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# Volume 64, Number 05 (May 1946)

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THE PHILADELPHIA ORCHESTRA has departed on a transcontinental tour, the first of its kind in eight years. With Eugene Ormandy, conductor, and Alexander Hilsberg, associate conductor, the forty-one day tour will take the orchestra as far west as Vancouver, B. C., and as far south as New Orleans. The opening concert was given on April 29 in Buffalo, New York, and the tour will conclude with a concert in Columbus, Ohio,



EVANGELINE LEH-MAN'S sacred legend. "Thérèse de Lisieux" (Ste. Therese of the Child Jesus), was presented on February 20 to a large and enthusiastic New Orleans audience by the Choral EVANGELINE Union and Symphony

orchestra of Loyola University, directed by Dr. Ernest E. Schuyten, whose "Solemn Mass in honor of

St. George" was also featured on the program, Miss Lehman, the wife of the distinguished pianist-conductor, Maurice compositions for the Reichhold Music Dumesnil, is a frequent contributor to Award. Each national committee of from her pen on the noted dramatic in the June issue. MARC BLITZSTEIN'S symphony, "The make the final choice of winners.

Airhorne" officially dedicated to the Eighth Air Force, received its world première on April 1, when it was played tra, conducted by Leonard Bernstein. Collegiate Chorale.

THE MUSIC EDUCATORS NATIONAL CONFERENCE held its biennial meetingthe first post-war convention-at Cleveland, Ohio, March 27 to April 2. The event also observed the one hundredth anniversary of music in the public schools of Cleveland and the sesquicentennial of the city. With John C. Kendal as president, the convention presented a full schedule of meetings, forums, concerts, and demonstrations of all kinds. There were also exhibits representing the products of all of the leading music publishers of the country. A feature of the program was an anniversary pageant presented by the public schools of Cleveland.

HERBERT ELWELL, of B Cleveland, Ohio, has won the award of one thousand dollars for the "host work suitable for performance by a secondary school chorus and orchestra of superior efficiency." The award, sponsored by the Paderewski Fund for the

MAY, 1946



Encouragement of American Composers, was given to Mr. Elwell for his composition for chorus and orchestra entitled "Lincoln (Requiem aeternam)." Mr. Elwell was born in Minneapolis, Minnesota, and had among his teachers Ernest Bloch and Nadia Boulanger.

be turned over to the International Jury,

THE EASTMAN SCHOOL OF MUSIC held by the New York City Symphony Orches- ican Music from April 11 to 17, inclusive. Seven programs were given by various Participating in the performance were organizations: the Eastman School Sym-Orson Welles, speaker; Charles Holland, phony Band, Frederick Fennell, conductenor; Walter Scheff, baritone; and the tor; the Gordon String Quartet; the ized by Mr. Britten. Thelma Biracree Ballet: the Eastman School Little Symphony, Mr. Fennell, conductor: the Eastman-Rochester Symphony Orchestra, and the Eastman School Senior Symphony, both conducted by Dr. Howard Hanson; and an ensemidiom, conducted by Jack End.

MRS. OTTORINO RESPIGHI, widow of the celebrated Italian composer, has pre- Riemenschneider, sented to the Library of Congress her late husband's original pencil draft of phonic poems of this century.

EZIO PINZA'S twentieth anniversary with the Metropolitan Opera Association was observed in March with a magnificent performance of Mozart's "Don Giovanni," the title role of which is probdistinguished baritone's repertory.

THE AMERICAN SOCIETY OF THE AN-CIENT INSTRUMENTS, Ben Stad, founderdirector, gave its eighteenth annual festival concert on March 20, in Philadelphia. The assisting artists were Julea

homa, April 4-5-6. Sponsored by Phillips tour in the United States during the past by a former pupil of University Band and citizens of Enid, season, will give classes in the interprethis festival is perhaps one of the great- tation of French songs at the Juilliard herself had received the est of its kind in the nation. The three- Summer School. day program featured concerts by the MORE THAN FIVE HUNDRED com- Tri-State Band, the Tri-State Orchestra, posers throughout the United States, and the Tri-State Chorus, together with ductor of the Orquesta Sinfonica de cember 7, 1860. He was a pupil of Liszt Canada, and the Latin Republics of the contests for soloists and ensembles in Mexico, in a series of all-Hindemith pro- and accompanied List on many of his

THE FOURTEENTH ANNUAL Tri-State



The World of Music 🎹

director of the Phillips University Band, ARTURO TOSCANINI, was manager of the festival.



EDNEST BACON'S "Ford Theatre Suite" will have its première at the twelfth an- the long closed music school at Fontainenual Columbia, South Carolina, festival.

THE FOURTEENTH ANNUAL BACH FESble in a program of music in the jazz TIVAL at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, took place on April 26, 27, and 28, under the TIVAL of the International Society for direction of Georg Poinar and Albert Contemporary Music will take place in

MUSIC MAKES HENS LAY. The propri- prominent parts in the program. "The Fountains of Rome" (Fontano di etor and inventor of the largest industrial Roma), one of the most popular sym- mechanical poultry raising outfit at Trenton, New Jersey, where, in air-conably the greatest characterization in the graph. The next scientific speculation changing its name to include broader will be, "Do these musical eggs make the promotional activities. customers more musical?"

SAMUEL BARBER'S new Concerto for 'cello and orchestra, Opus 22, had its première in Boston on April 5, with Raya Garbousova as the soloist and Serge Stad, harpsichordist, and Frank Versaci, Koussevitzky conducting the Boston ER, composer and con-Symphony.

MAGGIE TEYTE, English soprano, who according to informa-Band Festival was held at Enid, Okla- had a sensationally successful concert tion sent to THE ETUDE

PAUL HINDEMITH will be guest con- was born in Hamburg, Germany, on De-Western Hemisphere have submitted various classifications, Milburn E. Carey, grams to be presented June 10 to June 16.

world famous conductor of the NBC Symphony



Francescatti, the violinist, who will give concerts in France, Mr and Mrs Robers Casadesus, who will go to France to open bleau; and Dusolina Giannini, who will tour England, France, Holland, Scandinavia, and Switzerland.

THE TWENTIETH INTERNATIONAL FES-London from July 7 to 14. The BBC Orchestra and the BBC Chorus will have

LIVING MUSICAL MEMORIALS in memory of the nation's World War II heroes ditioned poultry houses thousands of will be the immediate post-war objective hens become part of a mechanical egg of the Music War Council of America producing plant, has made a discovery directed by Howard C. Fisher. This group whereby the production of eggs is raised has done a splendid work during the five per cent if the hens are submitted hostilities but with the ending of the to selected music played on a phono- war in Europe is looking forward to

# The Choir Invisible

cert planist, died in Berlin on February 19, 1944. news from a returned soldier, Prof. Burmeister



(Continued on Page 300)

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V old aunt who, when she heard you sing as you arose in the morning, moaned, "Sing before breakfast, cry before night." She thus injected you with the virus of one of your first superstitions. All superstitions are false and ridiculous, but they may result in almost incurable lifetime

HEN you were a little tot per-

If there is music in your soul, it is there to be released, and in the joy of that release your inhibitions often vanish. Plato used to say, "The man who has music in his soul will be most in love with the loveliest." Those of us who have the blood of the Northern races in our veins often seem to have a kind of inferiority complex when we feel like singing informally

"when the spirit moves us."

inhibitions

Not so the Latins. Often, in Spain, France, Italy, or Cuba we have seen individuals moved to song in the streets and giving expression to their feelings. Once, while at the Hotel Daniell in Venice, we were awakened by the voice of a tenor whose tones were so dulcet and so pure that we rushed to the window to discover the source. It was a gondolier, cleaning up his sable craft. He was unconscious of his surroundings and of the hour, then long past midnight. He wanted to sing and give vent to his feelines. We wished that he might

never stop. As he paddled away toward the Grand Canal he and his song vanished in the darkness. But he left an unforgettable memory.

Again, in Havana, we were awakened one night in our hotel near the Prado by a lusty group of young men, accompanied by a small band, marching down the street and singing at the tops of their voices. The hotel clerk explained the next morning: "You see, this fellow, he just find out the girl he loves is going to marry him and he gets his friends to celebrate." The next night there was another parade and we asked the hotel clerk if the excited lover was still celebrating. "No," replied the clerk. "This time, is another fellow. He just find out his wife is going to have a baby." Blessings on them! What if they did disturb a few intruding tourists. Far better that they, should spend their enthusiasm in music than in more harmful ways!

We are not suggesting that the next time you walk down Fifth Avenue, Boylston Street, Chestnut Street, Euclid Avenue, State Street, Charles Street, Hollywood Boulevard, or Market Street you break out into song, startling the natives and making yourself liable to arrest. But there are scores of times during the day when you can sing quietly, internally, and joyously the melodies that come to your mind.

We have tried this over and over again, particularly at some of those acute moments when life seemed very difficult. Perhaps you can only hum or whistle. If you can, do it without restraint. It is nobody's business but your own and there is no reason why you should be ashamed of expression of this kind. Suppressing it may be psychologically dangerous.

Get out of your head the idea that music, to be worth while,

MAY, 1946

# Music in Your Soul



"MINE EYES HAVE SEEN THE GLORY OF THE COMING OF THE LORD." Julia Ward Howe's "Battle Hymn of the Republic" has inspired millions.

must be formal and based upon elaborate musical training and experience. You need not even remember definite tunes. In these days of records and radio we take into our musical consciousness thousands of motives and themes. They become part of our lives. When the average person starts to hum, the reflection of these melodic ingredients seems to pour forth in a peculiar mosaic of themes, and in the process you may be unconsciously composing some very lovely things. They are rarely "repeats," but they form a kind of psychic release which is seldom discussed but which becomes a precious release to many people who are accustomed to this

practice.

These spontaneous outpourings of music have affected different people differently. Sir Thomas Browne (1605-1682) noted English physician and author, in his "Religio Medici," wrote: "Music strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. There is something of Divinity more than the ear discovers."

Once, when we were a very young man, Dr. Charles Eliot, the renowned president of Harvard University, said to us at the Brooklyn Institute of Arts and Sciences, "Music has a very reculiar effect upon me. It seems to

build something up within me. It gives me faith in life, faith in myself, and faith in the Almighty." This remark has been invaluable to us in many very practical ways. When it has been necessary to meet important groups of prominent people, or to appear as speaker before large audiences, it has been our invariable custom to approach the task singing silently and internally. When you have to encounter someone vital to your success, instead of approaching him with fears or apprehension, go in valiantly, singing silently and internally The Battle Hymn of the Republic ("Glory, glory, halleujah") or The Stars and Stripes Forever, and your chances are far better than if you went in thinking, "Well, here's where I'm taking a desperate and uncertain job."

These thoughts are, of course, not new. They permeate the centuries. We moderns have merely buried their truth under a mount of so-called progress. For instance, John Keble (1792-1866) in his memorable "The Christian Year," wrote these striking words:

"Who carry music in their heart
Through dusky lane and vrangling mart,
Plying their daily task with busy feet
Because their secret souls a holy strain repeat."

In this issue of THE ETUDE Mr. Harry, E. Houghton, President of Muzak Corporation tells of the astonishing scientific demonstrations of the value of music in the life of the everyday man. Surely the art to which we have devoted our lives is rising to new significance with each passing year! Let music take an ever larger part in your life. If you want to sing, sing! It is better even "to sing in the bathtub" than to drown yourself in tears.

MUSIC



THE "HEURIGER" GARDEN IN VIENNA Vienns ima and coffee houses were olways meeting places for musicions. From the doys of Beethoven and Schubert, to the present many on immortal theme has first been lotted down on the book of a mean card, in this lovely genden it is said that Schubert flart wrote some of his

# Musicians and Digestion

Physical Influences on the Efficiency of Composers, Musicians, and Singers

by Dr. Waldemar Schweisheimer

ICHARD WAGNER in a letter from Lucerne to mate connections between physical well-being and Mathilde Wesendonck, sent a panegyric to Zwieback: "Child, child! The Zwieback (a kind of rusk) has done the trick: with one tug it landed me over an awkward passage where I had been sticking for a week, unable to move any farther.-As soon as the Zwieback arrived, I knew what the matter was: my rusks were much too sour here, so that nothing decent could occur to me; but the sweet familiar Zwieback. dipped in milk, at once put all into its groove again. So I cast the working-out aside, and went on with the composing, at the story of "der fernen Aerztin." And now I'm perfectly happy: the transition has succeeded beyond belief, with a quite wonderful concord of two themes. God, what the proper rusk can do! -Zwieback! Zwieback! thou'rt the only medicine for lamed composers-but it must be the right sort!-Now I have a fine provision of it; when you notice that it's running short, please think of a fresh supply: I observe it is a potent drug!"

Such a story may sound prosaic, in connection with the composer of "Tristan"-but actually composers as well as active musicians are dependent on their digestion to a high degree, much more, in fact, than average human beings, because their sensitivity makes them prone to physical influences of all sorts. Friedrich V. Schiller, himself a student of medicine in his younger years and later the national poet of the Germans, a man of highest idealism, once said about his inclination to lazy bowels: "Oh those confounded con-

the strange ways of the creative mind.

Howard Taubman, "on his beat", found out that most instrumental musicians eat what they like and that they have as many vagaries as the rest of us, Diet, he says, is a problem principally for the singers. They affect all manner of concoctions for their voices before and after singing. Caruso sipped hot water before and between numbers. Some singers take hot tea. There are singers who take the white of an egg and try to keep it sitting in their throats for minutes on end before swallowing it. A snifter of wine or something stronger encourages a good many before a recital or opera. After the opera Flagstad liked to have champagne. Stokowski, according to Taubman, is one of the careful diet boys, but he shifts from diet to diet. For one period he ate only meats; then for a time he became a strict vegetarian. He does not take coffee, and he now sticks to green vegetables and fruits with simple dishes of meat and fish. He avoids rich desserts, and the boyish figure stays boyish: for breakfast he takes orange juice and a raw apple. Taubman knows also that wind instrument players have to avoid gassy foods before a concert.

Karl Singer, in his book on diseases of the musical profession, has stated that at times stomach and intestinal disorders can be internally connected with the professional work of musicians. Here, he says, the fault lies in the haste with which highly overstrained artists or pedagogs act in the discharge of their incimation to largy bowels: "On tionse communications stipations! Every year they deprive me of three tripations! Every year they deprive me of three tripations are the stipations and the stipations are the stipation of the sti

playing. A well balanced diet, no doubt, is all-important in the long run to health and efficiency of

# Musicians Worry More About Diet

Musicians are inclined to dietetic fads-and in this they do not differ from any other professional groups. There is, however, a big difference. Musicians, both instrumentalists and singers, worry much more about their health than the average person. And right they are! What does it matter when a doctor has a slight cold and a persistent headache? Maybe he is a little more grouchy to his patients than he wants to be Or who cares whether the boss of a big concern has a slight case of laryngitis and can talk only with a low voice? There is nothing to it but that his employees have to listen a little closer. But the musician the singer; they are not only out of luck, but also out of business for the day and the week-and who knows. for the season, Whoever ridicules a tenor who trembles for his voice or a pianist who weeps for his missing gloves-shows that he is without any understanding of the deep roots of the musician's con-

Lilli Lehmann, in her autobiography, gives us an example how a dietetic fad of that time and the belief in it gave her back her health, Vegetarianism was the big dietetic fad of that time and one of its prophets was Dr. Ernst Schweninger-the only doctor who by his particular methods could bring relief to Germany's "Iron Chancelor", Otto v. Bismarck, Dr. Schweninger was strongly attacked in medical circles for his outsider-methods, but his fame and authority with educated laymen were enormous, Lilli Lehmann suffered from a heart condition which made any singing impossible. Dr. Schweninger found that her heart was organically intact, and prescribed for herbesides other harmless remedies-good and moderate nourishment, mostly vegetarian, "I owe the complete cessation of my agitation before my public appearances and in other affairs of life", she tells us, "to moderate vegetarianism; I became strong and healthy again, and could still endure exertions in my vocation from which the youngest and strongest might shrink."

A famous bass once said to Henry T. Finck that "good singing is seven-eighths a question of digestion." It is said that Malibran virtually ruined her career by injudicious eating. Finck mentions that one of the most famous tenors of our time failed to be re-engaged for the Metropolitan because he maltreated his stomach, in consequence of which he was seldom in good voice; David Bispham, famous American baritone, was once quoted in The ETUDE as saying, "Being in bad voice is oftener than not a matter of digestion, and not of the voice at all. If one would sing well, the last meal should be taken four hours before singing."

There is no reason why this latter remark should be followed by every singer. It is true that a full stomach presses on the diaphragm which plays an important part in the technique of singing, but singers' natures are different, and many a Siegfried and many a Mimi feel unable to give their best, unless they have had a little snack shortly before going on the stage,

# No Excess in Food or Drinks

There are always some musicians—as there are people in other professional groups—who believe they need some excesses in food and especially in drink in order to be at their best. It is often asserted that musicians enjoy drinking to a higher degree than other people. There are no statistics to prove or reject that assertion, and no truthful conclusions can be drawn from personal experiences in the matter, Singer says: "The pathologic indulgence in alcohol, the abuse of liquor, can indeed be encouraged by opportunity, but scientifically is not to be complicated with the exercise of the musical profession." At any rate, no musician can go on with such excesses for a long time; the activity of a working musician is much too intense to stand such strain for an extended

Franz Liszt attributed much of his melancholy and irritability to tea, coffee, and tobacco, especially the two latter, without which he believed he could not live. Countess d'Agoult again and again implored him to give up the wine, tobacco, and coffee in which he admitted he was indulging (Continued on Page 246)

THE ETUDE

# Music Brings New Joy to Life and Work

Planned Music Service, in Ever-Expanding Measure, is Revolutionizing Conditions in Offices, Banks, Factories, and Public Places



HARRY E. HOUGHTON

"F UNCTIONAL MUSIC may be a new term, even is new term, even in the new term, even in is now affecting and benefiting the lives of vast audiences of people who are, in most instances, quite unconscious of the fact, More than this, MUZAK planned music service has not come into existence by some accidental scheme with purely commercial intentions, but is the result of years of scientific, industrial, psychological, acoustical, and artistic research conducted by noted experts investigating what seems like an entirely new but what really is a twentieth century development of one of the fundamental inclinations of Man for centuries.

"No one knows just when primitive man commenced to sing at his work. Dr. William Sumner of Yale (1840-1910), in his epoch-making work, 'Folkways,' which he wrote as a preliminary study for a proposed volume upon 'Sociology,' a work he was never able to complete, and the equally famous Sir James George Frazer (1854-1941), in his twelve volume 'The Golden Bough,' traced the development of primitive aboriginal tribes, their superstitions, taboos, mysteries, magic, and 'mores,' indicating how slow tribal customs mature. As soon as primitive Man commenced to sing, to twang strings, to blow on pipes, or to beat out rhythms on drums, he felt that music was a very serious and essential thing in life. Naturally, music became a part of his work. It was not something distinct and apart from his existence, but what might be called a kind of spiritual lubrication for his job, This still continues with millions of people throughout the world who are engaged in hand crafts and in mass labor. The Volga Boatman's Song, for instance, is only one of untold hundreds of work songs, many of them very beautiful, which have beguiled and stimulated the lives of millions in other centuries, when Man's labor was often desperately cruel and oppressive.

A Conference with

Harry E. Houghton

President of Muzak Corporation

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

Harry E. Houghton, President of Muzok Corporation, is also Chairman of the Board of Associated Music Publishers, Inc.; Breitkopf Publications, Inc.; Associated Program Service, Inc.; and is a Director of Encyclopaedia Britonnico.

the started his business career in Condo in the Sales Department of the Burroughs Adding Machine Company. As he developed sales promotional moterial and selling tools for the huge Burroughs sales organization, he become more and more conscious of the written word in influencing the buying hobits of people, and its importance to soles, it was therefore only natural that he should enter the advertising ogency field. He become Vice-President and Director of Geyer, Cornell and Newell and was responsible for the odvertising destinies of mony diversified corporations.

