you read my article on violins in THE ETUDE for last January?

To Develop the Bow Arm

S. M. N., Nova Scotia.—My best thanks for your very cordial letter. I am very happy indeed that my books and the articles I have written for THE ETUDE have helped you so much. To know that one has been able to help another person is always gratifying. Without hearing you play, it is almost impossible for me to suggest solos that would help you with your bowing. There is one piece that I can recommend—*Tambourin*, by Leclair-Kreisler. This solo requires a very agile and completely-balanced bow arm, and if you practice it carefully you will certainly benefit from it. The studies you are doing are all excellent. Spend a lot of time on Fiorillo—there is much splendid practice for the bow arm in those thirty-six studies.

More Bow Markings Needed

D. S. C., Michigan.—I fully agree with you that many of the more important student's concertos should be re-edited in the light of modern advances in violin technique. Publishers, however, tend to be conservative, and are usually not easily persuaded to make changes in numbers that are already selling well. And there should certainly be more signs to differentiate the various types of bowings. The poor little *staccato* dot, for instance, is sadly overworked! It must stand for so many different things. One must rely on one's taste and understanding.

Definite Proof

Miss J. C., Pennsylvania.—The line "Made in Czechoslovakia" on the label of your violin is a certain indication that the instrument is not a genuine Stradivarius. He worked in Cremona, Italy, not in Czechoslovakia. The violin may be worth from twenty-five to seventy-five dollars.

Plastic Violins

A. G. S., Wisconsin.—As an experiment, a few violins were made not long ago of transparent plastic. They proved to have a fairly pleasant quality of tone, but lacked power. While the tone was of better quality than that of those wooden boxes that are optimistically called violins, it did not compare with a really well-made vjolin. I have not been able to discover whether these plastic instruments are on the market, but I doubt that they are.

Value of a Genuine Guidantus

Miss W. M. U., Missouri.—A genuine J. F. Guidantus violin, if in good condition, could be worth as much as $2,000. However, there are many correctly-worded Guidantus labels inside violins which are not worth one-tenth of that amount. It is very easy to imitate a label, you know. As I have said many times in these columns, a transcription of a label is of no use at all in judging the origin and value of a violin. If you wish to know the value of your instrument, you must take or send it to a reputable dealer for appraisal. You could send it with complete confidence to any one of the firms that advertise in THE ETUDE.

Diction—Diction—Diction

(Continued from Page 318)

might be well to mention that it is highly improbable that any two persons can say a single letter in exactly the same way, so when you read in one of the mentioned books that the "a" should be pronounced as in "father," the active mind can quickly conjure up the many varieties of pronouncing this word, from the broad "a" as in "fawther" to the short "a" of the Irish "father." Hence, it becomes obvious that the singers in the chorus will have to pattern their articulation of the letters and syllables after that of the director. (Let's hope he can speak our language without foreign accent embellishments). Inasmuch as these articles are being written from the standpoint of a high school choral director, other foreign languages will not enter into the discussion, but the following suggestion is made, that if a song has to be sung in French, Spanish, or German, the best teacher in that language available in the school should be asked to aid in the procurement of the best pronunciation possible.

If more attention were paid to the great importance of consonant articulation, much of the muddiness of diction would be eliminated, for contrary to widespread opinion the consonants are of equal if not greater importance than the vowels. If there were no bones in our bodies we would be as shapeless and glutinous as a jelly fish. Consonants have often been referred to as the skeletal part of the word. Without consonants there would be no difference between the speech of man and the utterance of beasts, so the importance of consonants cannot be overemphasized. It is true that the vowels are the flesh of the word and upon this flesh we drape the singing tone, but as previously mentioned a song which consists solely of vowels is not compelling in interest and lacks the sparkle and zest which crisply articulated consonants can add. A few of the consonants are capable of bearing sustained sound. L, M, N, NG, V, Z, but all others fall into explosive and vowel stoppage groupings.

Someone has said that consonants function as "starters, spacers, and stoppers," which explains all too succinctly their actual functions. It is exactly in these three operations that the chorus singer shows his ignorance of effectively using such letters. A "starting" consonant must not only be discernible to the ear but it must partake of the pitch of the following vowel, and if this consonant is one of the singing consonants it must sing with the vowel. The "spacer" consonants must actually *space* the vowels apart, crisply, alertly and with the proper emphasis in order that the partitioning of the vowels may be made clear. When double consonants appear as spacers, for instance in "les-son", the first "s" is eliminated. It is with the "stopper" consonants that the singer often shows complete disregard for the true function of the closing letter. Someone has told him he should not "pop" the final "t", so the word "note" will be emasculated to "no", thus giving no meaning to the word for the listener. On the other hand, owing to singer-contrariness, he will linger over the final sibilants—S, SH, C, Z, until the effect is that of a slow leak in a tire. One of the greatest weaknesses of the singer in connection with consonants is that of anticipating the spacer or stopper consonant so that the effect becomes ludicrous, like that of a person walking towards a chair who starts the act of sitting down ten feet away from the chair. I have often felt that publishers would do choruses an incalculable amount of good if they would adopt a different method of printing syllables, so that the last two mentioned types of consonants would be spaced off by themselves so the singer could visibly see and be warned—"not yet"—in the sounding of those letters.

Vowels fare much better in the mouths of singers than the consonants, perhaps because there are fewer of them, but more likely because voice teachers and choral directors spend much time vocalizing with them. Theirs is the real task of carrying the music along, hindered every note or two by some stumble-bun consonant which will for a second completely close the mouth to the issuance of any sound, or which will take formation back in the throat, as hard G, and cause a bottle neck of the vocal tone in that region. The vowel is responsible for the quality of the tone as well as the pitch, for an improperly formed or placed vowel can wreck havoc with both of those important qualities of a good chorus.