After serving or Vice-President and Sales Manager of the Brown Pulp & Poper Compony, soles of the company increased to over thirty-three million dollars, a goin of one hundred per cent. Mr. Houghton acted as consultant to Mr. Poul V, McNutt, Federal Security Administrator an the Notional Nutrition Campoign. He also assisted in many war promotional compaigns.

Mr. Houghton's corer in business and his Government activities exposed him to many types of businesses

and problems. Although all were different on the surface, there were certain fundamentals inherent in all. All work could be better performed, problems resolved more efficiently and easily, if a spirit of oll, All work could be better performed, proviems resurred more emission, one country, one country to the hormony previous of the volue of music of hormonious relations, on the printed word influenced buying hobits, so, he felt, music influenced hormonious relations. Just on the printed word influenced buying hobits, so, he relat, music influenced hormonious relations.

"During the past century the machine invaded men's lives, power of many types-steam, hydraulic, electrical-came into existence, and music, during his working hours, which had once been a great and beneficient stimulation and solace, was removed from his life. As a matter of fact, the need was really far greater because the monotony and boredom of many kinds of mechanical and clerical work had an inevitable effect upon the nerves, the minds, and the souls of all kinds of workers.

"Thomas A. Edison's invention of the phonograph in 1877, the invention of radio, and later, means of amplification, made possible by the DeForest tubes, put music into millions of homes and not only increased the interest in the art but promoted the desire for musical education enormously, Music schools everywhere are crowded, and the demand for competent teachers has increased by leaps and bounds. Try to buy a musical instrument of any kind and you will realize how great the demand is.

"About twenty years ago a group of men realized that there would inevitably be a new and different need for the employment of music in a wholly dissimilar manner. The people already had music in their homes, through records and radio, but what about music in their work hours, at their businesses, where they spent most of their time? Could music be introduced at periods during the day so that their working hours would be more enjoyable, their work less tedious, and their health better? This group of pioneers saw millions of human workers, doing the same operation, day after day, year after year, until it is little wonder that the protracted ennul produced the doldrums. These workers desired to be liberated from this, and music seemed to be the answer. The enterprising promoters of music in industry knew that in the large cigar making factories in Cuba it

had long been the custom to have readers, seated upon high platforms, who read stories during the work hours, to relieve the deadly monotony of repeating the same movements incessantly. How much more necessary it was to employ something to keep the minds and spirits of the workers engaged when they are literally a human part of a mechanical production line-and the routine of a bank or a great office is often as tiresome as any production line in a plant, Speech, however, seemingly distracts the mind from work, while music has the opposite effect,

"It was realized at the start, by MUZAK, that while it was electrically possible to wire programs of music to manufacturing plants and to offices, the ordinary commercial records, such as one may purchase in a store, were not at all what was needed Therefore it was necessary to survey the needs and to find out

- 1. The type of music best suited to fit a given need.
- 2. The orchestral arrangement most appropriate
- 3. How to plan programs to accomplish a specific purpose

"This has required years of research and study;

and the organization of a permanent staff of scientists. musical artists, arrangers, and composers, as well as the continual manufacture of the most approved style of records, are now embraced in a library of thousands of titles. Specifically, MUZAK is a practical and simple means of making the worker feel better and work better and be better mentally and physically, by relieving strain, not merely during his hours of leisure. but during his working hours, which represent the better part of his life, MUZAK is first of all a carefully built organization, designed to provide a kind of service which could not be secured without such a service, and is not merely a mechanical or electrical system for sending out sound. Its greatest problems have to do with the human element, the girls and boys and the men and women whose daily lives might be troubled, and in some instances, very bleak without it.

opposition. Some manufacturers were with music or working without it' the planned for it than upon the apparatus inclined to pooh, pooh the idea of using response was surprising. One did not conveying it from the studio to the conmusic in industry. Music was 'an effemi- care for it. Two did not think it improved sumer. Naturally, there have been imitanate thing! a lot of folderol! These men, working conditions, Four were indiffer- tions of MUZAK, but before forming however, after investigating the results ent, but 1,304 were enthusiastic about it. an opinion of any installation, be sure of our fact-finding, psychological department, were astonished by the carefully Meyer and Dr. R. L. Cardinell of the charted results. We were able to show them by these charts and figures pre- now on the MUZAK staff, show clearly Library Service, which provides record pared by Prof. Harold Burris-Meyer, in two studies made under controlled Dr. R. L. Cardinell, and E. M. Werner, conditions, during which there were no radio stations throughout our country. what music does to people such as significant changes of weather, or of groups of key punch operators, verifier operators, file clerks, and so on, in life facturing processes, that early denartures a part of the life of the average man, insurance companies and in organizations requiring mechanical operation.

"It was found at first that the bene- down eighty-seven per cent, ficial effects of music are not always immediately apparent in an industrial or office installation. The average in- music has been found to have very crease in efficiency in one group of key definite psychological effects; that is: punch operators during two test periods was four per cent. Among verifier operators the average efficiency increase was nine and seven-tenths per cent. Among file clerks, a particularly monotonous duty, the average increase in efficiency was nineteen and three-tenths per cent.

"It was found that after the introduction of MUZAK, the decrease in the number of errors was astonishing.

"These operative improvements are very significant, when they cover great taurants, and public places, but by far about the darker side of Liszt's life numbers of employees. Employee groups, the larger installations are industrial, as well as employers, report that there In stores, music has been definitely is in practically all cases something far shown to build store traffic, hold shoppers more than the relief from boredom, longer, relieve boredom, combat fatigue, fatigue, and nervous tension. The workers help concentration, and reduce errors, are happier, troubles that they may have on the part of both customer and clerk, brought to work with them are ameliand establish friendlier relations, relieve cognac is my worst enemy, but I cannot orated, and there is less contention and irritation and unrest, and give the store do without it." To which statement a finer spirit of cooperation, In other a personality, In hotels and restaurants Ernest Newman dryly remarks: "The words, the morale of the plant is not- it aids relaxation, an agreeable welcome, ably raised.

# A Panacea for Fatique

"These results, as has been intimated. do not come without the most careful and accurate study. Planned music cannot be exaggerated or eccentric. This seems simple to an outsider, but is the result of long investigation Programs must attract the maximum number of workers without distracting them. Where we have failed, and this is in about three and one-half per cent of the total number of installations, the fault has been frankly ours for not having properly estimated a predetermined result. The music must not compel attention, but must remain as a kind of psychological hackground

"The fatigue curves are easily determined in any industry, and it has been definitely observed that music alleviates these difficult periods for the worker in the morning and afternoon, The knowledge that carefully planned music is actually a kind of panacea for fatigue is one of the great discoveries of modern times. A cheerful, eager worker is a great asset for the employer, for labor, and for the public. Moreover, this attitude of mind is a great asset to the worker himself. A successful labor leader has written.

'MUZAK is an outstanding fatigue-killer, especially when they hit the slow time around 3:30. It's

the best morale builder they've ever had in our plant. You can notice the people on the night shift. They used to drag when they came on for their ten-hour shift. Now they practically dance up to their machines.'

"When an employer asked 1311 em-"At first there naturally was much ployees what they thought of working offers is far more dependent upon music

Stevens Institute of Technology and labor, or machine arrangement, or manua sicians, to make beautiful music as much were cut down sixty-six per cent and Monday morning absenteeism was cut

"Professor Burris-Meyer states that upon the authority of noted scientists. (a) The right sounds can create

muscular energy (b) The right sounds can increase

or decrease pulse rates. (c) The right sounds can increase the threshold of sensory per-

(d) The right sounds can increase energy and delay fatigue.

MUZAK as it is heard in hotels, resand atones for the patience-trying delays his last years he is said to have drunk of these confusing days.

'Among the many types of industries in which MUZAK has been installed are: Airplanes like Grumman Aircraft Engineering Corp.

Ball Bearings like SKF Industries,

Beverages like Pepsi-Cola Company Bombsights like Carl L. Norden, Inc. Butadiene like Southern California Gas Co

Cigarettes like Riggio Tobacco Cornoration Chemicals like E. I. du Pont de Nemours & Co., Inc.

Confections like Charms Company Cosmetics like Richard Hudnut Drugs like Bristol-Myers Company 'Electronics' like Bell Telephone Lab-

oratories. Inc. Engines like Wright Aeronautical Corp.

Gyroscopes like Sperry Gyroscope Company, Inc. Lingerie like Lily of France Corset

Co., Inc. Packaged Foods like General Foods Corporation

Paper Products like Lily-Tulip Cup Plastics like Molded Insulation Co. Radio Tubes like Westinghouse Elec.

& Mfg. Co. Surgical Instruments like Edward Weck & Co.

Spark Plugs like Champion Spark Plug Co.

Sporting Goods like A. G. Spalding & Three The Watches like Bulova Watch Com-

"The planned music that MUZAK "Charts prepared by Professor Burris- to ascertain whether it is really MUZAK.

"There are many branches of the music organization, one being the Associated library programs for over five hundred

"The ideal of great educators and muhe he rich or noor, is now being realized in America to an extent far beyond the dreams of the most fantastic Chauvenists of a quarter of a century ago."

# Musicians and Digestion

(Continued from Page 244)

to excess. Adelheid v. Schorn, about 1861, wrote from Weimar: "So long as Liszt felt really ill, he followed the instructions of his physician; one of the chief "The public is most familiar with of these was that he should abstain from cognac. I must say something here his love of strong drink,-He never drank any but small quantities, but if anything happened to excite or vex him, he would instantly drain a glass. It at once went to his head, for he could not stand much, -He said to me once, 'I know that picture is discreetly underpainted. In a whole bottle of cognac or of arrack each day'

> There is a special problem connected with the digestion of singers: Do they actually digest the food they take in, more thoroughly than other human beings?

# Are Singers Naturally Inclined to Stoutness?

Singers, both male and female, are frequently considered to be naturally inclined to stoutness. At least we have that prejudice with regard to certain types of singers: the bass-buffo;-the Wagnerian tenor who sings Siegfried,or the prima donna who sings Brünnregarding their figure, we will dissive medical discussion some time ago tried to shed light on the mysterious

connection. Particularly the thyroid gland and other endocrine glands were suspected to contribute to the growing stoutness of singers whose fame was Interesting is the opinion of Dr. Singer

physician and former intendant of the Berlin Staedtische Oper. Rich personal experience was the basis for his opinion: That the stout singer is the excention today while the slender and the middle-weight singer is the rule. This he found to be true in Germany and other European countries while many corpulent female singers were prevalent in Italy, Singers who became stout both male and female, were very successful with reducing cures—an obvious sign that the stoutness did not originate from endocrine gland trouble but rather from faulty diet-in the case of Italian singers probably from an abundance of oilcooked spaghetti. In certain cases Dr. Singer saw a natural tendency toward stoutness as well as toward a powerfully developed chest-as in the dramatic soprano, the operatic tenor, the serious bass. Thausing has regarded singers as being particularly strong-natured, physically and mentally, with regard to stature, as well as to muscle development, Singer did not doubt that the thyroid gland which is situated next to the larvnx and vocal chords, is affected by forced singing. There is on the other hand a close endocrine connection between thyroid and stoutness.

### Fat Protect Against Cold

Quite another point of view has been expressed by Prof. Bernstein, mathematician and statistician. He believes that singing as a profession can be accomplished in the long run only by people who are naturally protected against recurring colds. The best protection is a certain layer of fat. Bernstein believes that people with a lack of fat layer are bound to relinquish the career of a singer sooner or later. He draws this conclusion: Singers should try to keep their figures approximately within esthetic limits, and they should try to wear their stoutness with dignity and be happy that their natural layer of fat prevents them from being exposed to bronchial and lung trouble of various kinds as well as to rheumatic and neuralgic pains, Normal people with a thin layer of fat would undoubtedly acquire such ailments if they were exposed to the continuous draft of the stage, to the hazards of an overheated and overcrowded concert hall or the usual inconveniences of touring the country. No overcoat, no clothing is a substitute for this natural protection of an average singer's natural constitution.

Dr. Brodnitz, a throat specialist, does hilde. It is not an innate prejudice, no. not share the opinion that singers, male body has been instructed that this ten- and female, actually are growing stout. dency is a natural prerequisite, but experience of long standing has shown singer with a powerful chest—he apthat such connections seem to exist, Still pears to be stout without actually being even stranger is this: When we actually so. Another physician stresses the point examine the tenors and prima donnas that the activity of singing is bound to influence the thyroid gland because of cover-at least in our days-that there more blood flowing to and through it. is quite a number of singers who are There is a typical singer's neck with slender as a bird-and never lose their broad jaw; the broad neck produces anslenderness. Could perhaps the singer's other shape of the thyroid gland than natural constitution be more inclined the over-slender neck with a small to a certain "embonpoint" than that pointed chin which is not suited for of other people? This problem has been singing. The changed thyroid gland examined at various times, An exten- allows the production of more fat through the whole system-and accord-

(Continued on Page 290)

T IS SHOCKING how long it takes most pianists to find out about the instrument they are playing; about its potentialities and shortcomings, its advantages and disadvantages. It would seem only natural, after the piano is chosen and the first installment paid, for the young student, the future maestro, to have at least a fair look at it. The violinist takes his newly acquired instrument into his hands, carefully touches the strings, listens to their vibrations, examines the wood, the weight, the bow-in short, acquaints himself with every detail of his instrument before he draws a sound from it. Practically the same can be said of every other instrumentalist, even the drum player. But not the planist.

The pupil is taught how to read the notes, hit black and white keys hard or soft, slow or fast tempo. singly or several at a time, all according to the sheet of music in front of him. He is told from year to year to tackle harder pieces, technically and musically speaking, and to work more hours. He labors, develops, and accomplishes, and at the end of perhaps twenty years finds himself dumbfounded at a child's questions: "How do you make music on this box? What

makes it sing at times?" I have yet to meet either pupil or teacher who devoted his first lesson to these fundamental problems. which should be the basis of good piano playing. Before a single note is struck on the keys, the pupil should be told what sort of instrument a piano is. Few realize that though it belongs to the family of percussion instruments, most of its immense literature treats it as a string instrument. The fact is it is both as we can hear. For if it was not so considered, one could no more expect to produce the line of the human voice, or any melody at all on it, than one could on a drum

To learn to play the piano solely as a percussion instrument is not much of a trick. Sooner or later the student will be able to hit the keys, white or black in a fast or slow manner, and let the plano do the rest. Listen to all good jazz players, They seem to get over the keyboard with extreme ease. But it would take only a few minutes to prove their faulty technique and poor playing.

Let us examine the mechanism of the instrument. Besides the keyboard and the strings, there are at least two, and sometimes three pedals, Innumerable books have been written on plano playing, with

Mr. Victor I. Scroff playing the compositions of Shostokovich for the

composer's aunt, who lives in Philadelphia,

MAY. 1946

Look Into Your Piano by Victor J. Seroff

Noted Bussian Piano Virtuoso and Author

The following is the first of a series of satroch from the manuscript of Mr. Swofft book. "Common Sense in Plance Plance

Victor I. Seroff was born in Batoum on the Block Seo. His musical education begon of the age of five. He entered the University of Tiflis os o student of Law, but at nineteen decided to devote his life to music. In Vienno he become a pupil of Moriz Rosenthol and in Poris studied with Theodor Szonto. He made his debut at Salzburg, where for several seasons he was salaist with the Mazort Orchestra During this period he was a special correspondent in drama and music for the Glasgow Herold Coming to America, he was one of the first musicions to introduce the works of Dmitri Shostokovich. In addition to teaching in New York, he has made concert tours in many ports of the country.

pictures and diagrams of the keyboard to illustrate certain problems; but the pedals are usually left out. And yet this is where the heart of the piano lies. How many times I have heard from pianists, in all stages of development, of their practicing without using the nedal (and feeling very virtuous about it, too)! The pedal they will use "later," applying it like a sort of

Now let us see exactly what happens when we use each of these pedals. We start with the extreme left pedal, called the sordino, or soft pedal. When this pedal (on the grand piano) is pressed, the whole keyboard and hammers shift, so that the hammers strike only one or two strings, instead of two or three for

each note, as they usually do. This pedal, therefore, is used only to diminish the volume. The sordino is pressed before the note is struck, not at the same time, or afterward in a syncopated way, as is the case with the other two nedals However. there is one effect in which it may be used after the note is struck When one desires to cut the sound off very short, the right pedal should be released and at that exact moment the left one should be pressed.

The center pedal\*, called the sustaining or sostenuto pedal and found only in pianos of American make, is used to sustain only the vibrations of the keys struck with it, leaving the rest of the notes on the keyboard free. The sustaining pedal may be applied only after striking the key. Organ points may be played with the use of this pedal, but sometimes this is not done.

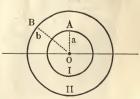
Now we come to the pedal on the right -the one with the help of which we transform the piano, as far as is possible, from a percussion to a string instrument. There are three ways of using this pedal, known in American text books as the damper pedal, 1, Before striking the key. 2. Simultaneously with the key. 3. After striking the key or in a synconated manner In each case the damner is lifted and the strings are free to vibrate Anvone can hear that each way has its own advantage in tone coloring. The longer the strings vibrate the more singing

\*The sustaining or sostenuto pedal was invented by Henry Granger Hanchett, M.D., a physician, music teacher, and theorist of high standing. He was a frequent contributor to The ETUDE. Editor of THE ETUDE.

quality results, and this is the way to produce as nearly as possible upon the piano the effect of a string instrument

Naturally it would be a mistake to assume that this pedal can swell the tone. All it does is to augment the vibrations, giving a longer duration to the sounds. And these will go into the inevitable diminuendo.

Here we can make an experiment with the use of this pedal and produce two distinct sounds. Strike the key and, while holding it with the finger, press the pedal immediately after it in a syncopated way. always holding the key down with the finger. There is a certain amount of vibration, as the hammer drops back as soon as it strikes the strings, But the hammer does not go all the way back, as we shall see is the case of the second way. Strike the note exactly in the same manner as before, and using the pedal in the same way, release the key the instant the pedal is down. This time the hammer falls all the way back into its home position, leaving a much wider range for the vibration of the strings. That this mechanical fact definitely affects the sound is plain to any listener. It does not need a musician's ear to tell the difference between the two. The second way has more vibration, therefore more of a ringing quality, and comes as close to singing as is possible on the piano, The physical laws of sound vibration are, in this case, simple and inevitable, as can be seen from the little diagram below,



When key is struck, hammer strikes string at point O. While key is held down, hammer falls back to point A, allowing a radius of vibration a. If key is released while pedal is held, the hammer falls back to B, with the larger radius of vibration b.

Now, once this is settled as a sort of physical axiom. one must always bear in mind (Continued on Page 256)

# Music and Culture In the old days women played the cillo side-saddle, Joseph. gols a demonstration in the old style from Elia Beck, M. Thomas, and Alia Goldberg.





"Maryjane Thomas is sticking her foot out too much."

says Mr. Schuster. Nothing is more distracting than to

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# Play the Cello And Look Pretty by Friede F. Rothe

FOTS OF GIRLS would like to play the cello but phony Orchestra was hooted off the stage. In those the thought of how they would look doing it often makes them go no further than the orig-

Joseph Schuster, Russian cello virtuoso, thinks that's all a big mistake, however. According to Mr. Schuster, girls can play the cello and still look glamorous. It is just a question of a few little pointers and in the accompanying pictures Mr. Schuster is shown giving them to a group of young budding lady virtuosos.

Today, there are women cellists in all the symphony orchestras, both in radio and concert halls all over the country. They handle their big bulky instruments with utmost adroitness and manage to look as efficient. suave, and lovely as any lady playing the harp. It is a far cry from the old days when a lady cello virtuoso who came for an appearance with the Chicago Sym- ing out in a huff.

days, lady cellists played slde-saddle. The virtuoso in question was an leonoclast. She wanted to play the cello like a man, "I'll be criticized the same as any male virtuoso," she argued, "I might as well play like one." The results were disastrous at that time. In musical circles there is still this famous joke

going the rounds. It has to do with a lady who comes into a store looking for a gown with the widest possible skirt. Every time she trles one on, she sits down, pretends that she is taking something bulky between her knees, and then says, "No, I'm sorry, I don't think this will do. Haven't you got anything wider?" Finally, the manager of the store is exasperated and says: "I'm sorry madame, but we sell only to ladies." "Well, I'm a lady cellist," replied the startled customer, walk-

THE ETUDE





Side-Saddle, the best way to rest without putting your instrument aside

"FORWARD MARCH WITH MUSIC"

N MY FORMER ARTICLE I dealt with ten great general educators, and I tried to skim the cream of their significance by calling them "Servants of the Ideal." In this article I deal in a somewhat similar way with ten great musical educators, and I can think of no better expression of the essence of their work and influence than to call them "Servants of the Muses." This is a phrase packed with meaning, both historical and for the present day, but I shall leave an explanation of what it implies until the end,

Of these ten men, some were great musicians in their own right, and some were not. But they all had one thing in common, which I want to emphasize, because it is well worth thinking about and understanding. They were in a very high sense creative musical educators. This means something very definite indeed. Each of them, in his own way, achieved a vision of what the art of music really is, and of its significance in human life. They were able to transpose this vision into words and deeds. And they influenced multitudes of others to see it, and to act upon it too. This was the unique contribution they made to our art, which I wish here to stress, and it was a very great one.

The work and influence of these men disposes, once and for all, of the worst and wickedest of heresies, according to which the music teacher is the disappointed artist. "Those who can, do! Those who cannot, teach?" That was certainly not true of them. One can only think it true if one takes the narrowest view of the opportunities of the teacher-opportunities ample enough to challenge the powers of men, and to inspire and command lesser mortals also. What these ten did was to make music live in a new way in human life, which in itself is a creative deed.

In dealing with them I shall not follow chronology, but instead group them so as to try to bring out clearly the central idea to have in mind.

### The Essence of Teaching

I. Walther von der Vogelweide, He lived amid the flowering of the Middle Ages, in a time rich in color, in romance, in ideals, all of which his exquisite lyric genius caught and transmitted with the highest lustre. Half wandering minstrel, half courtly poet-musician, he brought music very close to men. For him it was a simple and a natural thing-just the fragrant blossoming of human life. To open up its treasuries, to invite all to share in them, to help and enable them to do so -this was the essence of teaching as he practiced it. So in him teaching and musicianship were fused into a single act of interpretation and service, "A verse without music is a mill without water." The words are not his, but the spirit is. It animated one who may most rightly be called a Servant of the Muses. The example of the lyric genius who always kept the common touch is surely one to ponder and recall in these days of the specialist remote in the studio or on the podium. II. Giovanni Pierluigi da Palestrina. Many legends

cluster about the name of Palestrina-for instance that by composing the "Marcellus Mass" he decisively demonstrated the value of the polyphonic style of Church music which was under fire at the Council of Trent. But his work, and his influence upon his disciples and on succeeding generations rests on a broader foundation than that. His music is the supreme expression of the new spirit of Catholic Faith which arose in Europe in response to the Protestant Reformation, Human faith in its whole range of feeling-passion, jubilation, sorrow, as well as calm-is conveyed in this art. It was because of this sweep, and depth, and urgency, and not because, as we sometimes think, he produced a static and expressionless church music, that he won the

name of "Prince of Music." III. Martin Luther. The name of Palestrina suggests that of Luther, chief of the opposite religious camp. Quite apart from his position of leadership which gave

all his ideas immense influence, Luther was a wellschooled musiclan, a trained singer, and a talented composer. These gifts, like all the others he possessed, he bent to the service of the Protestant cause. He worked to encourage community singing, a logical expresslon of the Protestant faith. But he was a great deal more than a popularizer, for on this broad foundatlon he promoted a high art-music, including vocal polyphony and instrumental performance. He in his own person is the fountainhead of the rich and characteristic muslc of German Protestantism, and many

of his disciples bore witness to his service to the art by

and the musical systematizer. Each type is found

Servants of the Muses

Ten Great Musical Educators

Dr. James L. Mursell

Professor, Teachers College, Columbia University



TEAN-PHILIPPE BAMEAU

speaking of him as "our music master."

IV. Franz Liszt, Was Liszt a great composer? How would his playing really sound to us today? Around these questions there is endless argument. But about one thing there can be no question, and that is his stature as a musical educator. He was not an analytic teacher. The secrets of his technique he left others to explore and one sometimes doubts how conscious he himself was of them. But he was a great inspirer of great artists, both in his studio at Weimar and all through his life. To a whole host of virtuosi, by no means limited to planists, and to composers also, he was that best of all teachers, a superlatively endowed musical friend. And his influence went far beyond these bounds, for more than any other one man he was the creator of the modern musical public. Every artist on the concert platform today owes something to Liszt as a teacher, for he taught multitudes to listen.

V. Jean-Philippe Rameau, I introduce Rameau here because he forms a bridge between the musical creator

among the great musical educators, and I have discussed four of the former. Rameau combined them both. He was a very great creative artist, typically French, and of enormous scope. Also he was a profound and clear thinker and analyzer. It was he who taught musicians to think and work consciously in chords, and showed them that all the complex of harmony turns about three primary elements, the tonic, the dominant, and the subdominant, Like all great discoveries, this seems perfectly obvious-once one sees it! But to see it took a genius. He had both the excellence and the defects of the French thought of his day -a clarity so exquisite, a logic so neat and precise that it failed to do full justice to nature and reality and ignored what could not be tamed to the tldy patterns of a formal garden. But all harmonic systems and theoretic teachings, with their ever-growing richness and complexity, stem ultimately from him.

### A Hotly Debated Device

VI. Guido d'Arezzo. This eleventh century monk was another systematizer who served the art of music well. and whose influence as an educator, direct and indirect, has been immense. He wished to teach singers as rapidly as possible to read unfamiliar melodies, and so successful was he that he made it possible for a man to learn in five months what previously used to take him ten years. This he did by two inventions, the solfège syllables and the staff notation. As to the latter, it was of course a practical device, but also a very great deal more. By its means a composer's intention could be preserved in lasting form, something not possible before, And out of Guido's crude beginning there developed that visual representation of music which has been carried so far in our modern scores, and which has had such a profound and pervasive influence upon

VII. John Curwen, Here, eight hundred years later, is another systematizer, He invented the "Tonic Sol-Fa," the "Movable Do," which is such a conspicuous and hotly debated device in our American schools, Plenty of wasted argument would be saved, however, if more people would read and ponder what Curwen himself had to say, What was important to him was not the device itself, but its effect in helping the ear to discriminate and the mind to grasp the tonal texture of music. Curwen, with deep sincerity and zeal, devoted himself to bringing music into the lives of the people, chiefly through song. He was the leading spirit of a great popular singing movement in nineteenth century England, the influence of which has been deeply felt in our own schools. This is the setting in which his famous device must be understood, for it was always intended as a means, not an end.

### A Great Systematizer

VIII. Pythagoras. The last three names we have been discussing take us far back through the centuries to this one, the first of the great systematizers. The system of tuning by which a scale is set up by going up and down in serial fifths bears his name, but the device itself bulked very small in his mind. What fascinated him and his followers was the power of sounds in certain ratios to create determinate effects-1:2 the octave. 2:3 the fifth, 3:4 the fourth. Number, he believed. was the ultimate essence of (Continued on Page 300)

# The Orchestra in Your Home

# by Peter Hugh Reed

NBC Symphony Orchestra, direction of Arturo Tos- strange to us that Stokowski would have permitted the canini, Victor SP-set 2.

Beethoven; Coriolan-Overture Opus 62; The NBC Symphony Orchestra, direction of Arturo Toscanini, Victor disc 11-9023

Both of these recordings have been splendidly realized with a "liveness" of tonal resonance suggesting they were made in a different place than the studio from which this orchestra broadcasts. In our way of thinking, the interpretations here are unexcelled on records. Toscanini, we believe, remains the unchallenged interpreter of Beethoven now before the public. It is not alone the rightness of his musical thought, but his understanding treatment of the composer's dramatic intentions. He does not evaggerate like other conductors or understate, and the manly sentiment of Beethoven never becomes mawkish, Had Beethoven written his Leonore No. 3 a half century later, one feels he would have been tempted to call it a tone poem, and Coriolan might also have been so described. Both works anticipate the tone-poem style which Liszt and Strauss later were to popularize, and at the same time make more accessible to the listening public by virtue of their literary connotations. Leonore No. 3 is a condensation of what is dramatic in the composer's opera, "Fidelio," Coriolan is based on two aspects of the tragedy of the Roman patrician and warrior. This overture gives us an example of Beethoven's sense of contrast-the opening theme typifies the agitation of the haughty, harsh hero; the second theme is said to represent the kindly compassionate qualities of his mother. One critic has suggested that the closing section "may be suggestive of the hero's death." All of which may not be necessary to our enjoyment of this music, but does in no small way enhance our anpreciation of it.

Beethoven: Symphony No. 2 in D major, Opus 36: The Pittsburgh Symphony Orchestra, direction of Fritz Reiner, Columbia set 597.

Beethoven: Symphony No. 6 in F major, Opus 68 ("Pastoral"); The N. Y. City Symphony Orchestra, direction of Leopold Stokowski, Victor set 1032.

The recording of Symphony No. 2 is most praiseworthy, tonally realistic, and dynamically well handled -there are pianissimi in this set that are too seldom heard on records Reiner is a vital musician who seems to feel more intensity of purpose in this symphony than most conductors do. His opening movement is played at a faster pace than any other conductor we have heard, with the result that there is not always the clarity of line in the recording that we hear in the Beecham and Koussevitzky sets. No one has played on records more appreciably the lovely second movement than Beecham; Reiner does not reveal its true inwardness or poetic beauty. It is in the almost ribald scherzo (an ingenious movement for its time) and the broadly humorous finale where Reiner's intensity of purpose seems best exploited. There is no denying his performance is a most vital one, but whether its appeal will be as great as the Beecham reading or not is a moot question. The listener is urged to compare the sets of Reiner, Beecham, and Koussevitzky, since each has its decided merits

The playing of the N. Y. City Symphony Orchestra in the Sixth Symphony is decidedly second-rate in comparison with other orchestras that have been heard in this work on records. Not only are there some bad instances of poor intonation on the part of soloists but

ording is notably accomplished, with a welcome range Beethoven: Leonore Overture No. 3, Opus 72a; The the string quality is not consistently good, It seems issue of this set which does not do him full justice. Our own preference in performances of the "Pastoral" goes to Toscanini, whose performance still remains unchallenged

Bizet: Symphony in C major; The Philharmonic-Symphony Orchestra of New York, direction of Artur Rodzinski, Columbia set 596.

Bizet wrote this work at the age of seventeen, but like Schubert his genius seems to have been sufficiently spontaneous and exuberant to have produced a vouthful work that anneals True we hear deriva. tions of other composers, but these do not overly concern us for the young Bizet shows a grasp of form and style that is unusual. The work is equally as appealing as most of the early symphonies of Schubert, and one hardly understands why it was buried for so many years. It received its first American performance in 1941 and its first European one a few years earlier, Rodzinski gives this work an orderly and incisive performance; one which is preferable to an earlier recorded version made by Walter Goehr for Victor in which there was not always the same spontaneity of pur-

White: Sea Chantey for Harp and Strings; Edna Phillips (harp soloist) with six string players from the Philadelphia Orchestra, directed by Eugene Ormandy. Columbia set X-259

This work was commissioned by the vice-president of the Philadelphia Orchestra for the

she plays this music, we feel certain, as persuasively as anyone might. By and large, it is "utility music," the sort of thing we expect to hear in a conservatory rather than a concert hall. The composer, who is associated with the Eastman School of Music, has written a practical but not inspired score. The three movements of the work are based respectively on the following chanteys-Blow the Man Down, Tommy's Gone Forever, and Johnny Comes Down to Hilo. Of the three parts, we like best the finale. The treatment of the chanteys is rather free and not at all unusual, although the scoring is nicely accomplished.

Mahler: Symphony No. 4 in G major; The Philharmonic-Symphony Orchestra of New York, direction of Bruno Walter, Desi Halban (soprano soloist).

RECORDS

### Mobiler is said to have been influenced by nature in Musical Nostalgia

his first four symphonies. One immediately thinks of Beethoven, but the approach to the pastoral picture was quite different with the two composers. Mahler had a strong feeling for folk qualities and these are to he noted in this work. Mahler also had a tendency to inflate material, to try to make it seem more important than it really is. The first two movements of this work, despite some admirable qualities, convey this impression very definitely, and lack contrast. The slow movement is the heart of the work, and a truly inspired poetic creation; the listener may well turn to it oftener than the rest of the symphony. And the finale, with its understanding use of the voice, is Mahler at his most persuasive. Thus it will be noted the work is uneven.

Walter has bestowed upon it in performance. The recdynamics that add to the listener's enjoyment. Tchaikovsky: The Swan Lake-Ballet; The St. Louis Symphony Orchestra, direction of Vladimir Golschmann. Victor set 1028.

but what is good in this symphony definitely deserves

in our estimation, the affectionate care that Bruno

This is one of the best, if not the best, performance of a Tchaikovsky hallet suite on records. Golschmann who once conducted for the Russian Ballet, shows a keen understanding of this type of music and gives a



Columbia set 589.

EDNA S. PHILLIPS

The first woman harpist of The Philadelphia Orchestra, Miss Edna S. Phillips was appointed by Leopold Stokowski in 1930. She was a pupil of Carlos Salzedo at the Curtis Institute of Music. She has just resigned her position in the Orchestra, to give attention to her home. Her husband, Col. Samuel Rosenbaum, is prominent in Philodelphia legal, real estate, civic, and philanthropic circles. Miss Phillips' records have met with fine favor and are among the best for harp.

soloist. Miss Phillips is an accomplished harpist and far more musicianly treatment of such music than we generally encounter on discs. The Swan Lake is by no means Tchaikovsky's best ballet opus, but for those who like the work this will be the preferred recording. There is more of the score here than will be found elsewhere on records.

Borodin; Prince Igor-Polovtsian Dances; The Philadelphia Orchestra, direction Eugene Ormandy. Columbia disc 12269-D.

A well recorded disc but not the best performance of this music on records. Ormandy tends to understate the musical excitement until the final pages, and there some careless playing by the violins on occasion which is unusual for this orchestra.

Elizabethan Suite; Ethel Bartlett and Rae Robertson (duo-pianists), Columbia set X-256,

Miss Bartlett arranged the present suite from music of old English composers who wrote for the virginal. The purist will decry the performance of these pieces on anything but the harpsichord, but the general music lover will not deny their charm in the sensitive playing

# "READ 'EM AND WEEP." By Sigmund Spaeth, Pages, 264. Price, \$3.00, Publishers, Arco Publishing Company.

This is a new and enlarged edition of Dr. Spaeth's earlier book of the same name. He eases his way pleasantly through hundreds of American songs, some now unhappily forgotten, but all connoting a phase of our national development. He has a sharp eye (or shall we say ear) for the curious and bizarre, and likes nothing better than pointing out the ridiculous in these popular songs and tunes. Dr. Spaeth designates the period from the Nineties to the advent of radio and jazz as the Golden Age of popular song writing in America. In this period we find Ta-ra-ra-boomder-é, The Cat Came Back, The Fatal Wedding. In the Baggage Coach Ahead, The Bowery, After the Ball, Two Little Girls in Blue, Take Back Your Gold, Her Golden Hair Was Hanging Down Her Back, and other gems of music hall joviality and maudlin sentimentality. You will find many laughs in this volume, fourteen pages of which are devoted to reproductions of covers of sentimental ballads of other days and several pictures of popular interpreters of them.

### THE COMPLETE ARTIST

"Beympoven" By Donald Francis Toyey, Pages, 138, Price, \$3.00. Publishers, Oxford University Press.

"Beethoven is a complete artist. If the term is rightly understood, he is one of the completest that ever lived." As your reviewer read these words, which are of the preface of the last published work of Sir Donald Francis Toyey, England's most scholarly music analyst of this century, who died in 1940, there was an inclination to sermonize. Here is a book of rare and sympathetic insight by a Briton, written on the eve of a terrible war with Germany, about a great Germanborn composer. At the hour of the rending of the nations, music was doing its part to show that fundamentally, in art, there was no thinkable schism. Sir Donald has brought to bear his rich scholarship and wide human aspect of the significance of Beethoven, so that this book must become a permanent part of all libraries of Beethoveniana.

# FOURTEEN FOLK SONG MASTERPIECES

STEPHEN FOSTER SONGS FOR BOYS AND GIRLS." Selected and Edited by Ella Herbert Bartlett, Specially Arranged and Simplified for Young People by Mario Agnolucci, Pages, 47 (Sheet Music Size), Price, \$2.00 Publishers Whittlesey House

Here is a fine gift book for children, excellently selected from the best known songs of Stephen Foster, with accompanying biographical text by the daughter of Victor Herbert. The piano accompaniments are by Mario Agnolucci and the very appropriate illustrations by Stephen J. Voorhies.

Many people contend that a folk song is a product of a people which has adopted a song of unknown

# The Etude Music Lover's Bookshelf



# by B. Meredith Cadman

origin and made it a part of the folk literature of the race. Because Foster was a very modest and home-like individual, with a deep human appeal, some do not admit his songs as folk songs. Your reviewer, who has played endless folk songs of all nations, does not feel that anonymity is a necessary ingredient of folk song literature. Foster's tunes all have that intimate simplicity and contagious quality that should make them accepted as our most representative American folk

Mrs. Bartlett has done a fine piece of work in compiling these heartfelt melodies, so dear to her famous father. Some of the songs are unfamiliar to many. These would include Foster's lovely lullaby, Slumber My Darling, which should be heard more frequently in recitals, and Fairy-Belle, with all of the composer's magic of tonic, dominant, and sub-dominant.

### WHAT GRADES

"They Shall Have Music." By David Barnett. Pages. 108. Price, \$1.50, Publisher, George W. Barnett.

A serious and thoughtful book in which the author suggests the normal grades into which pupils should be placed in modern progressive educational programs r. Barnett, who is a finely schooled musician with international training, states his premises thus:

"I believe that all human activity stems from a

central core, from the person's pattern or his reaction to his heredity and his environment. I do not believe that one is born with specific talents but, of course heredity, environment, and early physical and psychic development dispose one toward certain aspects of learning, and I suppose conversely indispose toward others."

He might have supported this thesis by the number of great men who have been very successful in many different callings.

### FAMOUS AMERICAN TENOR

"REMINISCENCES OF My DAYS WITH ROLAND HAVES," BY Charles Harris, Pages, 27. Price, \$1.00. Publisher, Charles Harris

Charles Harris, a gifted Negro planist and accompanist, traveled with Roland Hayes on many of the tours of the famous Negro tenor. His relation of the many experiences they encountered is most interesting and gives many facts about Mr. Hayes' work which may be unfamiliar to the public

# FOLK-SONGS AND FIGHTING SONGS OF CHINA

"CHINA SINGS." By Liu Liang-Mo. Arranged and translated by Evelyn Modoi, Pages, 28. Price, \$.50, Publisher, Carl Fischer, Inc.

So little about Chinese music is available in a form that teachers can use, that this collection of songs with valuable annotations will prove useful to many. The songs have been translated into English by Evelyn Modoi and are printed with the music as well as with the original Chinese characters and a phonetic pronunciation of the Chinese sounds. The book also lists Chinese holidays

# A SINGER'S MANUAL

'Successful Singing." By Julia Stacy Gould. Pages, 83. Price, \$1.25. Publishers, Axelrod Music Publishing Co.