Singer-inertia again is noticeable when a singer, for instance, will sing an "ah", yet before the third beat of a whole note is reached will lazily have let the jaws close until the forthcoming sound has changed to "uh" with an appreciable loss of quality and some pitch, Vowel purity and consonant clarity must continue to be the two greatest objectives in good diction.

When the amateur begins to sing in a church choir, or chorus, he labors under a false impression that there are two pronunciations for words; one to be used when speaking, the other when singing, so immediately he sings the word "man" as "mon" and "ship" becomes "sheep." Even experienced directors will palliate such distortion of words under the guise of securing better tone. There are *not* two ways of pronouncing words, and the final authority as to whether the "i" in "ship" is long "e" or short "i" must be the dictionary. To condone "I weel go down to the sea in sheeps" for "I will go down to the sea in ships" is not only to present an impossible means of transportation to the audience on the one hand, but also to further strengthen the singer in assuring him he can continue to take other and more miserable liberties with words.

Song is a combination of words with music, and the director can never become oblivious to this welding of the two. There are times when he will have to decide which has priority in performance, the text or the music, but if he thinks clearly he will justly arrive at the conclusion that music must be kept in the ascendancy and that the text is often merely the excuse for bringing the music into creation. The technic of words is a highly specialized part of a singer's equipment and he must always give the greatest effort and consideration in projecting his words so they can be both heard and understood.

Drums and Cymbals

(Continued from Page 319)

aluminum, but many of them have been impractical for use. White metal has been used with satisfactory results. The world's greatest manufacturers of cymbals is the K. Zildjian Cie of Constantinople who have been making cymbals for over three hundred years.

Cymbals are found in all countries and are of various sizes. The Grecian cymbals are small in size, about three inches in diameter, and are tuned to a very high pitch. Among the favorite accompaniments for the voice in India, are cymbals. One can find them of every size in the Indian orchestra. The size regulates the purpose for which they are used. Sometimes it is to punctuate long phrases, sometimes seemingly to wake one up; while the little brass ones are like the castanets of the Spanish, just rhythmic time-keepers. The Ewe speaking people of Africa call their native cymbal the *chinjuga*. The Japanese cymbals are called the *do-byoshi* and are popular at festivals or in temples and theaters. In the Philippines, they are called *platillos* and are undoubtedly of Chinese origin, anciently called *pompiang*. All, regardless of name, provide interesting research material.

Band Questions and Answers

by William D. Revelli

Lip Control in Oboe Playing

Q. I have just taken up the study of the oboe, with the school band instructor helping me as much as he can. I am finding it very difficult to keep my lips in a smiling position when blowing the tones as my cheeks tend to get filled with air. Will my control develop in time so that the tones will respond easier?

—E. J., Illinois.

A. I suggest that you practice the following routine when forming your embouchure before producing the tone. (1) Place the lips slightly over the teeth. (2) Draw the lips into a "smiling" position, keeping the chin pointed. (3) Place the reed into the mouth. (4) Draw the lips in *toward* the center of the mouth, but retain firmness. Do not lose the position suggested in Points 1 and 2. The drawing of the lips toward the center of the mouth will tend to eliminate the puffing of the cheeks, as well as develop endurance and control. The drawing back of the lips, however, should always precede the act of drawing them toward the center. Keep the chin pointed at all times.

Developing a Community Orchestra

Q. Through THE ETUDE I have noticed that you have helped many teachers in the organization and development of community orchestras. I am a teacher of piano and have studied the violin for a period of five years. Last summer I was asked by the Recreation Commission of our community to direct a Children's Orchestra. I accepted the invitation, and the project proved to be very successful. I would like to increase the personnel and will appreciate any suggestions that you might have to offer.—R. V. M., New Jersey.

A. I suggest that you confer with the administration of your local schools and city and ask their coöperation and support of your program. If this is granted, the next step is a public meeting in either the high school or civic auditorium at which time plans such as personnel, equipment, rehearsal schedule, and other problems can be discussed. Since the project is sponsored by the Recreation Commission, why not encourage all qualified adults as well as school students to join the orchestra? Many adults are frequently awaiting just such an opportunity to participate in an ensemble. You can make this a truly community project. Our communities need a great many more such bands and orchestras.

Solos for Flute and Piccolo

Q. Would you please recommend a solo for the flute and also one for the piccolo? I have played for five years and I am first flutist in our school band and orchestra. I also play in the local American Legion Band. Would you please give me some advice as to the possibilities of my earning a living by playing the flute and piccolo? I am seriously considering professional playing as a career.

—J. E. N., Pennsylvania.

A. I suggest the following flute solos: *Sixth Solo de Concert in F* by Demersseemann, *Sonata No. 6* by Handel, *Concerto in G major* by Stuart. For piccolo I recommend *La Rosignol del Opera* by Damare or *Chant du Rosignol* by Filipovsky.

As to your ambition to follow a career as a professional flutist, the decision should be based on your talent, preparation, background, and ambition. I suggest that you immediately seek a fine symphony flutist, play for him, and ask his opinion on the matter.

Battistini, the Incomparable Master of Bel Canto

(*Continued from Page 313*)

recital one was immediately struck by his impressive bearing and traditional courtliness. He completely refrained from the professional mannerisms of the theater, and he faced his audience with an equanimity and confidence that made him entirely justified in assuming the becoming role of *grand seigneur* of the concert stage. At the same time he showed great consideration towards journalists who sought interviews with him. He always treated these visitors with utmost regard and it was not long until he pulled out his wallet, extracted a visiting card engraved with an impressive crown, then scribbled a request to the box office to "please deliver to the honorable bearer two choice free tickets for the concert." If the reporter lingered a while there was likely to appear an envelope containing a Battistini picture, sometimes in one of his operatic costumes, other times in informal clothes and riding either on horseback or on the seat of an elegant *victoria*.

Like Vladimir de Pachmann, Battistini gave a large number of "farewell recitals" during his latter years. The responsibility for this however lay not with him but with his manager. When teased on the subject, he smiled and said: "My impresario has announced my golden jubilee. In reality I am two years ahead of him, for I have only been forty eight years before the public. If my jubilee means my farewell, then I am still two years to the good. But confidentially . . . I trust that my real farewell is yet a long way off!"

It was one of those events which took place at the Salle Gaveau in Paris, but no one suspected it would be his final farewell. Faithful to an old custom, Battistini had taken a short promenade on the boulevards during the afternoon. This was the only preparation he needed, excluding the usual "warming up" so necessary to the average vocalist. During his first group the audience seemed more absorbed in self contemplation than in giving its attention to the great artist who stood on the platform. But as he continued with the familiar aria *Il balen* from "Il Trovatore" sung without strain, without hurry, in the most natural manner imaginable, the attention of all the listeners was captured and until the end they remained under the spell of this magical art. Three arias from "La Favorita" were included in the program, and after the concluding *Largo al factotum* the audience was swept into a sort of clamoring frenzy. After the encores a few friends took the recitalist to an intimate supper during which Isidor Philipp asked him to come again and give another concert for the benefit of his "Association of former Paris Conservatoire students." To this request Battistini yielded most graciously; but a few days later he sent a message expressing his deep regrets and telling of a sudden illness and his doctors' veto on traveling. Two more weeks elapsed. . . . Then another telegram from Italy brought the sad announcement that the great singer had passed away. The magnificent voice was forever stilled.

The Dramatic Last Hours of Mozart

(*Continued from Page 306*)

Germany, with its luminaries of that age, recognized his greatness. The faithful Joseph Haydn, who felt that he was unworthy to share in the limelight of Mozart's genius, was one of his greatest admirers. But the generous lightheartedness of Mozart robbed him of the business acumen so necessary to a man of his genius. Everyone with whom he dealt but himself became enriched by his productions. He was robbed by unscrupulous agents and managers, and his concert chairs were filled with persons too poor to pay for them. Often after a concert he was poorer than before, but he believed that the poor were entitled to music, as well as those who could afford the luxury . . . nay, he called it a necessity.

One day a boy came to Mozart in Vienna. He was seventeen years of age, but the unruly shock of hair above his flattened face made him appear older. He requested that Mozart accept him as a pupil, to which the Master disagreed. He invited the youth to play, however, which he did, selecting one of Mozart's own compositions. He played so indifferently that Mozart became intolerant. Still, the Master went to the door of another room and called out to his visitors: "Come, look at this person; he will make a big noise in the world one day." Dismissing the youthful Ludwig von Beethoven, he knew he had listened to a rare genius.

Becoming weakened and ill from constant privations, it was necessary to consult a physician. His loneliness when his wife was on her vacations, did not help to cheer Mozart. He was always happy when she returned, and he would show little fatigue in her presence. She noticed his decline, however, and it was now that his work on his Requiem kept him occupied. She was advised to restrain his efforts and she hid the score from her husband. Taking days or hours of rest, Mozart again and again begged for his manuscript. Finally Frau Mozart gave it to him, and he started eagerly outlining parts of it. "I am writing this Requiem for myself," he said. "I feel the taste of death upon my tongue," he added; and so it was that he considered the strange messenger one from heaven, although he had been sent by a vain nobleman, who, quite a musician, wished to impress his friends by pretending that the work came from his pen.

To Süssmayer, one of Mozart's beloved pupils, he entrusted the finishing of the work. As he lay dying, Mozart sang the alto in a voice so weak it could hardly be heard. A pupil rolled the piano close to the composer's bedside. The master directed by nodding his head. Mozart's great glassy eyes swam with tears as they sang, causing all men around his bed, to weep openly for the genial man they had loved. On December 4th, they sang his Lacrymosa for the last time. Mozart was so weak he could not sit up. He died at one o'clock that night, December 5, 1791.

He was organist at the Vienna Cathedral at the time of his death, but before he closed his eyes he begged his wife not to report his demise until the man in line for his post at the Dom could be installed as his successor, otherwise another might be chosen in case of death. Faithful to the last, he showed consideration for his assistant. His burial was the most pitiful affair with none save three friends to witness the blessing of the corpse in a side chapel of the Dom. His wife, too overcome with her long vigils, was absent. One of his former benefactors was prevailed upon to pay for the casket, which was of the cheapest kind. It rained as the little cortege left the church, and one after the other retraced his steps toward home, leaving the unaccompanied coffin to be interred in the pauper's grave, with but one public servant to lower the body of "The Great Genius" into the earth. Nowhere else have we a record of a man *singing his own Requiem*, as Mozart did his own death song.

The Amazing American Tour of Jenny Lind

(*Continued from Page 309*)

losing our speed." A cow named Jenny Lind won first prize at the New York State fair, her picture shows.

Of many stories of her generosity, two are typical. A Swedish servant girl journeyed to Boston from Duxbury for a mere peep at Froken Lind. They chatted for hours about old times in the 'old country,' the maid was given a choice seat and sent home in a carriage with a goodly sum in her purse.

Jenny's secretary told her of hearing a girl say as she laid down three dollars for a ticket. "There goes half my wages, but I am determined to hear her sing this concert."

"Poor girl," exclaimed the diva. "Go find her, Max, and give her this with my compliments." She gave him a twenty dollar gold piece.

Lyman Abbott wrote after hearing her sing *I Know that my Redeemer Liveth:* "It is impossible to doubt the Resurrection while she sings it. She seemed a celestial witness; to doubt her testimony is to doubt her veracity."