The work of a practical teacher who has employed this book in the extension work of Brown University, Providence, Rhode Island. It is replete with examples of exercises to overcome difficulties which many students encounter. The text is clear, concise, and not loaded with attempts to prove a theory rather than to give well-organized instruction to the student. Miss Gould "knows her onions" artistically and professionally. The book is a wartime publication, in that the pages have been reproduced photographically from typewritten scripts. But don't let that bother you; the material is there.



MY OLD KENTUCKY HOME

From sketch by Stephen J. Voorhies for "Stephen Foster Songs for Boys and Girls"

MAY, 1946

# Do You Study Music?

In my trips over the land I am frequently asked on day-coaches and pullmans what I do for a "living." Strangers hazard guesses that I may be a doctor, minister, or actor-never a musician! Beyond these professions they seldom range. When I answer absently, "Who, me? . Oh, I just study music," they regard me quizzically, put me down as an eccentric and let it go at that. Few persons are able to comprehend that studying music is a profession in Itself. Not many realize that artists and teachers of music, filled with "an holy discontent," spend entire lives in studying and in sharing the fruits of their labors with others. How sad is the spectacle of so many members of the musical profession, youngsters as well as oldsters, popular performers as well as teachers, who have long since ceased studying. When a musician stops being a true student for even a brief time, the result to him and to music is disastrous.

It has been a cause for rejoicing during these Round Table years to find hundreds of teachers in large cities and outof-the-way towns who have dedicated their lives to studying music, and who are eager to share their discoveries with other teachers. None but the true zealot is willing to take hours from his precious days to think out and formulate his find- will be allowed considerable freedom in repercussions everywhere which I'm glad ings in clear, concise English for the benefit of his colleagues . . . of such rare stuff Round Tablers are made! Every one of these pages could be filled with valuable and provocative material sent in by these teachers. . . . This month we give excerpts from only a few of their fascinating letters

# A Letter To Parents

Mrs. Franz Guhl (Minnesota) writing from a town of eight hundred population ls so chock full of good ideas that she could comfortably occupy a whole issue of THE ETUDE by herself, Like many other teachers she sends out a preseason letter to parents, Hers is so well planned, so admlrably expressed that I am setting it down here in toto. It may well be taken by Round Tablers as a model for their own new season's credo

I wish to acquaint you with plans I hope to carry out next term, September -June -. The purpose of the general plan which has been worked out this summer is to raise the standard of achievement. not by demanding that pupils practice longer, but by setting up definite goals for each student, thus stimulating more concentrated practice. Practically all pupils are capable of greater progress than they have made in the past. This statement is not made in a spirit of criticism or dissatisfaction; all have cooperated well. It is rather that progress can be accelerated by a different approach It. ls my hope that next spring all the pupils will not just be "taking lessons"; they will be good performers with many pieces at their fingertips ready to be played at a moment's notice.

A general curriculum has been organized. based on what should be accomplished In a nine-month term, for 1st to 5th year pupils. Each pupil has been fitted into this curriculum according to the levels he should be able to reach by next spring, The goals are definite: the more ad-The goals are definite; the more advanced pupils, for example, will know ex-don't object to buying music when they (3) no practice by the pupil away from vanced pupils, for example, will know ex-

# The Teacher's Round Table



Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Fifty Words.

planning their work. Parents may have to say were overwheimingly favorable. used in place of the 'r's'.

When it is not possible for a member tarily reduced before the control of the control of the training to the first teacher, a interested. I am sure that any additional practice of such nature will be no burden.

I hope to treat the spring recital as an 'achievement" day, with each pupil play-

ule, it will be difficult to make up lessons: I may have to miss some, so pupils should make an effort not to miss more than two during the year.

registered before August 10th, Any parent who wishes to see plans for his child may

Thank you for your past patronage! Cordially."

# Sight Reading Helps

points on sight reading: "I have always felt that one reason note-reading is slow over from the necessarily brief writing for many students is the lack of enough period at lessons. Here again I am eager notes to read. I have had the benefit of to see the daily drill, or "repetition" stacks of old music my mother used; and routine applied so that facility may be also collected all the old and new music developed quickly and assuredly, I could beg or buy, graded it, put it in envelopes, numbered them, and rented out sufficient for a week's sight reading to each pupil at five cents a week, They Mrs. Anna H. Hamilton (Mlssouri). loved it, so I've continued the practice, author of "First Piano Lessons at Home," keeping record of what each pupil takes which includes two writing books, has on a chart. All the music is classified as this to say about very young beginners:

carefully coordinates and choose a great (2) a short lesson every day . . . five or control does it all, instantly,

Conducted by

Guy Maier

plenty of material assures quicker re-

cheers and a hip-hip hurrah for her!

# Rote And Writing

That "Note or Rote" page in the December issue of The Erupe stirred strong songs he is learning. This seems to be general." more satisfying than a formal note-writ- Thank you too, Mrs. Hamilton for your In order to be sure that we get what ing drill. thinking can be located."

with regular, carefully graded writing as- touching of the instrument. signments, using one of the many excellent note-writing books now procurable. But, with limited time available I don't quite see how all the written work can be done at the lessons. It seems to me that From Mrs. Guhl, too, these valuable even very young students could have "fool proof" home assignments, to carry

# Home Lessons

on a chart. An ene must be come so it's "Your statements that 'a beginning of easy to find suitable material for each note-reading should be made at the very specific purpose. Any new colors are the minutes only for the youngest pupils "As for melody playing, we make slight healp in developing sight reaches the minutes only for the youngest pupils."

study (4) use of large amounts of the simplest possible material, with increasing difficulty scarcely noticeable (5) no anxiety on the part of parents or teacher to nuch for results?

How well Mrs. Hamilton has expressed the basic credo of every progressive teacher of very young piano pupils! She further remarks sagely: "Any young child who has not yet entered school can, Noted Pianist under sympathetic home guidance, readily learn both to write and play little and Music Educator ily learn both to write and play little exercises and pieces. Let those who doubt the advisability of teaching a child music at home ask themselves some questions important as the lessons, and that using Do they doubt the wisdom of teaching the child to talk at home, because he might catch inaccuracies in propunci-Mrs. Guhl is certainly one teacher who ation or grammar? Would they keep him has never stopped studying music. Three from learning English for a number of years, until they could employ a teacher of English? If music is to become a language to a child it must be begun almost as soon as the mother-tongue. The little errors that creep in will later under professional instruction disappear just as surely as the lisp, and the child's 'w's'

they have not understood the purpose of good advanced or even a conscientious rote training which is to give children a intermediate grade student may be embackground of finger facility, ear-train- ployed; and at much less expense than a ing, and writing . . . For example, the professional teacher . . . This is in no have completed their work receiving an teacher plays a phrase with his hand sense intended to supplant the expericovered. He tells the pupil the name of enced teacher. On the contrary when The year is planned on the basis of 36 the first tone, who then plays the phrase more preliminary work is done at home, weeks; a minimum of 32 lessons should himself, and finally the whole sons. Then, as soon as he has learned to place the for the professional teacher-to the upnotes on the staff, he writes the rote lift of the cause of music education ln

. For many lessons the wise words, which reinforce my own conmusic we need, and also that I may plan writing should be done in the studio dur-viction that, for musical children, plano for prospective pupils on the waiting list, ing the lesson, for then the mistakes in lessons should start at home by the age of five at latest, and that reading must Yes, every good teacher must persist be begun simultaneously with the first

# Floating Elbows

Mary Kimball (New York), finds floating elbows a sure cure for a multitude of ills. Her enthusiasm is contagious: "My students, thank goodness, all have elbowconsciousness. It does so many thingsputs the hand position where it should be, wrists come up naturally, weak finger joints stay out stronger, body is brought over the keyboard more. All these I've tried to remedy separately and in various ways, but feather-weight elbows held slightly out and moving in small circles have done it all, presto-chango! It's such a simple, sound principle, too. Through lt. the pupils are getting a rich, lovely tone.

"A familiar remark of mine used to be, 'Let's see about our position at the piano! easy to find suitable insection and first lesson' and a part of every home to be entertained, or are you going to individuous spenanas muoti suita di mandi di man books for their regular study work, and writing expresses perfectly the result of more forward, polsed and ready... Back books for their regular source, assem, all my own experience. The basic points of straight! But there's no more need of the talented once as mainy as overall, and was points of straightful but there's no more need of carefully coordinated and chosen for a my system are, (1) writing at every lesson that now. The elbow balance, float and

> up circles on each slow tone; not just the (Continued on Page 285)

> > THE ETUDE



LOUD SPEAKER AND MOVABLE CONTROL



RECORD STORAGE

# Building a Library of Records by Edward B. Benjamin

Fear ARE all human. I badly wanted an "out" even Bach could be impressed with another's music.

The phonograph likewise introduced me to Tele a friend's house interested me in the phonograph, and this was how, some months before Pearl Harbor, my home came to have the latest in up-to-date phono-radio.

Record selection held many surprises for one out of touch with music on discs. The passage of time had seen the upbuilding of a truly astonishing repertoire. from early medieval to dernier cri in range. There was even a well-gotten up encyclopedia of recorded music.

I decided to treat a large record library as first cost of installation, something mass distribution should eventually make possible for almost all. My purpose was twofold: to avoid repetition resulting in the commonplace; and to explore on my own for pages of fresh interest and beauty.

In practice my plan of selection was really quite simple. Mostly I chose titles promising but unfamiliar to me-unfamiliar after forty years of music making, concert and opera going, plus some radio listening. The whole setup has been a revelation, Angles entirely new to me have opened up on music, and on musical appreciation and enjoyment in general.

I marvel now at the wealth of worth-while material, available and unused. As an example, take the rarely performed work of Dietrich Buxtehude (1637-1707), Danish-born composer and organist, one of the most noted musicians in late seventeenth century Germany, a man revered by Bach. It remained for Chavez, our contemporary Mexican composer and conductor, to transcribe for orchestra one of Buxtehude's best organ works, the F Minor Chaconne. The phonograph brought Buxtehude to me, for the first time, through this and other recordings, and demonstrated quite clearly how Home radio recording, on disc or wire, will widen repertoire

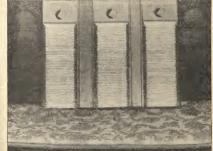
SCENES FROM MR. BENJAMIN'S MUSIC ROOM

The phonograph likewise introduced me to Telemann As related in the fiver accompanying the recording of Telemann's Suite in A Minor (flute and strings) this composer outranked Bach in their day. But the men were firm friends, though rivals, and Bach is said to have studied at length Telemann's compositions now so rerely heard

### Music for the Mood

These are but a few of the many "leads" and "discoveries" afforded me by a far-ranging record library. Having in the home the means to produce at will music of any given type, one ls Impressed with the almost incredible deviation of musical desire, dependent upon mood and physical condition, Almost anything worthy of the name of music has its call at some time or other. It is as if a person had the run of an old time, pre-war menu in a great restaurant: invariably the tendency is to choose musical fare that suits the moment. One begins to question if music can be enjoyed to the full, publicly, in a pre-arranged program. Further, it becomes apparent that justice can be done to the full range of musical literature only in the home, if solely by reason of the time element.

According to report, an outstanding modernist, a musician's musician if ever there was one, regards functional music as his own special contribution, My experiences with recorded music make me smile over this For example, when I come downstairs well rested on a bright Sunday morning, frequently my mood calls for Bach preludes, fugues, and chorals, recorded on a quavery, old baroque organ. Their effect is kindly and cheerful in the extreme. It was for this effect that Bach wrote the music-to afford a feeling of peace and well-being on the Sabbath. On the other hand, when a Saturday night has brought its indiscretions, and life seems of dubious value on the Sabbath morn, softly played Gregorian chants (Continued on Page 293)



RECORD STORAGE



RECORD STORAGE

"FORWARD MARCH WITH MUSIC"

# The Control of the Voice

A Conference with

Lansing Hatfield

Distinguished American Bass-Baritone A Leading Artist of the Metropolitan Opera

### SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Lansing Haffield's amozing success climates a rather amozing musical background. She of apera, concert, radio, corbotin, and musical connecty, Mr. Infelded began his studies as a business mon. While still it a college, in North Carolina, the tought grade school and bod his first trate of sliping. Yorked upon his whom he took his time leading obsput curvature and singing with the students. But for this compulsory vocaliting, he might never have small Affer his graduation from college, the Section as a clieration and reversed amongst violence merchant oil. aver the country getting arders. These trips often involved sociability and when he was invited to homes where Sweet Adeline was sung, Mr. Hatfield again found that business reasons mode it advisable to take part. He had no thought of professional musicianship. After two years at salesmosthip, he was transferred to the neighborhour of his home, and for the first time took some voice lessons—not so much for the soke of production methods as for reselvative. He learned his soars, song at churches and clubs, and presently, just for the fun of it, he song an addition of a local radio strollon sizty miles from his home. He was immediately avoraged a Sunday program which yielded him great prestige but no fee. In 1933, one of his former teachers heard this broadcast and defined the symptomic pressing but he can be study in across t. Provided with an introduction to Francis Ragars. Hatfield come on to New York, only to find that Mr. Ragars had left town for the summer. Knowing no one calle in New York, Mr. Hatfield turned to home, But he went home by we yo Boltimore, where he auditioned. at the Peabady Conservatory and won a scholorship. For the better part at a year, he was permitted to sing at the Peobody Conservatory and wan a takingthing, for the better part at a year, he wan pamilited to use nathing but vaccilies. During his second year, however, he ranked a findlid in the Young Arthis Federation pragram, and wan the first award in the Secoch for Talent program of the Texaco Company, These hoors were immediately followed by a fill and of professional offer—which Mr. Haffield retured, using his Texaco prize money as substitute for business salary and continuing his studies, in 1936, he rehund to here York (where he still to the property of the pro knew no one), sang an almost uninterrupted series of auditions, sought for engagements, and tound nothing.

However, he was introduced to Arthur Judson, the monager and president of Columbia Concerts, Inc., sang for him, and was at once given a manager's contract. In 1938, Mr. Hatfield undertook his first national con-cert tour, and three years later jained the Metropolitan Opera. Since then, he has built a distinguished reputation in every form of music except motion pictures. In the following conference, Mr. Hatfield seaders of THE ETUDE what he learned as a business-mon-music-student.

TT SEEMS TO ME that the first thing a student lungs. The diaphragm is supported by the abdominal needs is an all-absorbing, driving ambition to learn his art. A mildly pleasant desire to sing isn't enough. There must be something to lead him on to accomplishing the impossible or the chances are he won't accomplish very much. In my own case, the drive was a need to earn a livelihood, and anything short of that would have made it difficult for me to sit among the ten-year-olds of the elementary theory and ear-training classes. When your study time is measured out for you, not by 'inspirational' considerations but by budget needs, you work!

### The Secret Is Breathing

"There are so many truly fine voices in our conservatories that one sometimes wonders why they do not all attain the success for which they hope. My feeling is that many are held back by fear, lack of confidence in themselves. Why is it that many voices that ring out splendidly in the studios go to pieces before an audience? The most common reason, I believe, is a lack in the singer's control of his voice. Now, the first and chief element in this control is breathing. All singing depends upon breathing; more than this, normally controlled singing can be ruined by physical conditions (such as nervousness, tension, and so forth) which tend to flurry or shorten the breath and hence harm the production of a singer who really knows how to sing. For these reasons, the young singer can do himself the best service by regulating, controlling, and correctly using his breath.

"The first step in correct breath control is the taking of the breath so that, as the air is inhaled, the diaphragm descends, thus providing space for the inflated muscles in all singers, but to a greater degree in men than in women, Similarly, the control of dynamics and of steadiness (the avoidance of involuntary tremolo) is more regulated by abdominal support in men than in women. Now, there is seldom too much difficulty about learning to take the breath. The problems arise after the breath has been taken, Here we encounter the challenge of breath conservationhow to budget it so that it serves throughout a long phrase; how to avoid unresonated escape of breath, It is a mistake, I think, to regard the singing breath merely as a matter of correct inhalation. The question isn't one of mere long-windedness, but of conservation and use. And the secret of correct use of the breath is to sing on the breath rather than with it,

"It is difficult to define vocal terms, Indeed, many excellent teachers use the same term to signify different things. Thus, the best way of distinguishing between singing on the breath and with the breath is to talk in terms of sensation rather than of abstract definition, Singing with the breath is best exemplified in the ordinary yell or shout. Try yelling 'Hey!' as forcefully as you can, and see what happens! Your breath comes out as an explosion; all of it is vented at once; there is nothing left; and further vocalization requires forcing. That sort of explosiveness is the wrong way to sing. When you sing on the breath. you feel no explosions. Rather, you feel the tone sitting on top of a column of breath which supports it. And such singing is unforced, and lasts through a much longer phrase. Now try singing on the breath the same syllable, 'Hey'—and feel how much easier, how much more lasting and penetrating it is. There you have



LANSING HATFIELD

the secret of good breath conservation, done with ease.

"Nothing is more helpful to the young singer than a chance to hear himself, through studio recordings. Most towns and cities offer facilities for this, and I cannot too strongly urge the serious vocal student to make use of them. It is impossible for any singer to hear himself as others hear him, in any normal way. Unless you can hear yourself on a disc, you really don't know what you sound like. What happens then is that the student tries to learn by imitation. His teacher sings a tone for him and says, Let yours sound like this.' And that is a dangerous practice! No two voices are ever alike, and in trying to make his tone sound like his teacher's, the student may pave the way for harmful vocal habits.

"Another breath difficulty that arises for some voices is the audible or bitten-off breath occasionally heard at the end of a tone or a phrase, Disrespectfully enough, this is known, in professional jargon, as the 'Caruso grunt' because it sometimes occurred in Caruso's singing. It can be overcome only when the student has heard it himself. The best cure lies in budgeting the breath throughout the phrase, and the trick of opening the throat wide before the next breath is taken. This preparation for the next breath through an opened throat can also do away with the kind of audible breathing that results when there is little breathing time between phrases. (If 'noisy breathing results from other causes, such as inadequate lung capacity or some physical obstacle in the respiratory tract, the remedy must, of course, be prescribed to suit the individual need.)

"An excellent exercise to improve the budgeting of breath is to sing a long phrase on one breath, and not to stop until you really can't go on. Let yourself get winded; feel the need to pant! Then, when you have the feel of the phrase (and your breath!) go back and try that long phrase again—and again and again. In this way, you will develop lung capacity exactly as an athlete does, and you will gradually find your breath growing longer. This is a drill for practice only; shortness of breath must never be apparent in finished singing. Indeed, I once was told by Leopold Stokowski that all singers should mark convenient 'extra' breathing places in their scores, no matter how well they are able to encompass long phrases during practice. Then, if through nervousness or other causes they become short-winded on the stage, the phrase may be broken for a fresh supply of air at a point where it will be least evident to the hearers. (Continued on Page 286)

# The Health of the Singer's Instrument

Dr. A. Mercer Parker was born in Philadelphia, September 30, 1887, attended Haverford School, and was graduated fram the University of Pennsylvania in 1911, with a degree of Bachefor of Science, In 1911-1913 he enrolled in the Graduate School of Cornell University and while there sang one year with the Cornell Glee Club and with the Sage Chapel Choir

of Cornell University. In 1913 he became assistant to Dr. Flayd S. Muckey of New York City, who had collaborated with Prof. William Hallock, professor of physics at Columbia University, in a research covering eighteen years on the voice and the action of the instrument which produces it. Dr. Parker studied voice with Dr. Muckey and assisted him in the writing of his book, "The Natural Method at Voice Production," published in 1915. Dr. Parker enlisted in the United States Army in April 1918

and continued vocal studies after his discharge from the army in December of that year. In 1921 he began a study of drugless healing in Chicago. He took extra courses in theropeutics of those parts at the body particularly concerned with voice production—nose, throat, and diaphragmatic region—with Elijah J. Harris, D.C., M.D., nose and throat specialist.