Junior Etude

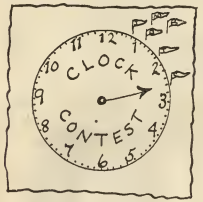
Edited by

ELIZABETH A. GEST

Clock Contest

by Edna M. Maull

Draw a clock face in a center of a piece of cardboard. Make a hand for a spinner from an old game, or cut one from thin card. Gild it and attach to clock with pin so it can be revolved. Pin up on studio wall. Make small pennants of colored papers, each one bearing the initials of the pupils or club members and pin beside clock. The first contestant to get his pin moved around the clock to twelve, starting at one is the winner. Points allowing the pennants to be moved ahead are given at lessons or club meetings for excellent work, perfect memorizing, and so forth. The contest may take several weeks or several months, depending on how many points can be gained in one week. The clock hand always remains pointing to the most advanced pennant.



Answers to Quiz

1, The stick with which the conductor leads the orchestra; 2, Sweetly; 3, 1732; 4, *Prestissimo;* 5, In Spain; 6, In Westminster Cathedral in London; 7, e-flat minor; 8, Twelve; 9, Sibelius; 10, Composer.

Finger Dance

by Marjorie Hunt Pettit

I'm dancing on my fingers
Right up and down the keys,
With dainty turns and pirouettes,
As lightly as a breeze.

A minuet is stately,
A saraband is slow;
A tarantella speeds along
As fast as it can go.

A polonaise is lively
With syncopated grace;
A hornpipe makes my fingers jump,
And fly from line to space.

I'm dancing on my fingers—
But Mother smiles at me
And says, "How well you're practicing!"
She doesn't know, you see.

Coöperation

by Ruby D. Austin

"What does coöperate mean, mother?" asked Bob. "I heard Miss Ross tell Jack today he was not very coöperative at his music lessons."

"It means working together, helping each other to do something," she explained. "The last time your music club met here you and Jack helped write the invitations and plan the stunts and programs. You coöperated with Miss Ross to make it the success it was. Then, last week you boys coöperated with each other to build that music cabinet for the club. Remember? You had the boards, Jack had the tools he got for his birthday, and Jim had the paint. You coöperated to make it the success it was. At the studio Miss Ross tries to help you learn to play well; you follow her instructions willingly; you coöperate with her so you will be successful in your music work."

"I see. Well, now, a little coöperation, mother. If I bring in the wood and pare the potatoes, and you cook dinner, and I eat so I can practice my music afterwards, that is coöperating, isn't it?"

"Of course. You have the right idea and I will be glad to have your help. Coöperating about the right things makes everything easier for everybody."

Cowboys and Their Songs

by Paul Fouquet

THE RODEO arrived in town and Uncle John promised to take Bobby to see it. Bobby had never been to a rodeo and it turned out to be far more wonderful than he anticipated. He was thrilled by the trick riding, the bronco-busting, the colorful regalia of the cowboys with their high-heeled boots, ten-gallon hats, and colored scarfs.

On the way home Bobby remarked, "Cowboys are such lively fellows, Uncle John. Then why are their songs so sad, like *"Headin' for the Last Round-Up* and *Bury Me Not on the Lone Prairie"*?

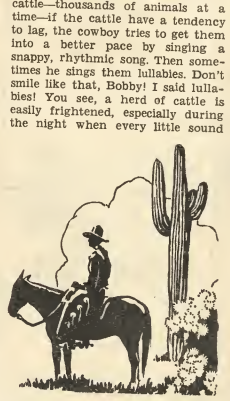
"Well," answered Uncle John, "suppose you spent most of your days and nights alone on the range, riding around for miles and miles, tending cattle. How do you think you would feel? You'd be lonesome, too. What would you sing about?"

"Oh, a *Home on the Range*, I suppose," Bobby replied.

"Of course. The cowboys frequently express their feelings in their songs. Then they use songs to help them in their work, too. They could scarcely do their work well without some songs."

"How do they use songs in their work? That sounds easy."

"But a cowboy's work is anything but easy. When moving a herd of cattle—thousands of animals at a time—if the cattle have a tendency to lag, the cowboy tries to get them into a better pace by singing a snappy, rhythmic song. Then sometimes he sings them lullabies. Don't smile like that, Bobby! I said lullabies! You see, a herd of cattle is easily frightened, especially during the night when every little sound seems magnified; when the sudden cry of a wild coyote, or even the sound of a horse's hoof striking a stone would cause a stampede. Therefore the cowboys keep singing all the time to keep the animals quiet, as the human voice has a soothing effect on them; and also to let the animals know just where the cowboy is, so they can hear him approach, instead of having him come upon them suddenly. A stampede is something to be avoided at all times, if possible, and the cowboy rides slowly around all night for miles and miles, singing simple songs with a steady, monotonous rhythm which he takes from the foot-fall of his horse. The slow pace of his horse is his metronome. These cowboy songs and ballads are an important contribution to our American folk-music."



"That's very interesting, Uncle John, and now I can see why they sing the way they do. But then, sometimes they have fun, too, don't they? I mean when they are not in rodeos or riding the range?"

"Of course, just like everybody else, they have their parties and dances. Nowadays most of the ranch houses have radios and can therefore have the best dance music, but formerly they would have a self-taught fiddler who would play with amazing speed and endless variations some old dance tune or 'break-down', as they called it, such as *Turkey in the Straw.* You might learn that, some day, Bob, as well as *Red River Valley, The Lone Star Trail, I'm a Poor Lonesome Cowboy,* and *Git Along, Little Dogies.* By the way, we should be singing *Git Along, Little Dogies* right now, or we'll be late for dinner." Do you know what dogies are, Bob?"

"Nope. Haven't an idea!" confessed Bobby.

"They are little baby calves, too young to herd, and they are sometimes too small to keep up with the pace of the big herd."

"Let's go to the rodeo again tomorrow, Uncle John, because I know so much more about cowboys and their music now."

Quiz

No. 11

1. What is a baton?
2. What is meant by *dolce?*
3. When was Haydn born?
4. Give a term meaning as fast as possible.
5. In what country is the scene of the opera "Carmen" laid?
6. Where is Handel buried?
7. What is the relative minor of G-flat major?
8. How many half-steps are there in an octave?
9. Name a well-known present-time composer of Finland.
10. Was Debussy a pianist, composer, singer or conductor?

(Answers on this page)

Junior Etude Contest

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

Class A, fifteen to eighteen years 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 you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of June. Results of contest will appear in September. Subject for essay contest this month, "My Aim in Music."

CHAMINADE JUNIOR CLUB

BROADHEAD WISCONSIN

See letter below

Special Honorable Mention Good Ideas

The following good ideas on practicing were included in essays by the other two prize winners and other contestants:

Shirley Burch, Illinois, pretends her fingers are players in an orchestra.

Lydia Wheitsel, Pennsylvania, takes three lessons a week, piano, violin and cornet, and says it is quite necessary for her to practice well.

Mary Ann Dapagny, New Jersey, aims at perfection in practice.

James Haffey, California, says one must have a definite goal.

Jean Sommers, Pennsylvania, says mental concentration is important.

Dolores Nadeau, New Hampshire, says every minute of practice should be a minute of learning.

Patty Hamilton, South Carolina, advises practicing groups of measures.

Susan Rosenstock, Maryland, makes a practice schedule for the coming week.

Irene Levine, Pennsylvania, says to start with a smile.

Janice Gregg, Iowa, says to fit yourself into the mood of the piece.

Phyllis Webster, Maine, says practice will make a musician and give pleasure to others.

Esther Haupti, Kansas, practices well so she can play in the band.

Freddie Turner, Maryland, thinks about his favorite musician and then does not mind giving up some foot-ball time.

Janice Kruger, Wisconsin, practices hard because she thinks it is fun.

John Ruth, Pennsylvania, says it pays to practice well and you will never regret it.

Martha Murdock, Indiana, practices every day for an hour and then does some more for the fun of it.

DEAR JUNIOR ETUDE:

I often read the letters in the JUNIOR ETUDE Letter Box and enjoy them very much. My hobby is trying new pieces on the piano. I also like to write and receive letters and have several pen pals.

From your friend,
JANE GARLICK (Age 15),
New York

DEAR JUNIOR ETUDE:

I have studied music two years and am getting along very well, but I wear a hearing aid. I am getting along well in school, too.

From your friend,
RAYMOND W. WOLFE, JR. (Age 13),
Indiana

N.B.—Sorry, Raymond, but you forgot to include the name of your town in your address, so no letters can be forwarded to you.

PRACTICING

(Prize Winner in Class B)

In beginning the practice period, I play scales and exercises to limber up the fingers and prepare them for the work to be done during the remaining practice period. Compositions come next. They should be practiced slowly, watching all signs, rests, accidentals, ties, and so forth; the correct fingering is very important and this should be one of the first things to perfect in learning a piece. There should be no interruption while you practice. Choose some time when things are quiet; concentrate your entire attention on what you are practicing.

Remember, *what you will get from practicing* is determined by *what you will put into it.*

William E. McDonald (Age 14),
North Carolina

Prize winner in Class A, Shirley Burch (age 16), Illinois.

Prize winner in Class C, Lydia Wheitsel (age 11), Pennsylvania.

Honorable Mention for March Essays

Joyce Batek; Rita Keating; Dorothy Ubbelhor; Florence Menard; Margaret Uliegor; Adreinne Rousseau; Lida Litvin; Paul Dupre; Paulette Ledlair; Sally Ann Sapp; Devna Fair; Jeannette Lapeise; Sybil Zellgson; Helen Koder; Myralir Daniels; Mary Sullivan; Jeanne Deshaires; Alice Glenna Ballinger; Joan Dasper; Albert Dussault; Marjorie Gauthier; Irene Bilodeau; Constance Blad; June Claffey; Donna Younger; Frances Sullivan; Gail Roedin; Mary Ann Shmucker; Laura Peck; Ben Emerson; Joan Booth; George Lloyd Brian; Diane Jean Leslie; Joyce Strong; Barbara Lou Andreas; Hazel Jean Lyons.

Letter Box

Send answers care Junior Etude

DEAR JUNIOR ETUDE:

We are sending you a picture of our club, the Junior Chaminade Club. It was organized in 1927 and our purpose is the study of the best music. Students in eighth grade or high school may become members.

At each meeting the biography of some famous musician is read. This year we have had many interesting programs given by our members.

From your friend,
DONNA FAY SWARTZ, Sec'y,
Wisconsin

MIDSUMMER'S NIGHTMARE – About a score of years ago there was a very strong thought-provoking editorial in THE ETUDE entitled "Midsummer's Nightmare." It had accompanying illustrations showing magnificent structures which had been brought into being by painstaking building and then it showed those same structures half tumbled down and in a terrible state of disrepair through neglect. The editorial directed consideration of the awful tragedy of letting musical accomplishments built up through the preceding season deteriorate through summer neglect. It was the case many years back that through about three months or a little more of good weather many let the vacation mood cause them to drop all study and practice, with the result that the first few months of the Fall meant a catching up to the level of achievement that had been attained before the summer let-down.

In recent years, however, special intensive music courses offered by summer music study camps, leading schools and colleges, and private teachers are sought by great numbers who want to meet next season's music activities in the Fall better prepared than ever before. It is even true that many teachers unable to get to some of these special summer music courses make it a point to carry through special self study work, special practice to refurbish their own technique, and special review of music to enlarge personal repertoires or scope of teaching materials to be utilized.

In the summer as at all other times of the year THEODORE PRESSER CO. welcomes the opportunity to give any special service or special information desired by those wishing to carry out any special music study plans or special teaching courses. Among other things, it is suggested to teachers that they write immediately to the THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia 1, Pa., asking for the types of materials they desire to examine in the course of this summer in selecting materials for a successful start of the 1946-1947 teaching season opening next Fall.