In 1924 Dr. Parker was graduated from the Lindlahr College of Natural Therapeutics and also from the National College of Chiropractic, which were affiliated at that time, and hos practiced since in Chicago. At present he is a Trustee of the American Naturopathic Association.

—EDITOR'S NOTE.

O ATTAIN and keep high vocal interpretative powers, a singer must maintain himself or herself in singing condition. Briefly stated, the singing condition is mental alertness and emotional poise based not only on powerful general health but in particular on high vitality of those portions of

the body especially concerned with voice production. When in singing condition the singer feels rested, refreshed, and eager for exercise of that complex coordination of muscle groups whose actions are responsible for pitch, volume, and quality of voice. The serious singer and student will feel a self-imposed duty to be possessed of this optimum health condition for every professional appearance or vocal study

Since voice is musical tone, and every musical tone requires a musical instrument to produce it, where in the body do we find the parts of the vocal instrument? Within the larvnx are the vocal cords or vibrator by which voice is originated. Also within the diminutive larvay are cartilages and muscles to which the vocal cords are attached. And these so change the length, weight, and tension of the cords as to supply the singer with his full range of pitch.

The cavities which reinforce or amplify the tones started by the vocal cords are the throat or laryngopharynx, mouth, nose, and naso-pharynx. This last cavity of ample size behind the nose is continuous with the laryngo-pharynx when the singer breathes normally through the nose, But during swallowing, it is the function of the soft palate to shut off by its contraction, these two parts of the pharynx from each other in order to prevent food or fluid from entering the naso-pharynx and nose. Whether the soft palate should be contracted or relaxed during vowel production is a matter of major controversy among singers and teachers of voice.

### The Goal of Singer and Teacher

The natural voice is the vocal goal of singer and teacher, and can be described as possessing the richest capabilities in volume, range of pitch, and infinite vocal qualities, with which Nature has endowed the individual singer.

To achieve the singing or speaking condition, the singer or speaker will make certain of the approximate normality of those body structures immediately concerned with voice production. These are: vocal cords, vocal cartilages, muscles and lymphatic tissues (tonsils and adenoid tissue), mucous membranes and their vocally important membranous product-mucus,

Vocal cords and cartilages are rarely abnormal or out of condition, because cartilages are very dense. strong tissues, designed to withstand severe strain. and the vocal cords are inert masses covered by extremely thin mucous membrane and are highly

The healthy or normal muscle is in tonic conditionthat degree of tissue contraction without strain. The most common abnormal condition of muscles is that

of strain or overcontraction. Throat muscle overtensions can hamper voice origination and vocal pitch changes, while such condition of chest and abdominal muscles make responsive "breath support" difficult to impossible

resistant to abuse.

The healthy lumphatic tissue is its smallest natural size. Tonsils are fauchiel lingual and tubal The fauchial tonsils can be seen when the mouth is open, on either side of the throat. The other tonsils are hidden from view, the lingual lying on either side of the base of the tongue where the tongue and the sides of the throat join, Swelling of tonsils and adenoids markedly reduces the natural size of the throat and naso-pharynx, thereby reducing space for voice reinforcement and making for unnatural vocal qualities

These lymphatic structures are little cleansing stations or detoxifying plants, connected with

each other along the course of the lymphatic vessels, which both carry nourishment to and remove waste from the body cells, Removal of the fauchial tonsils breaks this ring of lymphatic tissue and also the nerve paths and circulatory channels which act to maintain health of a vital part of the vocal instrument.

When the body is clogged with waste, it is in accord with Nature's plan for the tonsils to enlarge, for their increase in size enables them to do more of their work of cleansing the lymph. The singer should plan his intake of food and fluids so that his blood composition is so good that his tonsils need not enlarge to rid his blood and lymph of toxic material.

The vocalist should not part with his tonsils unless they are badly ulcerated, not only for the foregoing reasons but because the scar tissue formed after the operation can interfere with voice origination and pitch range, as well as enunciation.

VOICE

Mucous membrane covers all the structures of the nose, naso-pharynx, mouth, and throat. It is the "paper" on the walls of the vocal resonators, The healthy membrane is the normally thinnest membrane, and because of its thinness makes for largest resonance spaces. When engorged, membranes can do more harm to production of voice than abnormality of any other part of the vocal instrument. In a "cold.

by Dr. A. Mercer Parker

membranous congestion can reduce the size of the vocal resonators as much as fifty to seventy-five percent and laryngeal congestion (laryngitis) involving swelling of vocal cord membranes can produce hoarseness and even temporary loss of



Vocal resonance is the nower within the vocal cavities to increase or amplify the intensity of tone originated by the vocal cords, Volume produced by vibration of the vocal cords alone is small. It is the resonating power of the vocal cavities which amplifies vocal cords volume into the great vocal volume heard by the listener.



movable resonance cavities are the throat and the mouth. Their walls are composed largely of muscles whose action enables the singer to change the size and shape of mouth and throat for production of vowel and consonant sounds.

Sounds emanating from the upper surfaces of the vibrating vocal cords are reinforced by the cavities of the pharynx, mouth, and nose. At the same time those emanating from the lower surfaces of the vibrating cords enter the civities below the cords; namely trachea, bronchi, and lungs. These lower cavities undoubtedly resonate but there is no exit for such sounds and they remain unheard by the

From the beginning to the end of a breath in singing, the chest cavity is constantly changing in size and shape. This means that if the chest were a vocal resonator, the quality of the voice could never remain the same, but would be constantly changing. In other words, it would be impossible for the singer to sustain a tone of the same quality.

The fact that a singer can sustain the same quality of tone from the beginning to the end of his breath reveals that the chest is not one of the vocal resonat-

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DR. A. MERCER PARKER

# Music and Study

ing cavities. The singer unquestionably feels chest sensations during singing but these do not alter or form part of the tone which issues from his mouth

Mucus or the fluid excreted by the tiny glands of the mucous membrane, is the vital vocal lubricant in keeping the vocal cords from touching, and enables all parts of the mouth, cheeks, tongue, and throat to move in contact with each other with ease and speed for phonation. Healthy mucus is colorless and of water consistency. Abnormal mucus can be of thick and heavy consistency, and in this condition interferes markedly with movements of the tongue and especially with proper vibration of the vocal cords and hence with voice origination. In abnormal conditions, the mouth and throat can be filled with continuously flowing mucus or so dry that it is difficult for the unfortunate individual to find any mucus to use.

### Troubles of a Coloratura

There is nothing which so thrills the coloratura soprano as the ease, clarity, and positiveness of her own trill, and on the other hand, nothing which quite distresses her so dismally as the failure of this lovely flowering of vocal expression. Let us investigate the reasons for such failure

In this vocal predicament, the singer is usually aware that trouble lies in and around her "voice box" or larvnx, and experience may have taught her that it can also be associated with nasal fullness, with dryness of mouth and throat, with a feeling of throat, tension, or of tickling when she attempts to vocalize

Back of these symptoms is an abnormal condition known as congestion; that is, swelling of the membranes or throat linings, and this may be associated with excessive amounts of or reduction in the amount of mucus or with unusual thickness of mucus. A normal mucus-thin and watery-is to the moving parts of the vocal instrument what a very delicate thin oil is to the moving parts of a precision watch. For example, the tongue must be able to slide freely and easily in contact with the lips, the cheeks, the floor, and roof of the mouth, the soft palate and the throat in production of the various vowel and consonant sounds.

But the most important task which mucus performs in the singer's behalf is in origination of voice A short explanation will suffice to make this clear The vocal cords are two in number, composed of the most elastic tissue in the body-vellow elastic tissue The front end of each cord is attached to the back part of the thyroid cartilage, commonly referred to as the Adam's apple, and the rear ends are inserted into each of the arytenoid cartilages

When the singer is silent, the vocal cords lie for apart so that there is a large triangular space in the larynx, known as the glottis, through which the breath can freely pass. During actual production of a vowel sound the vocal cords vibrate side by side and very close together, Mucus present on the cords does two things. It keeps them from actually touching and also it makes for complete closure of the glottic so that no air from below can escape without being used to vibrate the cords.

The vocal cords vibrate one hundred and twentyeight times every second during the vocalization of bass C. and with increasing rates of vibration as the pitch rises until at High C in a woman's voice the vibrations are 1,024 per second. Only the very thin and watery consistency of normal mucus permits hest vocal cords action at these incredible speeds necessary to production of the higher range, so that the cords can meet or approximate and immediately separate. It must be apparent how stickiness in mucus can so easily impair vocal cords freedom of action by putting a brake on the separation of the flying cords. When this does occur, the vocal muscles are called on for greater vocal cords tension with an inevitable loss of the velvety clarity of voice associated with best vocal action, and huskiness, harshness or shrillness are frequently present. When the singer is troubled with dryness of the throat there is great danger of the vocal cords touching when the voice is lost in a paroxysm of coughing,

A speaker usually has a glass of water on the rostrum before him. The reason for this is so that he can insure renewal of his films of mucus coating the vocal cords at any time that his throat begins to feel dry. This is to avoid such a loss of the lubricating mucus as would permit contact of the vocal cords. Such touching of the cords as mentioned above brings on a paroxysm of coughing, only relieved by a drink of water, or by swallowing two or three times, to renew the films of mucus on the vocal cords.

When mucus is heavy and sticky, it prevents the cords from quick and easy separation when they approximate, and this in turn makes for strain and overwork on the part of the vocal muscles. A normally thin mucus provides least strain on the vocal muscles

to hold the cords in position for production of voice. An abnormal condition of mucus is another cause of temporary loss of voice, for in this condition the vocal muscles are so weakened and exhausted by excessive work in holding the cords in position for pitch that they become temporarily paralyzed.

Excessive intake of starches, sugars, animal fats, and dairy products in the singer's dietary also contributes to abnormal mucus.

A trill requires positive free and easy action of vocal cerds not only on one pitch but on two. And this calls for a delicacy and speed of muscle coordination within the larynx easily upset by sticky consistency of the vocal cords' lubricant-mucus, Sopranos must normalize mucus to trill again and thrill again.

Avoidable conditions, such as "colds," coughs, hoarseness, harshness, and shrillness of voice, stuttering and stammering, abnormal sinus conditions, excess nose and throat mucus, excess dryness, sore or painful throat, lack of muscular coordination, intestinal gas, and so forth, make natural action of the vocal instrument and its product, the natural voice, impossible.

The singing condition is the singer's best insurance for length of vocal life and against vocal incapacities and failures, and the Natural Voice is the product of free action of a Normal Vocal Instrument.

# Look Into Your Piano (Continued from Page 247)

that the longer note is the one with the wider range of vibration. And yet, when most pianists play a long note they use the first of the methods in our experiment. If the student, after striking a long note, lifts his hand freely from the keyboard (although always controlling the sound with the pedal), his music teacher very probably will have a fit, will jump with both hands on the poor pupil, and will command him to hold the note with his finger. To tell the teacher at this point that he is all wrong is like declaring war on everything holy. In his own defense the teacher keeps pointing to the music sheet and repeating stubbornly that the only way to hold a long note is to hold on to it.

Then all the student needs to do is to play these measures from Rachmaninoff's Prelude in C-sharp

I will not presume to say that I have discovered something new and unknown. Far from it. It is sufficient, to prove the rebel students point, to attend any of the concerts of the great artists of today—Casadesus, Hofmann, Horowitz, Rubinstein, and a great many even younger pianists who have been fortunate enough to study with experienced masters.

To attribute this to mere affectation is all wrong, Whatever affectations these great artists may have, this is hardly one of them. For by affectation is meant

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unnecessary motions that have more to do with looke than with quality of sound.

I am speaking of those who can master a certain piece technically as well as the artist they go to hear and yet come away from the concert bewildered by the elusive puzzle of how to achieve that sonority and tone. They speak of the "individual touch" of this or that well-known pianist, of the "advantageous formation" of his hand, but fail to see that the thing lies nartly in the difference of the small vibration range of the "held" key and the wide range of the pedaled key The student should now devote as much time to the development of the right touch and the proper attack in playing, according to the second way, as he did once with the method of the first. The secret of a beautiful tone lies more in the ear than in the hand.

It is at this point that we must cross-examine the defense of the "old notions" of holding onto the note and forgetting the pedal. For, once we accept this "axiom" of the rebel student, we shall have to regard it not only as fundamental and necessary to the singing quality of the piano, but as the basis for the whole technique of piano playing-relaxation, execution, and

### True Relaxation

First, in this cross examination, where did the idea of "holding" the note come from and what was its purpose? Obviously, from the ancestors of the piano and the literature written for them. Every instrument holds the note it wants to sound, by one device or another-the violin by the bow, the trumpet by the breath. This holding of the key with the finger was necessary when playing the clavichord. When the finger was raised from its keys, the vibration of the strings

It is an accepted fact that the piano of today is not played with the touch and technique used on the clavichord. We now use the full weight arm and body and never the fingers independently, as is still the case with the harpsichord technique today. We have recognized the advantages of the modern instrument and adjusted our technique accordingly, but the pedal is still treated as an embellishment.

Is anything accomplished by holding a long note with the finger? The hand cannot "model" the tone, for once the string is struck, the hammer is half way back and no amount of "wiggling" or "arm vibrating" on a dead key can affect the strings in the least. It may help to relax for the next stroke, but here is an important question: Isn't relaxation much easier with the hand off the keyboard, free to assume any new position with new strength for the attack?

There are a great many uncomfortable positions that the hand must assume in playing chords, where relaxation will be far more difficult with the hand on the keyboard than when it is off. Even if we grant that the pianist should be able to relax both ways, there is no getting away from the fact that the student will gain strength by a fresh start, which can only be achieved by lifting the hand from the keyboard. The freedom of the hand means a great deal besides its value in playing cantilene. It will give a more brilliant texture to all chords and climaxes, and will give ease and elan to the playing. Play the first two pages of the Tchaikovsky concerto both ways, holding the chords with the hands, and freeing them with the use of the pedal, and note the difference in texture.

Since a tone cannot be modeled after the key is struck, and since, as we said, it is not necessary to hold onto the key for relaxation, there is not much advantage in keeping the fingers on the keyboard. This, however, does not mean that while playing a singing melody the pianist should leap about the keys he is striking, leaving all to the pedal. It means only that all the long notes should be played as shown in Circle II, of the Diagram as long as it is possible to execute the melody passages without marring them by unclean pedaling.

The art of rapid pedaling has almost never been dealt with in any book. Students get the impression that it is more or less like opening and closing doors to let in fresh air. Yet the student should practice rapidity of pedaling just as he works to achieve rapidity of trills and runs on the keyboard. For as the (Continued on Page 292)

THE ETUDE

# The Ecclesiastical Music in Spain

by Rev. Joseph Muset

Eminent Spanish Organ Virtuoso For Many Years Organist of the Cathedral at Barcelona

inspiration for the Haly Grail scene in Wagner's "Parsifol." Father Muset, who is now in this country, has become an international persanage. He has played an many of the great organs of the world. For six years he was prafessor of sacred music at St. Patrick's College of Monly, Austrolia. As an illus-tratian at his madern tendencies, he has mode an extended study of the Hammond Organ and has given many recitals -EDITOR'S NOTE.

The mast distinguished Spanish organist and camposer of Church Music is Father Joseph Muset. He was born in Barce-

lang, Spain, and become argonist of the famous Benedectine

Monostery of Mantserrat. The chapel of this monastery was the

TIS with great joy that I respond to the invitation of the editor of THE ETUDE to write an article on the Ecclesiastical Music in Spain. The only difficulty I find is to try to condense the wealth of thoughts and of experience I have on this theme into one article.

To see clearly through it all, one must separate the whole into three essentially characteristic epochs: the classic period, the period of decadence, and the actual or contemporary period.

In the classic period I include also the pre-classic one, which to my belief is the most interesting and characteristic of them all. One could talk of a primitive period, but this would carry us too far and beyond the limits of this article.

It is almost impossible to mention exact dates when speaking of historical epochs, There is only one in the history of music that can be safely affirmed as a point of departure, that of J. S. Bach. But this is a very exceptional case. In all the others and in all the nations, progress and retrogression in musical composition have been noticeable by imperceptible degrees only.

In the periods of constructive progress, each new composer contributes more and more to his time, while in the epoch of decadence the contrary is true, and the composer becomes less and less interesting in all aspects of musical writing. Quite often, it is in the same musician that one can see decadence as he advances in age

### An Artistic Treasure

Quite a number of books have been published on Spanish Classical Music, a few of which are very interesting. Among the musicians of Spain, the most important of all is Felipe Pedrell: but I have a special interest to speak here of the pre-classics of Spain. Compared with others in the international scene, the Spanish composers of that period simply appear to be giants. Internationally known are: Cabezon, Cabanilles, Padre Soler; and so on; but little or nothing is known of their contemporaries, and especially of their predecessors. I should like to mention here some of these of whom probably few or none of my readers will have ever heard, namely: Pedro de Soto, organist de la Capilla Real de Granada in the sixteenth century; Tomas de Santa Maria (15 .. - 1570), famous author of "Arte de tañer Fantasia"; Pere Alberch Vila (1517-1582), organist de la Catedral de Barcelona; Francisco Peraza (1564-1598), organist de la Catedral de Sevilla; Sebastian Aguilera de Heredia (1570-16....) organist de la Catedral de Zaragoza; Francisco Fernandez Palero, organist de la Real Capilla de Granada in the sixteenth century; Diego de Torrijos (1640-1691), organist del Escorial; Candido Eznarriaga, organist de la Catedral de Burgos in the seventeenth century; Miquel Lopez, organist del Monastir de Montserrat; Juan Moreno (16....-1776), organist de la Catedral de Zaragoza; Gabriel Menalt, organist of Santa Maria del Mar in Barcelona in the 1670's; Joseph Elias (1675-1749), organist de Sant Just i Pastor in Barcelona; Pau Bruna, organist del Rei Felipe IV. (seventeenth century); Francisco Llussá (seventeenth-

Monastir de la Capilla Real de Madrid in the eighteenth century; and Anselm Viola, organist del Monastir de Montserrat (1747-1799). You will note that I have named only a few organ composers. There are also innumerable composers for choral works.

During the years of my musical research I copied many of these important works by the above mentioned composers in different archives of Spain, which for the majority have been unfortunately destroyed by fire or pillage during the last civil revolution. These works have incomparable artistic riches. One is at a loss what to admire the most; their originality, barda Real, consisting of a Trompeta of three ranks of diversity, or characteristic

charm, full of light and sunshine. I have played these works in many countries over the radio and in public halls. They have been received everywhere with undescribable enthusiasm. Perhaps I should mention two of my concerts, the first given at the "Grand Hall" during the International Exhibition in Brussels, the other at the "Salle Gaveau" in Paris in the presence of the most renowned French organists Several nublishers have asked me to publish this rich collection: I have never found time to revise scrupulously and edit these works for the modern organ, but at the insistent request of an American publisher, I have finally decided to undertake this work, I feel sure that many organists in the world will be grateful for this interesting publication.