EIGHTEEN HYMN TRANSCRIPTIONS *for Piano Solo, Arranged by* **Clarence Kohlmann**—Seldom does an individualized style of arranging achieve such instant popularity as has that of the late Clarence Kohlmann, organist for many years at the Immense Community Auditorium of Ocean Grove, New Jersey. When his CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR PIANO (75c) first was published, thousands of pianists discovered it to be what they had been seeking for church and Sunday School use and for home playing. His MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR PIANO (75c) also proved most successful, and his recently issued ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS ($1.00) seems to be equally attractive to organists.

The third of Mr. Kohlmann's piano solo books is now in preparation, and since the initial announcement of its forthcoming publication, orders for copies at the special Advance of Publication Cash Price, 45 cents, Postpaid, are pouring in. No wonder, when a partial list of contents includes *All Hail the Power of Jesus' Name; Holy, Holy, Holy; Crown Him with Many Crowns; Jerusalem, the Golden; Lead, Kindly Light; My Faith Looks up to Thee;* and *Ten Thousand Times Ten Thousand.* Orders for single copies only may be placed now.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

June, 1946

ADVANCE OF PUBLICATION OFFERS

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

Basic Violin Technique	Berkley .40
The Child Chopin—Childhood Days of Famous Composers	Lottie Ellsworth Coit and Ruth Bampton .20
Chorol Preludes for the Organ	Bach-Kraft .50
Eighteen Hymn Transcriptions—For Piano	Kohlmann .45
Mother Nature Wins—Operetta in Two Acts for Children	Shokunbi-Wallace .30
Organ Vistas	.90
Selected First Grade Studies—For Piano	Lawlan .25
You Can Play the Piano, Part One	Richter .35
You Can Play the Piano, Part Two	Richter .35
Themes from the Orchestral Repertoire—For Piano	Levine .40
Ten Etudettes in Thirds and Sixths—For Piano	Mana-Zucca .25
The World's Great Waltzes	King .40

BASIC VIOLIN TECHNIQUE by **Harold Berkley**—The majority of adult violinists, whether teachers, soloists on tour, orchestra players, or talented amateurs, rarely have more than an hour a day for personal practice; and they know only too well that constant performing with little or no time for concentrated practice will impair the most perfect technique.

Here is a book that fills an obvious need for a systematic pattern of daily practice that includes all the essential elements of technique. Exercises for the left hand develop the grip of the fingers, the flexibility of the fingers, and the subconsciously correct position of the hand and arm. For the bow arm there are drills for steadiness, flexibility, and agility. The exercises are designed to embody the means of giving the player a subconscious sense of oneness with his instrument.

The text material, presenting a valuable section on the orchestra violinist and detailed explanatory notes, is a useful aid in helping the busy player make the most of each precious practice minute.

Send your pre-publication order promptly, for the book will soon be ready for distribution. A single copy may be reserved at the special Introductory Cash Price of 40 cents, Postpaid.

THE COVER FOR THIS MONTH—"Underneath the summer skies" thousands in various sections of the United States thrill to great musical treats. It would be impossible to name all of the special summer concert undertakings, but some of the most prominent are those held in the Hollywood Bowl (California), the Lewisohn Stadium (New York City), Ravinia Park (Illinois), Robin Hood Dell (Philadelphia, Pa.), Boston Esplanade (Boston, Mass.), Berkshire Festival (Massachusetts), Potomac Basin (Washington, D. C.), National Music Camp (Interlochen, Mich.), and a number of other places.

For the cover of this issue there is utilized a photograph of the Robin Hood Dell located in Philadelphia's famous Fairmount Park. The Robin Hood Dell summer series of concerts were organized in 1930, and the Symphony Orchestra of 80 to 90 performers are chiefly Philadelphia Orchestra players. World famous conductors and top-rank artist-soloists are presented. It has been estimated that at some concerts the turn-out has run between 15,000 and 18,000 persons. The photograph on the front cover takes in only a portion of the customary huge audience. This photograph is a good reminder to millions not to miss the great musical treats available somewhere near their individual communities in summer concert series.

YOU CAN PLAY THE PIANO! *A Book for the Older Beginner, in Two Parts, by* **Ada Richter**—The phenomenal sales records achieved by the Ada Richter instructive and recreational works for piano prove definitely their general usefulness. Now, as further evidence of her expertness in this highly specialized field, Mrs. Richter has prepared this up-to-the-minute method for the older beginner.

In YOU CAN PLAY THE PIANO! the author presupposes the student's knowledge of the fundamentals of music, and prescribes work at the keyboard from the very first. With special stress on smooth performance, she here devotes more attention to actual work at the piano than to such theoretical matters as scale construction and harmonic procedures. A number of arrangements of favorite folk tunes from Europe and the Americas are included in the plan of this work, and also there are adaptations from Brahms, Johann Strauss, and others, along with some especially prepared material from Mrs. Richter's pen. Cartoon drawings provide the entertaining illustrations.

While this work is in preparation for the market, orders for single copies of either or both parts will be accepted at the special Advance of Publication Cash Price of 35 cents each, Postpaid.

TEN ETUDETTES IN THIRDS AND SIXTHS, *for Piano, by* **Mana-Zucca**—We take pleasure in announcing still another addition to the widely used *Music Mastery Series* of piano studies. This new publication will represent the distinguished American composer, Mana-Zucca, with her TEN ETUDETTES IN THIRDS AND SIXTHS, a group of musically attractive third and fourth grade studies in double notes requiring practical keyboard application for both hands. A special feature of this new work will be the use of a number of different keys in conjunction with a variety of rhythmic patterns.

Prior to its appearance on the market, single copies of TEN ETUDETTES IN THIRDS AND SIXTHS may be reserved at the special Advance of Publication Cash Price of 25 cents, Postpaid. Delivery will be made immediately after these studies are released from the press.