May I add a few remarks on the organs of

cover the whole field would require a very large book. During a number of years I have been privileged to play on many fine, historic organs all over the world. One of the most famous is the organ of the Cathedral of Barcelona, built in 1540 and which never suffered the least transformation. It has been almost miraculously preserved during all these centuries. About sixty years ago a third manual was added, with, however, scrupulous respect for the other two primitive ones and

This organ, as with almost all Spanish organs of that period, possessed, so as to say, only two real stops

eighteenth century); Joaquin Oxinagas, organist del of mixture in each keyboard, and one or two Solo stops. The more important stop was a great Mixture in the Diapason family, called Lleno, and the other Mixture, in the Flute family was called Nazardo. Invariably in all organs of that epoch, the registering of Llenos was placed at the right of the organist and the registering of Nazardos at his left. The Lleno of this organ of Barcelona possessed twenty-seven different ranks of pipes (the richest in the world to my knowledge); the Nazardos had fourteen ranks. There was also a Corneta of nine and as solo stop, a Cromorna. Finally in this manual of the Great organ there was a Triple Bom-



REV. IOSEPH MUSET

16 foot, 8 foot and 4 foot. These pipes were horizontally placed above the head of the organist and they were so powerful that when using this stop he could not hear the other stops at all. The keyboard placed at bottom of the manuals, called Cadireta, had its pipes placed at the back of the organist. It was constructed with the same plan and composition of stops as the Great organ with the only difference being that the ranks of each mixture were more reduced and did not nossess any Corneta

To those who have not had the opportunity to hear one of these organs, I am unable to convey the beauty of their tone. The sonority is like color in painting. You may speak of heauty of red or white to one who has seen these colors, but you cannot speak of these things

to a man born blind. He will not be able to understand. The more interesting is it that these stops, considered separately, were not only rich from the standpoint of

# Building a High School Choir

by George F. Strickling

With this month's issue we inaugurate a series of articles on the subject of the high school chair. Mr. with this month's issue we incognode a series of articles on the subject of the ship school chow. Mr.
George F, Stricking, conductor of the nationally havon Cloveland relight High School Choir in ohis
Director of Missical Clubs, Caus School of Applied Science, Director of Music, Church of the Soriour,
Clevelandi; Conductor of the Singers Club, Cleveraland's longers and olderst mode changes congress and
orrouges of charal and instrumental musics and has acted as adjustative, guest conductor through the
the country, the in member of the Book Johgs and is listed in Hobbs. Who in Music—Eurosk's Nets.

T AD ANY ONE in 1919 told me that twelve years later I would be conducting the known high school choirs in this country, I would have experienced merriment over the idea, for in the summer of that year I had just returned from France where, as one of the youngest bandmasters in the army, I had been conducting one of the prize-winning bands of the A.E.F. To me the band was the thing, with the orchestra a close second; and for the next ten years my work was in the instrumental field in industry, college, and high school. Then I was asked to take over the job of building up the choral department in a large Cleveland suburban school, where I have been ever since 1930. Over the years I have noticed among my musical friends the very large number of successful choral directors who were at one time instrumental directors, Unquestionably, these men have been helped in their choral success because of the broader instrumental training which they had had, and, incidentally, not one of these directors could be induced to go back to band directing. Why? Simply because choral music has provided for them the greatest thrill

But don't get the idea that it is easy to develop a fine choir or glee club. From my experience, which covers more years of instrumental work than choral, I have found it easier to build a hand than an orchestra: and easier to build an orchestra than a choir, for the simple fact that the instrumental director has most of his players prepared for him by private teachers. whereas the choral director has to teach his students to make their tones correctly. Imagine-if the high school band director had to start each player on his instrument the first day of the semester. The band player comes provided with an excellent instrument. plus the technic to use it: the tenor comes with a raspy voice which has to be made smooth, and this with no breath control, Notes, rests, and key signatures mean much to an orchestral player, but to the student singer they are still a very much unexplored country with which even the instrumental player does not do too well, when he tries to sing intervals instead of playing

### "Voice-Person" Selection

Fortunately for me, when I came to Heights, choral music was practically nonexistent, so I had the advantage of starting at the bottom. Realizing that seniors, while having more mature voices, would be of very short use to me, I turned my attention to the sophomores and juniors, and through a series of tryouts succeeded in getting three choral groups under way. The better singers were put in the choir, the others in less select groups. "A cappella" was the magic word then, and for several years our choir work was exclusively unaccompanied, until I began to realize that absorption in this kind of music left out at least fifty per cent of fine choral music which was accompanied.

Since then we have tried to serve a balanced diet to both our singers and to our audiences.

Selecting voices is without a doubt the most important thing contributing to the success of any choir. Let's make that a com-

person." for it is equally important that the owner of the voice he wholly acceptable in many ways. So difficult is the matter of selecting voices that no ten capable directors would select the same fifty singers from a group of two hundred. My conception of what. I want in the way of voices cannot possibly be the same as that of any other director, and that conception is mighty troublesome to put into words. Being instrumentally trained I seek voices which will give the greatest variety to the chorus, not all the same voice color in one part. In the sopranos I want to hear voices that. will add the variety of the flute, oboe, clarinet. yes, even the squeaky piccolo, for a single soprano singing the melody an octave higher than the others often gives an

bination word - "voice-

indescribably beautiful effect to the song. In high school one does not often come across a really matured alto voice, so this part and the tenor will hardly ever match in quality that of the soprano and bass. Even adult choirs are nearly all deficient in tenors, so the condition is normal for schools. The subterfuge of having girls sing the tenor part supplies the harmonic properties of the song, but the effect is that of an SAAB chorus. Very often rich basses and baritones are to be found, with many basses being able to supply a grown-up volume and

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

quality of tone quite often as low as D and C Having an objective for the chorus might well be placed next in importance. Whether the motivation is placed next in imperation is a concert, contest, festival, radio program, school as sembly, or record making, it provides the necessary push and dead line for getting the music in shape h is not the purpose of this article to go into the content versus-festival argument, suffice to say my choir has never entered a contest, hence the motivation can be found in other outlets. Get the choir ready for some thing, if it is only an appearance before a P.T.A. group of thirty. Nothing peps up a group more than the possibility of a trip\*, even if it is only to the county seat ten miles away, but before contemplation of a trin the choir must have something to offer besides good looks and beautiful robes.

### Perfection the Real Goal

Lest someone jump down my throat because of the preceding paragraph on objectives, let me hasten to add that I do not believe performance is the sole objective, but it certainly does more than any other one thing to drive the singers on towards perfection, which is the real goal of choral work. In our other school choruses we achieve good singing, but the incentive to do superlative work is lacking. Music is a commodity which, when ripened, must needs find a market for itself in a listening, approving audience. It is possible occasionally to stir a second or third chorus to moments of joy of achievement, but not often. The real musical thrills for the performer come when he can sing those difficult passages in a seemingly effortless manner in public: then his joy is unbounded, but if he were never able to sing them outside the classroom the edge would be taken off the rehearsal room achievement.

> might be the next cansideration, a condition which is governed by many factors, A school of two thousand students should be well able to support a choir of eighty voices, whereas a school of five hundred students might find themselves limited to thirty or forty. In our school of two thousand students (no ninth grade) we have more than four hundred singers in the various choral groups and a choir of eighty-four this season One of the limitations we place upon ourselves in the size of the choir is, that when traveling we use two buses, and we cannot seat more than eighty, plus chaperons, in them.

The size of the choir

Most of the choirs we hear today are top heavy on the treble side, which, in adult groups, has been aggravated by the war and in addition to the fact it seems to be easier

to enlist the services of women than men in choral work. However, in schools it may sometimes be easier to obtain a better balance of voices through careful selection of individuals. One of the finest adult choruses in New York City has a complete reversal of the ratio of singers in the voice parts, with the smallest number being sopranos, next the altos, next the tenors, and with more basses than any other part. Another prominent choral director in his book advocates the wisdom of not overloading voices on the soprano-alto side, and I heartily agree with his conclusions although I have never been able to work it out to my complete satisfaction due to lack at times of good bass and tenor material. The selection of the voices has so much to do with the final balance of (Continued on Page 294)

The Edmondson Studio

GEORGE F. STRICKLING

\* The Heights Choir has sung concerts in twelve states, twict in Toronto, and appeared over all the radio networks in the U. S., Canada, and Mexico.



THE NEW CONCERT BAND, UNIVERSITY OF MICHIGAN William D. Revelli is Conductor. There are already thirty-two veterans of World War II in the Band.

# When G. I. Joe Comes Marching Back to College

OR THE PAST several months, in every university and college of the nation, teachers and directors of music have spent countless hours in auditioning, teaching, and conducting thousands of returned G.I's, who are now back in our classrooms Among these young men are battle-scarred war veterans with months of front-line experience, who have been in action as privates, pilots, bombardiers, navigators, sailors, sea-bees, electricians, technicians, cooks, bakers, mechanics, doughboys, and officers from the first to the highest ranks.

In the days before the war, many had attended college with intentions of preparing themselves for a career as performers or teachers in the field of music. Others were engaged in preparing for a career in other professions, such as medicine, law, science, or engineering. The war temporarily deferred the education of these students and necessitated an abrupt change in their plans. Now, that the victory is theirs, hundreds of thousands of these G.I's, plus many others who never had the opportunity of attending college, are marching back to school. Among these returning war veterans are many professional musicians who have had excellent training and positions. Some are experienced and successful teachers of high school and college bands and orchestras. Many are undergraduates, who by this time, would have completed their college careers had the war not interrupted their proposed educational plans. Some have been members of the nation's finest service and professional bands, Others, not so fortunate, have spent the last four years in military bands which were of inferior quality and musicianship.

Although most of the men are young in years, all are much older in actual experience and cannot be placed in the same category as the typical college student of their same age or class.

# New Interests-New Vocations

The average returning veteran is a serious, sincere, ambitious young man with a keen desire for knowledge, He is enthusiastic, tireless, and aware of the work confronting him. He has little or no interest in the "Joe College" type of student. He is grateful to be alive and back home and is deeply appreciative of the opportunity the Government is affording him by making it possible for him to begin or renew his college education. He knows what he wants. He is determined to get it and requires but little counsel or advice so far as his goals and future are concerned. He is quite aware of his academic and professional deficiencies and is anxious to correct them. For months preceding his

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discharge, he was planning his future and now that he is back in school, he is doing his utmost to take advantage of every situation.

During their tenure in Service, many G.I's. found new interests, new fields, and new vocations. Men who never before realized their true potentialities suddenly discovered talents they never dreamed existed within themselves. This is of such importance and interest that I believe our readers would enjoy learning of a few such cases. Since I prefer not to mention specific

First, let us take the case of Mr. Wyman, who for several years prior to the War was a successful conductor of a high school band in Northern Wisconsin. Mr. Wyman is now registered in Our University School of Engineering, preparing to qualify himself as an aeronautical engineer. During the War he became a pilot. Later, due to injuries, he was assigned to the crew as a mechanic. His experiences in these two branches of the Service have convinced him of his preference for engineering over that of music. He is now a very capable member of my University Band

case of Mr. Keith, who before the happenings at to predict that his original and unique method of Pearl Harbor, was the director of instrumental music a large school system in Ohio, Mr. Keith is now registered in our department and majoring in Theory. While assigned to an army band at a post where music was difficult to obtain, Mr. Keith was requested by his conductor to score some band arrangements. He soon became interested in this field and discovered that he possessed considerable talent for composing and arranging. His transcriptions and original compositions were used extensively on radio programs and camp shows and soon were favorites with G. I. audiences everywhere. Today Mr. Keith is on his way to becoming a "top-flight" arranger,

BAND and ORCHESTRA Edited by William D. Revelli

transfer of the G. I. to new fields can be accredited principally to the screening process as established by the armed forces and also to the fact that our wan veteran is more alert, eager, and inquisitive than ever before. The various conditions, such as extreme nervousness neurotic conditions, irritability, and inability to con-

that of Mr. York, who has decided to transfer from

teaching instrumental music in junior high school

to that of a performer and teacher of woodwind

instruments. Mr. York's versatility as a performer

present a recital in June, on which occasion he will

perform works upon the flute, oboe, clarinet, and

Another unusual case is that of Mr. Warren, who

a small Pennsylvania coal mining community. Mr.

Warren plays the trombone very well and had secured

drawing formations will in due course of time supplant

the present system, since it is definitely an improve-

ment and will save hours of drill time on the gridiron.

Discovering New Talents

G. I. transferring from his original field to another,

to find that his qualifications and talents are definitely

superior in the new field to what they had been in

the one he had originally chosen. The change and

We have observed numerous other instances of the

centrate, exhaustion, and many of the other presupposed ailments which we as teachers were warned to expect, have not material- (Continued on Page 294)

upon the various woodwinds was discovered accidentally when due to the restricted instrumentation of the army band to which he was assigned, he was asked to perform upon each of the woodwinds at

by William D. Revelli

practically every rehearsal and public concert. He is now enrolled as a wind instrument major and will names. I will use fictitious titles.

in the pre-war days was a mathematics teacher in a minor in music while attending a school in the East. During the time that he was in the Army, it was discovered that he possessed unusual skill in drawing and charting maneuvers and formations, Mr. Warren is now working on a degree in Music Education, and is particularly interested in charting formations and and is enjoying music as an avocation. maneuvers for the college marching band. I venture

Another change of vocation is to be found in the

Another interesting case of "changed-elections" is



Swiss monastic player with an idealized form of lute.

# Well, I Do Declare!

Musical Instruments Throughout the World
Section V

This is the fifth of a series appearing in THE ETUDE and continuing for six months.

—EDITOR'S NOTE.

Photos-From Three Lions



A long, long blow. Chinese horn players leading a procession,



Are these lagaphones? They look like a couple of primitive bassaans made from the trunk of a tree. The scene is in the Philippines.



"Roll Out the Barrel" on the Dark Continent. Players at Pretoria in the Transvaal get ready for a Sunday public dance.



Hoot mon! In Bombay, or is it Calcutta, Indian pipers do their stuff in a regal procession.

TO SOMETIMES happens that an advanced student who has had a sound muscal preparation with the beauting the student students are some students and the students with the opportunity of having lessons with one of the words greatest concert violinists. Let us try to express, if possible, in just what way this experience proves to be more wonderful than any the student could ever have hoped for.

At the first lesson the master listens intently while the studently plays and immediately gives him a complete analysis of his playing. Later the student may be an analysis of his playing. Later the student may make the student has playing the suggestions, for they make the student in the s

The great violinist may find that although the student has been well grounded in music, including certain phases of the techniques of violin playing, there are other difficulties still unconquered, other handleage still in the way, preventing the student from being as free to express his musical ideas as he should be.

I mm. be that the student's fluering is inadequate because the fingers are not evenly developed. Each finger cannot carry its part in a musteal phrase as it should. There must be no "gapes" in a phrase. Every finger must be evenly trained and the vibrato must be constant and even, so that all the notes of the phrases are firmly knit together. The fourth finger phrases are firmly knit together. The fourth finger phrases is of the contract of the phrases are firmly knit together. The fourth finger needs special strengthening exercises. For this, there are two which may be used. The first one gives the fourth finger a slow till with



the third finger a minor-third below. Both the first and the third fingers remain down. The second exercise



is an octave trill in whole-steps. Both of these exercises must be practiced, especially in the beginning, very slowly, very carefully, and not too long at one time in order not to fatigue the fingers. There are times when only the fourth finger can be used in a phrase, so it must be trained to play as caresingly and as beautifully as any of the other fingers.

MAY, 1946

An Advanced Student Learns
From a Great Concert Violinist

by Gail Ridgway Brown

Gail Ridgway Brown, teacher of vialin, composer of violin pieces, charuses and soags, was born in Gailon, Ohia. She was considered from Oherlin Corp. Rollway the State of Control of the Control of the Control of the Wash of the Control of the Wash of the Control of the Contro

The student now learns to think of the bow arm as a machine, each part of which must be well developed so that certain parts may be used for one thing, other parts for others. Each section of the arm needs special exercises and studies. He learns to "follow the bow" with the arm and tries to make all of the machinery perfect so that one part will not be more developed than another. If he has a tendency to press too firmly on the string with the bow, he probably also lacks flexibility, sweep, and freedom in his broad stroke from nut to tip, and from tip to nut. He needs to practice the broad stroke very carefully, increasing the speed and at the same time releasing only enough pressure to keep the tone steady, pure, and free from scratchiness. When playing a passage in crescendo the student learns also to increase the length of his bow stroke and to make the effect of crescendo in the whole attitude of his body,

The gives up a certain amount of his daily practice to bowing about the common to this daily practice to bowing about the common to the common the common

VIOLIN Edited by Harold Berkley



GAIL RIDGWAY BROWN

very special studies for bow-arm development. As for studies, those of Kreutzer may be studied for a lifetime. Wienlawski practiced no others. All of this manual training must be practiced very slowly and very carefully. How else will he learn to play all the notes in a passage evenly and clearly whether they are eighths or sixty-fourths? With the foundation of very slow practice, he will later attain whatever tempo he desires. He also clearns to try to be as musical as possible with the passages of rapid notes as well as

In all of this preliminary work with the bow arm, the student has both the fingerings and bowings worked out definitely beforehand. He does not have to make any decisions about them at all. But with his repertoire, it is quite different now. The great violinist expects him to begin to think for himself. During these hours with the master, he has watched how very carefully the fingering and bowing of each note and each phrase of his solo numbers have been selected and indicated. Sometimes it was necessary to try several different fingerings and bowings before the master was satisfied as to (Continued on Page 200).

# Suggestions for a Costume Recital

Q. I am asking for information and as-Q. 1 am asking for information and as-sistance concerning a rectial. I testch in a high school and single school and to town of 2,000 inhabitants, the majority of whom are mill people. I teach one day each week in another grammar school out of town. I have thirty-two plano pupils and one or two volce pupils. Music has not been taught in the school in several years. My pupils are beginners, first- and second-year pupils are beginners, first- and second-year music. No one can play beyond third-year music. They are not ambitious. My best pupils are in the grammar grades. I want a recital entirely different this year. Is it possible to find directions for a

costume recital, using music of the differ-ent nations (our allies) and have all these beginners, first and second year students, play? I have only eight high school stu-dents, two of them boys. These last two are first-year music students. We have a are first-year music students. We have a large stage in our new gymnasium, and I can have the use of two pianos. We have no glee club in this school and public school music is not taught. Georgia schools are far behind in music. Can we find music of other countries suitable for a recital of the kind mentioned?-E. J. M.

A. This is a little out of my line, but I have asked my friend Neva Swanson, who has charge of the courses for training piano teachers at Oberlin Conservatory for advice, and she suggests that you send for two books by John Thompson-"Seven Musical Travelogues for Piano," and "A Second Book of Musical Travelogues for Piano"; also the Stage Directions for a Dramatic Recital Program based on Thompson's "We're in the Navy Now." She . ahead of your hands. In this way you will mentions also several books by Diller- gradually learn to read by phrases in- ered to G-flat, it has six flats. F has a Qualle: "First Solo Book," "Second Solo stead of by individual chords. Book," "First Duet Book," "Second Duet Book," "Brown Duet Book," "Green Duet Why Do They Go in Sevens I." All of these contain material that could be used on your program, and the "Stage Directions" will give you excellent advice about costumes, and so forth, Miss Swanson also suggests that you might have the program printed on a long narrow strip of green paper to represent a railway ticket.

# How Can I Improve My Sight Playing?

Q. I would like to know how to improve my sight playing at the piano. I can play third or fourth grade music if I spend much time on a piece, but in any unfamiliar composition I have trouble seeing both left and right hand parts at the same time. I have had a few lessons in playing hymns but can find no teacher here with whom to continue. Is there anything I can do?

A. I have four suggestions for you: (1) Play through all the hymn tunes in sev- lieve that the answers to your questions Play turough an tite in was agreed to the real hymn books, going through each one are simpler than you suspect, and do not is produced by a combination of the given ing even famous conductors like Walter only once or twice and then taking up involve any esoteric laws of science. They signature with seven, in some cases an Damrosch, use words to illustrate rhyththe next one; (a) how up some considerable. (I) Since there are seven different subtraction from seven. The reason for 3. I myself prefer to say "three-quarof pieces for mas or score grand, and reason for any diatonic scale, all seven the difference in the use of + and - is ter measure," "four-quarter measure," of back issues of The Errore would be a must be altered if any given scale is that we have two sets of "opposites" to "six-eighth measure," "nour-quarter measure." and so on, because of pack Issues of this point.) (3) Buy a raised or lowered a half-step. In the work with: scales which must be raised these designations more nearly describe treasure trove as the points of the state of C there are no sharps or flats, or lowered, and signatures of sharps or the thing about which we are talking copy of a book cancer in minor, and when all tones are raised or lowered flats, which are in themselves raising or But many fine musicians say "three-four three flats, which are in themselves raising or But many fine musicians say "three-four three flats, which are in themselves raising or But many fine musicians say "three-four three-four Eye, and Reycould by New Architecture a half-step, the resultant signature is lowering factors. The one constant facture, "four-four time," "six-eight time," either by yourself or under a ceasure, a constant according to the constant lac-and apply what you learn to your sight-seven sharps or seven flats. And 0 + 7 = tor is seven, the number of different and so forth. I used to be greatly inter-torics in any description. playing, making yoursest more and more than the scale is lowered to A-flat, all

By studying the above formulae, we first book, "Music Notation and Termine
ean deducate the scale of the s aware of the chord numbered by the above form tunes, and other material that you are seven tones must be lowered, but since can deduce the following rules; tunes, and other material that you are the three sharped notes become natural, (a) When lowering sharp key, subtract subject. But as I grow older, it seems to force your eyes and your mind to travel and the key of A-flat will have four flats,

# Questions and Answers

Conducted by

# Karl W. Gehrkens, Mus. Doc.



# and Twelves?

Q. I have noticed two coincidences in music, and wonder if there is not some clentific explanation for them. (1) The sum of the number of sharps and the number of for any two keps with the same based the cleier is seven, as D and Db. Why based this bey (2) There are three instead of the cleic is seven. fances where two scales use the same notes on the piano but are represented by differ-ent signatures. In each case the number of sharps and the number of flats will total twelve. It seems odd that the only com-binations of sharps and flats having a sum of twelve should be just the ones satisfy-ing the specified condition. -L. E. W.

A. I have asked my friends Robert Melcher and Lucy Lewis, both teachers ture from seven and C when lowered to in feeling between a piece that begins of Theory at Oberlin, to concoct an an- C-flat adds or substracts the number of with an accented beat, as for example swer to your question, and they have provided me with the following material which I hope you will find interesting: You are right in feeling that such coincidences don't just happen. But I be-

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

(b) When lowering a flat key, add the number of the original signature to

(c) When raising a sharp key, add the number of the original signature to

(d) When raising a flat key, subtract the

And it will work in every case, not only

A 7-3-4 AL

G 7+1=8 G:

F 7+1=8 F

Eh 7-3 = 4 E

There are at least two other commonly

1) Intervals when inverted always add

2) The order of sharp and flats keys

1h 2b 3h 4h 5h 6h 7h

C F Bb Eb Ab Db Gb Cb 7# 6# 5# 4# 3# 2# 1# 0

C# F# B E A D G C

Problems of Rhythm

Q. 1. On the Saturday night Ford Hour as they play Blue Danube the commentatorsays, "listen as we count six instead of three." How do you explain this?

three." How do you explain this?

2. Again, how many teachers explain that certain pieces such as How Gently God's Commands, or Blest be the Tie, are in groups of 3/1-2 instead of 1-2-3. It does not feel like U-ti-ca/U-ti-ca, but like

Is it right to say "three-four time" or "three-four notation?"—B. E. G.

A. 1. Waltzes and many other rhythmic

pieces seem to have "paired measures"

so that instead of counting 1-2-3, and

beats as 1-2-3-4-5-6. It does not mat-

ter how you count it, but in general the

second, fourth, sixth, and so on measures

have a slightly lesser accent than the

2. You are entirely correct in feeling

My Country 'Tis of Thee, and one that

begins with an unaccented heat, such as

America, the Beautiful, Your scheme of

illustrating the difference in effect by

means of properly accented words is ex-

THE ETUDE

first, third, fifth, and so on.

A-/MEL-ia, So/PHI-a, A/DELL.

7 7 7 7 7 7 7 7 7

known coincidences in music:

12

in the three enharmonic sets of scales

that are actually used, but in hypothetical

from seven

ones as well:

number of the original signature

up to nine. (either major or minor) is exactly opnot seven. And 3 + 4 = 7. In the key of D-flat there are five flats. In raising this posite: scale to D, the five flatted notes become natural, and the two natural notes become sharp, giving a signature of two sharps. And 5+2=7.

(2) Again we must remember that to raise or lower any diatonic scale, seven different notes must be altered. In order And this takes us right back to your first to see why the number twelve always question! results in this particular instance, we must begin with the scales a half-step each side of the enharmonic scale, and raise or lower each a half-step. Let us consider the scales of G and F. G has a signature of one sharp, and when lowsignature of one flat, and when raised to F-sharp, it has six sharps

G 7-1 = 6 Gh F 7-1=6F#

But in working with the scales of D and C, we find that D when lowered to D-flat subtracts two (its original signature) from seven while C when raised to Csharp, either adds or subtracts its orig- again 1-2-3, the performer often feels the inal signature to or, from seven. Thus:

D 7-2=5-Db C 7+0=7-C#

And in working with C and B-flat we find that B-flat when raised to B sub- that the teacher should, in the very tracts the number of its original signa- earliest stages, make clear the difference its signature to or from seven. Thus:

C 7+0=7 Ch Bb7-2=5 B 12

And so we see that the new signature cellent, and many fine teachers, includaddition to seven, and in other cases a mic effects.

the number of the original signature me that these matters of terminology are not so very important.

Sound can kill or it can bring infinite benefit to humanity, depending on how it is harnessed During the soldiers were found without the slightest evidence of wounds. Sound killed them—the nearby blast of high explosives. It has been demonstrated that noise above 75 d.b. (decihels\*), can cause acute pain, suffering, naralysis, even death,

But scientists are now turning to the benefits of sound, supersound especially, which is insudible to human ears, The Army Signal Corps recently echoed a radar wave back from the moon, which means that we will soon know much more about that and other astral bodies than ever before, As you remember, radar was used during the war to detect enemy ships, submarines, planes, and to guide our own aircraft.

Sound to diagnose and cure disease is now being taught in three California universities and Dr. Thomas Colson of the College of Electronic Medicine in San Francisco, believes it will revolutionize the treatment of disease. Electronic diagnosis of certain diseases has been found by test to be highly accurate Based on the premise that every bodily organ has a normal rate of vibration in health, but an abnormal rate in disease, an electronic machine tunes in on our bodily vibrations, spotting those organs that are off beat, thus localizing disease areas and telling doctors what is

Having found the trouble, the diseased part is subjected to the normal, healthy rate of vibration by another electronic machine and according to reports a cure is often effected. Sprains and local inflammations which usually require days to heal, have responded, it is said to this treatment in a half hour. More serious diseases have allegedly been cured. The possibilities of this new science are far reaching.

# Sound a Necessity

A similar principle has been employed in music therapy. If the ratio of your breathing to your pulse rate is not one to four, something is off balance, In that case, exposure to music with the right pulsation count often tends to normalize the condition.

.Among other wonders done with supersonics are its employment to age wine, separate good beans from bad, homogenize cow's milk so the most delicate baby can digest it, kill certain disease germs, clear the air of smoke and fog, break up bacteria, and immunize the body against disease. The science of supersonics is just beginning and promises to bulk large in the age we are entering.

In addition, scientists have found that sound is necessary to human life; no sound, no life. Take a man into a near vacuum where sound is reduced to a minimum and leave him there alone. Within an hour's time he shows signs of discomfort, acute annovance even hysteria, depending on his physical and mental state. We are conditioned to a normal amount of sound in daily life, but we sometimes get too much noise in our modern age. A reduction of noise in factories invariably results in an increase of production, One of the ways this is done is by music. The worker in noisy surroundings tends to forget the noise and the music reduces the strain and fatigue caused by

### A State of Vibration

Writer Louis Bromfield learned to concentrate in a noisy newspaper office; noise up to a certain level is an aid to concentration, although it is bought at the price of increased fatigue, Bromfield now does his writing at home and to phonograph music. "I use music while working," he says, "both for the pleasant effect on the nerves and because, having been trained as a writer in a large newspaper office, silence has never been for me a good accompaniment for concentration." More and more sound (music), is being applied with good effect in the factory, the office, and in

What is sound? Reduced to its simplest terms, it is

\*Decibel is a term set up by acousticians for measuring the intensity of sound.

# The Magic of Sound

Sound, Which Is Necessary to Life, Can Re Constructive or Destructive. Scientists Are Now Working On Its Beneficial Effects

by Doron K. Antrim

a state of vibration. Radiation, which is called nure energy, is essentially various rates of vibration; sound is a type of radiation. It is only a small part of the vibration gamut, there being over seventy octaves of radiation. Within these seventy octaves we have all sounds, audible and inaudible, light in all forms, from sunlight to X-ray and radium. Sound falls among the lower frequencies of radiation, light among the higher. Sounds and light are distinguished chiefly by their rate of vibration, but as vibrations they are both parts of the astonishing vibration scale.

Scientists and theologians concur in thinking that sound brought the worlds into being. The principle as demonstrated in a laboratory, consists of a metal plate covered with fine sand rubbed upon by a violin bow. When the plate is bowed or agitated the sand bounces about on its surface, moving from areas of greatest to those of lesser motion and forming mound patterns. Thus, believe some scientists, did the cosmos form, Religion makes a similar interpretation. One of the oldest scriptures of the Veda,\* states that the world was created by sound. And we have much the same idea expressed in Saint John's Gospel, "In the beginning was the Word, and the Word was with God, and the Word was God"

Sound played an important part in evolution, In early forms of life a loud noise no doubt produced fright. Psychologist Watson says that babies are born with this fear. The first sounds could be roughly classified as those which warned of danger and thus had curvival value harmless but useful ones, those used for communication, and purely pleasurable ones.

### Rhythmic Sound Pleasing

Darwin says that sound is one of the chief factors sexual selection of animals and insects. During the mating season, the males charm the females with the love call. "Sounds thus produced," he says, "consist, I believe in all cases, of one or more notes represented rhythmically; and this is something pleasing even to the ears of man." Birds in the snow storm of blossoms, in a garden in May, call their mates by their songs.

Why is rhythmic sound pleasing to man and animals? No doubt because the universe is rhythmically integrated, rhythm being the common denominator of life, Max Planck, Nobel Prize Winner in physics, in his "Theory of Radiation," says that the operation of the universe is not a sustained, uninterrupted process, but one of tiny jumps and jerks, like the movement of a clock's hands. "I am inclined to call these ferks." he says, "the pulsations of constant H, the rhythm of the

Tagore says it more poetically: "The same stream of life that runs through my veins, runs through the world

\* (The Vedas are a collection of about one hundred books forming the basis of Brahmanism. They date from approximately 1500 to 1000 B.C.)

and dances in rhythmic measure." Rhythm keeps us in tune with life, heart beat, breathing, day and night, summer and winter. Rhuthm is life.

Primitive man found his emotions strongly stirred by sounds, as did the animals. Thunder must have struck fear in him, also the roar of a lion, the howl of a wolf. But there were other, more pleasurable sounds: those that stimulated, those that calmed. Dr. Vern O. Knudsen of the University of California, says that a waterfall, the sound of running water, the long, slow swell of the sea, have awed and lulled mankind since time immemorial. These sounds of nature, even today, bring various tone sensations to us. When the year is young, the frogs begin their prelude to spring. This invisible choir sings of the quickening of the soil, the mystery of life, In summer, the insect chorus gets under way: crickets chirp; grasshoppers simulate the hand loon's sound of reed and shuttle, "torn-cloth, torn-cloth, patch-up, patch-up"; Katydids begin their endless argument. By late summer, it has reached a grand symphonic climax. In autumn, the dry leaves break and fall. In winter comes the clear, crackling, frosty sounds, the hush of falling snow.

While these sounds of nature do not have the tonality of our half tone scale-they are more like the quarter tone scale-there is some kinship to the tempos and moods of man-made music. The wind of an approaching storm whips the trees into a climatic crescendo. The drums of thunder and the crack of lightning state a martial theme; the rain comes with its soothing adagio. Nature gets variety into her instrumentation. There's a shivery note in the screech oul a prophetic note in the rain days a thrill in the hird charge tuet before down The cound of hells on a frosty night, the sub-zero crunch of a step on snow, a kettle's croon and falling embers-these are sounds to give you joy. Hearing the clangor of south bound geese on a still autumn night is positive ecstasy; we imagine ourselves the great birds winging our way over the ghostly land and its palely gleaming water ways.

# Your Voice Reflects You

Now these nature sounds awaken feeling tones in us. not only because they stir old memories of our own, but race memories deep in the unconscious. For centuries. Oriental peoples have been greatly moved by frogs singing in the spring and have written volumes of poetry about it. The Chinese are so enamored of the songs of insects, they cage them and bring them to the cities so their singing can be enjoyed as in the country. Spencer senses something of this link with the past in man-made music when he says, "The sensations and ideas excited in us by music . . . appear from their vagueness, yet depth, like mental reservations of the emotions and thoughts of a long past age."

As man developed discrimination in hearing sounds, he began using them for his own purposes; calling, signaling, warning of danger, fighting, working, courting. In his "Origin of Languages" Ludwig Noiré suggests that speech arose in the rhythmic sounds man used in working together, as in moving a huge boulder. Some old tongues of China and Siam depend on their tonal inflection for their meaning; they must be sung to be understood

Unconsciously you often size up a man by the intonations and inflections of his speech. Grétry, in "Essays on Music," says, "A 'Good day, Sir', is almost always sufficient to enable me to apprehend in general the pretentions or simplicity of a man. In conversation, a man often hides his real character from us. either through politeness or duplicity, but he has not quite learned to disguise the intonation of his voice."

Emotional states invariably reflect in your voice. When you're feeling on top of the world, your voice is well pitched, robust, firm. When you're depressed. it's low, weak, spiritless. When you're terrified, you can't speak at all. Tenseness shows up almost immediately. During the uncertain days of the Munich Crisis, there was an outbreak of hoarseness and loss of voice in London and Paris. (Continued on Page 300)

# New Thoughts on Voice Care

A Conference with

Lily Pons

World-Renowned Coloratura Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

There is not a carner of the world taday that needs on intraduction to Lily Pons, the charming and petite have in not a capital of the world fidely not itself to introduction to Lity root, the chaining one derive phasman vice by accident. What is 'nev' book Lity Pons is a philosophy developed during the past five years. For the greater part of this period, Miss Pons, tagether with the habband, André Karte-lonest, hat done her concert-futuring in a daten theories of very in developed harmy the control of the property of the property of the period loaet, has done her concert-tourns in a daten theoters of vary has devotes are performances to the men at the amount of terms of the terms of the terms of local productions. The terms of the production of the p this outlook which Miss Pons discusses, in the following conference.

HIS IS NOT the first time I have had the milk, water, I happen pleasure of talking to readers of THE ETUDE, and thus I feel that many of them are familiar with a firm precept of mine-never to strain the voice, never to over-do, never to sing too much. For years, I inserted a clause into my contracts which limited my public appearances to two a week. My reason for this was, quite simply, that any kind of over-doing fatigues the entire physical organism, and that a fatigued organism cannot produce beautiful, free, controlled tone. Well, I still believe that, although my experiences over the past five years cause me to modify it!

"When I first became fired with the idea of signing up to sing for the troops, my husband discussed the matter with me very carefully. "You know your limitations." he said; "here, you limit your singing-and even so, whenever you prepare for a performance, you get sick to your stomach. Imagine what will happen on such a tour! You'll be asked to sing as much as four or five times a week. You'll get weak and tired. Think it over."

### A New Outlook on Singing

"I thought it over-and the result was that we went. Our first tour carried us to Persia, Africa, and Italy, Our second took us to India, Burma, China, France, Belgium, and Germany (in front-line fire), I sang, not four times a week, but often twice a day-and I never felt better or stronger in my life. Now, such an entirely unexpected result is not a matter of accident. No, there was something at work which superseded the physical strain of work, travel, and inclement conditions. If we can find exactly what that something is, we may approach a new outlook on singing, I think

"The most important reaction to those tours was the wonderful spiritual satisfaction they afforded. I can't begin to find words for the glorious, happy feeling it gave me to see those boys, to sing for them, to reach out and touch them, to feel that I was able to give them something that made them just a little more buoyed, Such a feeling gives one strength. You don't think about personal comfort. You haven't time to get tired. I am certain that if a normal, professional concert tour included even a fraction of the hardships experienced in military touring, the average artist would simply die. For one thing, there was the matter of food. In the stifling heat of Persia, one soon learns not to touch anything uncooked-no raw fruits, salad,

to love those foods and, under normal circumstances, would feel lost without them. But not while I was in camp! Then, the rapid changes of temperature and altitude were literally a physical shock-and bouncing around in a jeep or zooming aloft in a R-25 is not conducive to the kind of ease that best helps singing. And they didn't count, either. Indeed, after my first concert, I never again became sick to my stomach! Clearly, then, it was the spiritual recompense that helped

"Is it not possible, then, that such an approach might be helpful even outside the zones of military activities? (Really, it. would be rather shameful if one had to have a war in order to afford artists spiritual contentment!) Of course, the great and wonderful stimulus of being with those brave, tired.

uncomplaining men can exist nowhere but with such men. But apart from that, there are other qualities that might be duplicated—if one heeded them! There is the sense of complete devotion, not to a paying career, but to a cause. Could not that be transferred to art itself? There is the sense of doing one's best. not for the sake of personal gain, but in order to bring warmth and comfort to others. Could not that be transferred to any performance? I can truthfully say that my military experience has given me a new outlook on life, on people, and on personal responsibility -and this has helped my singing!

"As to my actual vocal techniques, I have little new to report. Never did I feel such a desire to keep to my best vocal condition, and I practiced every day, regardless of heat or cold or jeeps or bombers. Every morning, I went through my scales and exercises; and always, I spent an hour before concert time going through my entire program in mezza voce. Those are the best purely vocal counsels I can offer, It is useless for anyone to prescribe individual vocal drills since these, in their very nature, must be adapted to the these, in their very make use of them. But the use of the mezza voce is a different matter, because it has of the mezza voce is a universal application. The value of the mezza voce lies in the fact that it is the most natural voice, nearest to the ordinary speaking voice. As such, it is most helpful in strengthening and freeing tone. No singer should practice too forte or too pianissimo. The loud attack is dangerous. As regards range, the medium register is the best, both for practice and for range development. When the middle notes are in good order. the high ones and the low ones seem, somehow, to spread out from them, developing naturally,

# Wise Vocal Counsel

"One of the most helpful exercises-and one, alas, which seems to be less and less 'popular'-is that of spinning the tone. It consists in attacking a tone softly, gently; then singing it with a gradual crescendo; and then bringing it back, through a gradual decrescendo, to its original volume-all on one breath. Singing a full scale this way explores the tone and perfects it. It is one of the foundations of pure bel canto, and cannot be sufficiently recommended. To my mind, a woman who cannot spin her tones does not deserve to be called a singer at all! Actually, it is never the big, the high, the extreme of singing that establishes beauty - it

is rather the purity and color of tone, the perfect freedom of emission, the warmth and truth of interpretative conception. Young singers will be wise to remember this! Work faithfully at exercises that make your tones pure and flexible Begin all practice mez-23 voce and in the middle (natural) range. working upwards and downwards from this middle range. And don't leave the middle range for too long at a time -too much high singing tends to contract the vocal organs, making them tense and therefore unmanageable. Above all, beware of oddities or freakishnesses of approach! Don't be fooled by 'new methods' of singing that take the form of walking around with weights on your head, or towels around your diaphragm! Tricks like that have no value vocally. I am positive that Caruso never practiced them! No, there

is only one way to learn to sing-and that is to make your tones as free, as pure, as natural, and as flexible as possible. Bel canto exercising can help you achieve this-nothing else will.