THE CHILD CHOPIN—*Childhood Days of Famous Composers by* **Lottie Ellsworth Coit** and **Ruth Bampton**—This book will be the sixth in the *Childhood Days of Famous Composers* series. The earlier items of this popular set of children's books have already established themselves among the most unique of teaching aids. The contents will be arrangements, suitable for students between the ages of five and twelve, including *Nocturne in E flat; Waltz in A Minor; Prelude in A; Theme from the "Ballade" in A-Flat;"* and the *"Butterfly" Etude.* There also will be an easy duet arrangement of the *Military Polonaise.* This book has been arranged with the same educational point of view which has made this series so successful. Piano teachers and school music supervisors as well have found them valuable, not only from the idea of developing skill in performance, but as suitable texts for music appreciation and history work in early grades. Directions for making a miniature stage and suggestions for presenting the story as a play are included. Thus the teacher can stimulate interest in the composer's works and life by the integration of music, art, literature and drama.

One copy to each customer may be ordered now at the Advance of Publication Cash Price of 20 cents, Postpaid.

THEMES FROM THE ORCHESTRAL REPERTOIRE, *For Piano, Compiled and Arranged by* **Henry Levine**—The same popularity which Mr. Levine's former arrangements have always had with pianists everywhere is predicted for this fine new album. Comprising it are twelve favorites of the orchestral repertoire, none of them symphonies. Here are tone poems, suites, overtures, ballets, chosen from a wealth of masterworks. Among the included numbers are Debussy's *Prelude to the Afternoon of a Faun; Themes from* Saint Saëns' *Danse Macabre,* from Enesco's *Roumanian Rhapsody No. 1; Theme from "Les Preludes;"* Nocturne from *"Midsummer Night's Dream;"* and Air from *"Suite No. 3 in D"* by Bach. These follow the same style of Mr. Levine's earlier arrangements, but their appeal will be to pianists of fifth and sixth grade accomplishment. Excellent judgment and taste are apparent in the choice of numbers and in the retention of the fine qualities of the originals.

At the special Advance of Publication Cash Price of 40 cents, Postpaid, a single copy may be ordered now. Sale of this book is limited to the United States and its possessions.

CHORAL PRELUDES FOR THE ORGAN *by* **Johann Sebastian Bach,** *Compiled, Revised, and Edited by* **Edwin Arthur Kraft**—Here is a new collection of Bach organ music prepared with meticulous care by a distinguished musician, Edwin Arthur Kraft, who is an established authority on the music of Bach.

The devotional content of the eighteen CHORAL PRELUDES is enhanced by the interesting registrations and the new pedaling, fingering, and phrasing provided by the editor. Every organist will delight in these sturdy examples of Bach's masterful achievements, and every teacher of organ will want to use some or all of these works with his pupils. Orders for single copies only are being accepted now at the Advance of Publication Cash Price of 90 cents, Postpaid.

THE WORLD'S GREAT WALTZES — *Arranged for Piano by Stanford King*—Visions of the swirling gayety of the court balls in old Vienna are evoked by playing over the charming waltzes in this appealing new book. Here are favorites of three generations by nine musicians who are well-known for their ability to write dance music of lasting popularity. Outstanding among these is Johann Strauss, Jr., whose famous music for the court balls he conducted has made him famous; *Vienna Life* and *Emperor Waltz* are representative inclusions. Ivanovici's *Danube Waves; Gold and Silver,* Lehar; Arditi's *The Kiss;* Joseph Lanner's *The Schönbrunner;* Oscar Straus's *A Waltz Dream* are among the fifteen selections. The lilt and grace of these melodic dances has been retained in Mr. King's arrangement for the average pianist.

Previous to publication a single copy may be ordered at the special Cash Price of 40 cents, Postpaid. The sale is limited to the United States and its possessions.

ORGAN VISTAS—This collection is made up of nearly thirty compositions suitable for church services, with a few selections appropriate for Easter, Christmas and Vesper programs. Most of them are original copyright works by contemporary composers such as Arthur G. Colburn, Chester Nordman, Ralph Kinder, Roland Diggle, Giuseppe Stabile and Cyrus S. Mallard. There are also works of Bach, Field, Jensen, and Liszt. Each has been carefully edited and registration has been arranged for both the Hammond and the standard church organ.

Those interested may order an advance copy at the Introductory Cash Price of 90 cents, Postpaid.

MOTHER NATURE WINS, *An Operetta for Children, Libretto by* **Mae Gleaton Shokunbi,** *Music by* **Annabel S. Wallace**—The final work on this two-part operetta for young people is finished, and copies are expected from the printers very shortly. This two-act musical play can be staged simply or elaborately as desired. One scene only is required, and stage directions are complete in the copy. Catchy tunes, clever dialogue, and numerous dances lend themselves well to the capabilities of children between the ages of five and thirteen. The cast requires five solo voices, a chorus of twelve for unison and two-part singing, and a group of dancers.

There is yet a chance this month to secure a first-from-the-press copy of this work by taking advantage of the low Advance of Publication Cash Price of 30 cents, Postpaid.

SELECTED FIRST GRADE STUDIES, *For Piano, Compiled by* **David Lawton**—Piano teachers searching for supplementary materials for first grade pupils should find this forthcoming addition to the *Music Mastery Series* most gratifying. They will recognize its pedagogical merits because of the inclusion of works by specialists in children's musical literature. Among the composers represented are Köhler, Gurlitt, Streabbog, Parlow, Bilbro and Bugbee. The material has been carefully edited with detailed attention given to phrasing and fingering.

Orders may be placed now at the special Advance of Publication Cash Price of 25 cents, Postpaid. The sale is limited to the United States and its possessions.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—The new publications ready for distribution to advance subscribers, and upon which the special advance of publication price is withdrawn, include two numbers of interest to piano teachers. One is a distinct novelty—a piano ensemble piece of concert proportions but simple enough for students of limited attainments. The other is a set of study pieces covering an important phase of piano technic in modern style. Copies of these may be obtained from your local dealer, or from the publishers for examination.

Concertino on Familiar Tunes, for Two Pianos, Four Hands, by Stanley R. Avery is a recital or teaching number in three movements—*Allegro Moderato, Andante,* and *Allegro Con Brio.* These are founded on childhood favorites and folk tunes, such as: *ABC; London Bridge; Three Blind Mice; Pop Goes the Weasel; All Through the Night;* and *Drink to Me Only with Thine Eyes.* The humorous qualities of this composition will appeal to the studio recital audience. Price, 60 cents. Two copies required for performance.

Six Melodious Octave Studies, by Orville A. Lindquist, the latest addition to the *Music Mastery Series* of piano study materials, presents in a most attractive manner a feature of piano technic that frequently is neglected until the pupil has progressed beyond the third and fourth grades, at which period he can take up these studies. Here the various phases of octave technic are given in appropriately titled study pieces—*The Xylophone Player* (repeated octaves); *The Spinner* (tremolo octaves); *Solitude* (legato); *Mirth* (chromatic octaves); *The Chase* (interlocking octaves); and *Victory* (sonority). Price, 60 cents.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

PRIVATE TEACHERS (New York City)

Preparation for Potsdam

(*Continued from Page 305*)

solos—Liszt, Schumann, Johann Strauss, and Chopin which President Truman especially loves. Everything had to be 'right on tap,' smoothly in my fingers, and I was thankful for the odd bits of practicing I had gotten in, in the months before.

"And then the thing happened. After dinner, I saw the President rise—and the next thing I knew, I heard him announcing that Sergeant Eugene List would play part of the Tchaikovsky Concerto. When I had finished, Generalissimo Stalin suddenly sprang to his feet and said that he wished to drink a toast to the pianist. I stood there, seeing everything as if through a layer of veils; it didn't seem real. Then the President beckoned to me to come forward. Stalin met me in the middle of the great floor; we clinked glasses and he spoke to me through his interpreter. He asked me about Russian music, and, by some miracle, I remembered to tell him about the Shostakovich Concerto. Then he asked me to play something by this Soviet composer. By luck, I knew some of his *Piano Preludes*—and after I had played them, another toast seemed to be in order! Happily, I played no more Russian music and there were no more toasts—else I should never have been in condition to oblige Mr. Churchill when he called out for the *Missouri Waltz*, doubtless in compliment to President Truman. I had never played it, but I knew the tune and improvised in the key of C—I wasn't taking any chances with the Steinway! Then the President wanted Chopin, and the formality of that meeting took on the pleasant easiness of common joy in music. And it was wonderful!

"That is always the most important feeling that comes to me when I speak of that more-than-wonderful experience—the compelling power of music. And after that, I think there are a number of deductions to be made! The first is—always be prepared. If I had let myself get slack on technique or repertory, I should not have been able to play. If I had ever groaned and felt annoyed at the difficulties under which I had to work at the piano during my early Army days, the practicing 'paid off' at Potsdam! The first conclusion, then, is to keep up one's practicing under any and all circumstances. The next, perhaps, is to make that practicing so interesting that it does not become a physical fatigue. In the first years of study, that is hard to do. Until one has a fairly sound technique, one simply must work at scales, arpeggios, and etudes. But once that background is in fluent order, I believe it much wiser to practice pieces, making their difficulties into exercises, and mastering technique and repertory together. The next point to watch is the steady continuity of practicing. Many students have the erroneous notion that one practices in order to smooth out the individual difficulties of individual pieces. This is not altogether the case. Besides polishing off individual problems, practice puts into one's fingers a resource that, in the final analysis, is the only basis of confidence in playing. When you play for yourself, you play without effort and without pressure. But the moment someone listens to you, *something* creeps into your playing—awareness, self-consciousness, call it what you will, but you are no longer functioning under the same conditions as you are when alone. Now, these extra conditions need a shock-absorber of confidence and security. You need to be, not up to the mark, but well past 'the mark,' so that any slight strain or stress which might throw you off keel cannot do more to you than bring you back to the point where you want to be! And only steady and continuous practicing can do that for you.

"Again, in the matter of repertory, always try to have some pieces thoroughly and fluently at your fingers' ends. If you do not have many, then be satisfied with few—but let them be perfect. It is better to be able to play three pieces adequately, under all circumstances, than to smatter at fifty.

"I feel that my own share in the Potsdam proceedings was pure luck. It was luck that I was chosen at all; luck that I knew Russian music; luck that I had in my fingers the pieces that were wanted. But I do not think I should have been ready to receive my good luck if I had not worked at technique and repertory. The best advice I can offer to other young performers is—be prepared. You never know how, or when, or under what (stressful) circumstances your own big chance may come your way. Be ready for it by keeping your fingers in condition and by being able to give a fluent performance of repertory. And the only answer to that is solid, thoughtful, continued practice!"

University Training for Motion Picture Musicians

(*Continued from Page 307*)

He helps in timing the scenes to be scored. He sits in the sound engineer's booth at the recordings and handles the recorded sound tracks.

Another position in which musical education would be essential is that of the sound cutter, the person who synchronizes the sound track with the film. It is his task to make cuts, if so required, and for this purpose he must not only be able to read music, but also be musically intelligent enough to know in which part of the music such cuts can be made without destroying its very structure. A workshop at the university supervised by skilled technicians could greatly help in the training of musicians who want to specialize in these occupations.

Other possible jobs like librarian, copyist, orchestras musicians, do not require such training and can be filled by anybody with the usual qualifications. Though song writers and arrangers of popular music are in great demand in the studios, I don't think that any college education could help them in their profession! It is my firm belief that university training in motion picture work would greatly improve the quality of the cinematographic art and open new occupational possibilities for talented young men and women.

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The scientists of the Philco laboratories have fulfilled the promise
of modern electronic research. Exclusive developments
like the revolutionary Advanced-FM System and the sensational,
patented Philco Dynamic Reproducer bring you
the new joys you have hoped for from radio and
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