"And when your purely vocal equipment is in good order, you will do well to devote some part of your time to work that brings a reward of spiritual satisfaction, regardless of the demands of the ego, the career, and the purse!

"A task of this nature is now awaiting artists who have the powers to bring to it. Europe needs music. Europe needs performers; everything that will offer nourishment to its spirit. (Continued on Page 286)



LILY PONS

MAY MOOD

"May, with alle thy floures and thy greene, Welcome be thou, fair fresshe May."

So sang Chaucer over five centuries ago, and May is quite as lovely every year. There is a gentle, simple charm about Miss Dungan's May Mood that makes it an especially fine piece for third grade students.

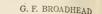


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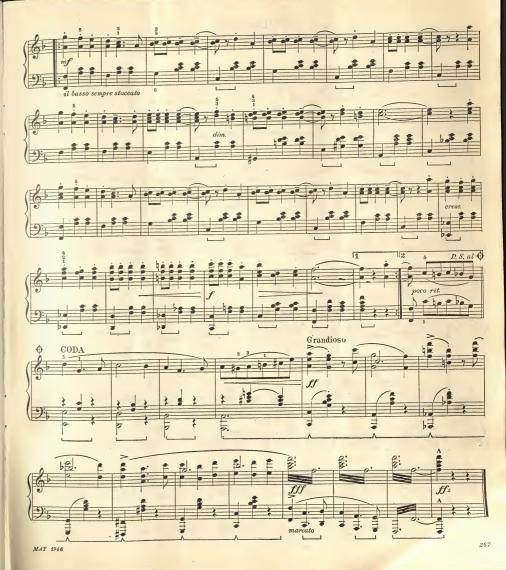
# SPRINGTIME FANCIES

This lilting, graceful composition clearly indicates that the composer conceived blossom-laden branches dancing in the wind. The second movement should be played pizzicate, as though picked on violin strings. Grade 4.

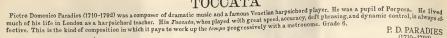


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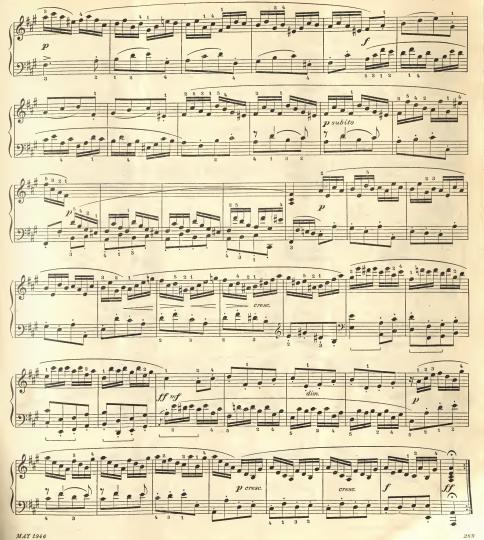


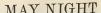


TOCCATA













ROSES AT DAWN

Roses at Dawn was written by the composer as a 'song for piano.' The melody should be interpreted like a voice, distinct and independent (with a subdued background like dew. wet blossoms breaking through the early mist. The pedal is used on every measure up to the cotto voce passage marked sense pedale. The following three measures are a recitative (a recitation) played very tempo rubato. After this comes a majestic passage representing the magnificence of the dawn. Grade 3\frac{2}{3}.

Adagio, dreamily (\$\daggered{3}\$=63)



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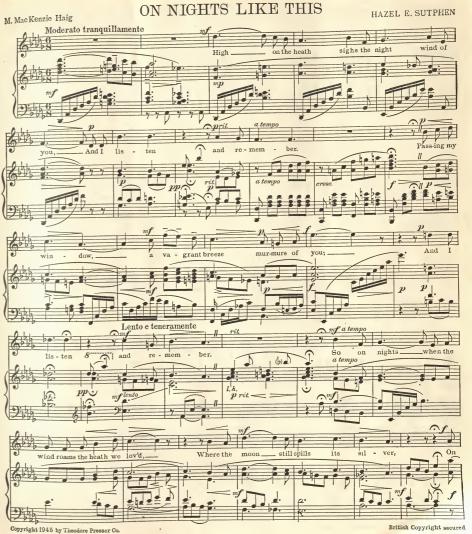
# WHITE VIOLETS

Another of Miss Bentley's fluent and effective melodies, written in her usual good taste. Watch the measures marked "retard? Grade 3. BERENICE BENSON BENTLEY

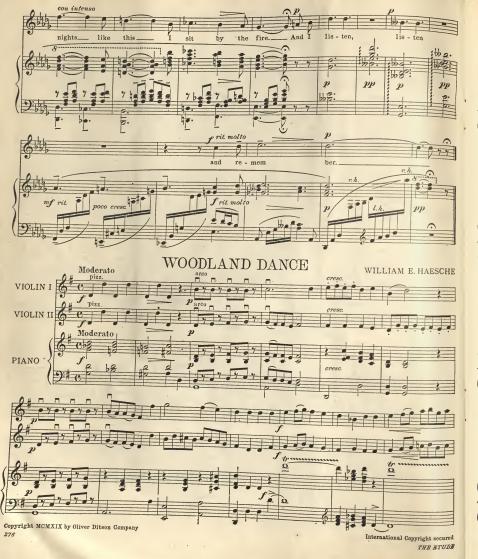


# IN SUNNY MEXICO

If Morgan West had written this graceful tango under a Mexican pseudonym, its idiom is so characteristic that it could readily be accepted as native. It is a tantalizing rhythm in which the retards and holds have a very infectious effect. Grade 3. Tempo di Tango ( = 72) MORGAN WEST increase p) smoothly in time again 5 in time again hold back mp increase. Copyright 1945 by Theodore Presser Co. British Copyright secured



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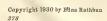










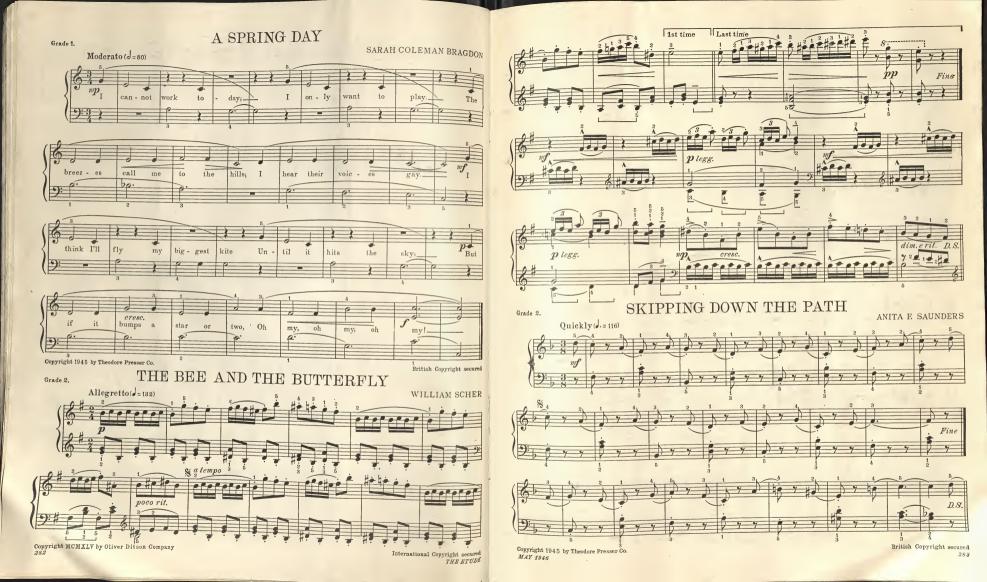




MAY 1946



Sw. B f Ch. A. D. S. al + Chimes @ Sw. @ CODA MAY 1946





# The Teacher's Bound Table

(Continued from Page 252)

and dropping the wrist; but a direct up- The great, surrounding bowl of mounand displace on each note. Pupils immediately hear and feel the difference in white Mt. Baldy, more than one hundred tone, I illustrate the upness by standing miles distant, and rimmed on the other on my toes, elbows out, looking ceiling- with the limitless expanse of the blue on my toes, endows on the blue ward like a take-off for celestial regions! Pacific. . . . No use worrying about I don't blame the pupils for laughing-I heaven . . . it's here and now! join right in, too,"

There's another musician who hasn't stopped studying music! . . . For a simple, clear and practical exposition of upness. see the Children's Technic Book (Maier-

# Raise Your Prices

There are luckily no ceiling prices for music lessons. If you feel you are worth more per hour, week or term (and who doesn't?) raise your lesson fees now; you'll probably never have such a chance again in your lifetime. Like many another teacher, a friend of mine who must remain anonymous finally conquered his misgivings and took the hurdle. . . I've done away with such goals as 'good' Here's what hannened:

"I'm ashamed to say that I increased my prices in order to get rid of some undesirable students, but ye gods! . . . all of them returned, paid for the full term in advance, and somehow they are doing even better work now!

"I have already introduced your idea of planning ten compositions for each student, selected and assigned at the beginning of the term, all pieces to be memorized for presentation in a recital. This project is working wonders!

"Since reading your 'Note or Rote' article (December, 1945, ETUDE) I have been experimenting with a girl (five years old) a boy (four) and my own son (also four) teaching them only by note. I've stayed away from rote altogether. Result: they can all read their pieces easily. I've found Crawford and Hazeltine's "Tunes for Toddlers' excellent for them, following this up with 'Songs and Silhouettes,' 'Little Jacks and Jills,' 'Schaum's Pre-School Age Book' and your 'Children's Technic Book.'

No need to ask whether that Round Tabler is still studying! Obviously he bounces out of bed with a new idea every morning. Not only that-but in spite of seventy pupils, he studies organ regularly, gives public organ recitals and keeps Tuesday and Thursday nights and

# Rest Period

You will be amused to know the circumstances under which this page is being written. . . . I am up on our mountain ranch, 2,000 feet above Santa Monica is chopping away last year's underbrush cleaning, painting, planting; and then in the frequent rest periods, putting together this page. . . . Altho it is still long ago I gave up on it." deep winter in the east, here we alternately bake in the hot sunshine, and cool What do the Round Tablers do when off under the fresh rich foliage of the youngsters pull off such a trick—scold black walnut trees, or sit beneath the them or praise them? . . . I know what fragrant wistaria arbor from which hang. I would do!

MAY, 1946

old, universal habit of striking the key blooms measuring eighteen inches! . .

### Awards

Ruth Burke (Maine), gives us some excellent tips to stimulate more and better practice: "In going over my Round Table files I ran across a letter from a mother who gave practice awards to a youngster. I related the plan to a parent whose child is getting elusive about practicing: so this mother is now keeping a practice chart. When daughter gets three gold stars from me, she is given the money to buy a book of her own choosing. Being an avid reader, she prefers this alluring

"In giving awards for 'quality' practice or 'perfect' lessons. Such classifications are too general, and I believe not workable. Instead, I use the word 'Project.' and assign two or three projects each week. One might be a counting project, another a keyboard harmony problem, and a third might well be a series of spots in a piece where the continuity fails because of fingering here, notes there, and so forth. In this way the pupil goes home with a definite picture of the 'projects' to be accomplished between lessons, Also it does away with the negative feeling that the word 'mistake' suggests."

May I add that I'm sure such a "project" plan would bring immediate results to other Round Tablers in stimulating new interest, concentration, and care in practice as well as insinuating longer practice periods.

And that book award idea is a "honey" too! If anyone dares to offer me such an inducement to practice I'll bankrupt him, pronto!

# Epilogue To Hanon

Everyone is relieved that I no longer take cracks at good old Hanon. One very progressive teacher, A. W. (New York) writes: "I still use Hanon for the occasional pupil with tight, bony claws that all day Fridays free. . . . Beat that, if you can't be limbered up with any but the severest measures. With these I also use the old-fashioned (and disgusting) high finger stroke; but it does the trick! . . As for Schmitt and Pischna I shall always be ready to use a shovel to keep them buried,-but deep!"

And Mrs. N. T. (Nebraska) tops off the Hanon talk with this touch: "I've always and the Pacific . . . The order of the day had one battle on my hands—my students versus Hanon. But the little wretches and weeds, repairing and tarring roofs, settle the matter. . . They lose their Hanons; and with a straight face tell me they just can't find the book! . . . So,

It's now my turn to ask a question



the French Research Foundation, Hollywo

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# New Thoughts on Voice Care

to France as a civilian, in order to we're going, now!' It often fills me with give a series of benefit concerts at wonder to reflect that, in such cases, it the Paris Opéra and in Monte Carlo. took a war to bring those boys into per-During the Boche occupation, there were sonal contact with music! Another thing performances of every kind, but no patri- that caused me astonishment was that, otic French person would attend them, no matter how little they knew about with the houses taken over by the enemy. 'music, they had an instinctive taste for As a result, the average Frenchman has the real, the good, the true. The single had no fine art in a long time, Certainly, selection that was the chief favorite we wish to provide food and other mate- everywhere was the Ave Maria. I came rial comforts to our friends and allies to include it in every program; and when overseas-but let us not forget the food it did not come early enough in the list

concerts, to meet those boys 'backstage,' jump!'

I am now planning a return trip they never failed to add, But you bet of selections, the boys would yell and

"While any of our own troops are still call for it. Now, such splendid spiritual over there, too, a continuance of good values must not be lost! I think that performances of good music is highly the returning soldiers will themselves desirable. My own experience shows me continue to reach out for music. I have that in more cases than one might think, proof of it in the number of them who the entertainment provided by the USO come to see me after performances here and kindred organizations served as a at home, and recall themselves to me. liberal education in art. At many of my 'Don't you remember me?' they say; 'we performances, the military audience num- talked together in China-in Africabered ten thousand men. No more than a in Cologne, on that stage that had only a dozen of them were really musicians: blanket for a back wall because the real many had never before heard great mu- wall was blasted away, and where the sic. It was wonderfully exciting, after the concussion of the howitzers made you

beside the little table at which I sat to "Yes, the soldiers who have come out sign autographs for them. They would of it all are all right. But the people come up to me-hundreds and hundreds of Europe still need the spiritual stimulus of them-and tell me what they thought of good things. Certainly, here is a field of my dress, what they thought of home, ready and waiting for those artists who of their loved ones, of music, of the world, wish to give themselves to a service of of everything. Many observed, shyly, that genuine devotion. And I have an idea they had never heard a concert or an that they will be the richer for doing opera; then, with growing confidence, just that!"

# The Control of the Voice

(Continued from Page 254)

"Through the very circumstances under (and natural) quality of bass-baritone which I began singing, that is to say, had to be developed. The very worst singing before I had learned vocal pro- thing a singer can do is to try to extend duction, I found myself with a tight range by working at the reaches that throat. My teacher, Frank Bibb, helped need extension! If you lack high tones, me to overcome this by drawing a picture of a profile with a pulley-wheel set don't fight your way down the scale! into the region back of the nose. The Range is extended by not trying to vocalised breath of singing, he explained, extend it. Work in the middle range, is the rope that goes over the pulley and perfect that as to ease, freedom, and comes out (as singing) through the and control of production, and full top upper chambers of resonance. At first, it resonance. Then, when the middle regwas a decided shock to me to hear that ister of range is as nearly perfect as one does not sing from the throat at all! you can make it, try your way up (or The constant repetition of that pulley- down), note by note, always making wheel was a great help to me. And that use of the best production technique you brings us back to this matter of vocal have at your command, terminology. Another teacher may get "Precisely this correctness of production fine results by likening the vocal act will do your work for you, and gradually, to an air-column that serves as a foun- the desired 'extra' tones will begin t tain, on the top of which the tone is appear. The point is, they must be bounced about like a ball, Actually, I approached naturally, relaxedly . . think we need a thorough clarification which again brings up the matter of of terms, so that all the explanations terms! Relaxation, in singing, does most and definitions used in singing may emphatically not mean spineless droopi-

far fewer technical terms! is best achieved by athletic exercises, don't let go beyond that point into a rather than vocal ones. Hiking, swim- gelatinous state! The best way of securming, tennis—any purely gymnastic ing vocal control, then, is to watch your drills build the singer's breath capacity breath—take it in correctly, never force exactly as they do that of the athlete, it, send it up over that pulley-wheel, and serve the purpose better than too let it resonate itself in the head cavitiesmuch concentrated singing. Drawing and sing on rather than with it. Not again from my own experience, I can only will such a system improve normal speak feelingly of range development, production; it will also go a great way When I began my studies, my voice was toward conquering the breath problems a rather light lyric baritone. Its present of nervousness."

mean the same thing to all singers, ness. It means, simply, the absence of Another thing-I think we could do with tension or forcing. When, for any cause, you feel the slightest tension, relax into "The development of lung capacity naturalness and normal support, but

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# Voice Questions

# Answered by DR. NICHOLAS DOUTY

Public School Music or Prepare for a Career school concert at Christmas time. as a Singer?

Q. I am eighteen and many critics and lay-men have told me that I have a good voice and possibilities. My range is from F below Middle-C to F-sharp above High-C, and I om a dramatic soprano. I play the piano, organ, and ber of last year because of financial reasons.
Then I entered a college in my home town and took lessons from a man who is supposed to be very good, but some musical people do not like his methods. I have developed a break between Middle-C and G which I do not like and that he cannot account for. The exercises and that he cannot account for. The exercises on Ah and EE alone are to be practiced only at my fifteen minute lesson once a week. Recently I had an audition with a member of Metropolitan Opera Company who said I had talent. My problem is this: Should I con-tinue taking the public school music at college, continuing lessons with the man at the col-lege or should I concentrate on voice and take lessons from the opera singer or some other good teacher? I have no ambition to teach Public School Music but I would struggle and work hard to be a singer. -S. B.

A. The member of the Metropolitan Opera Company with whom you had an audition is a fine artist, an excellent singing teacher, and a good friend of ours. If he says that you have good voice, talent, and possibilities in the future you may rely upon it as being true. fessional success is a long and arduous one, strewn with many pitfalls for the very young girl who has no financial backing. We have girl who has no financial backing. We have neither seen nor heard you. We know nothing of your looks, your general education, your personality, or your physique; yet each one of these things is very important in making a decision which would affect your whole after life. It would be illogical and foolish for us to take a mere "Shot in the dark" and advise you without seeing, hearing, and knowing you. On the contrary both your teacher at school and my good friend, the opera singer, have you make this, to you, very momentous de-cision? No matter which road you finally decide to follow, you must work very hard to prepare yourself for the strenuous competition

### Should She Accept Young Girls of Thirteen as Singing Papils?

Q. It is usually ambitious young people who make inquiries through your column in THE Errors; not so in this case. I am a teacher of voice and I have so many applicants among the young people, some as young as twelve. As do not agree with vocal training that early I endeavor to discourage them and advise them to fill those four or five years by studying the piano and other phases of music, until they are more developed. Do you consider it wise for a thirteen-year-old girl to study voice?
—Miss N. F.

A. EVery young girl is different. At Intreen some of them are young women with all their physical and mental functions well established. Others, of the same age are still undeveloped children. To make a pard and fast rule to fit them all the same and t them all is impossible. You must observe them closely, question them carefully and then use your own discretion and judgment. However, if you decide to teach young, adolescent girls, be careful not to bring them along too fast. Do

Should She Continue Her College Course in häuser" as well as Mme. Flagstad, at the high

Some Difficult Questions

Q. I am a girl of nineteen and I have studied voice rather inconsistently for about four years.



and my teachers disagree as to whether it is soprano or contratto. What do you think? At nineteen should it be mature enough to be one or the other?

2.—Sometimes when I hum or sing high

I get a headache. Is this due to resonance? Is resonance something to be cultivated or is it better to let it grow naturally?
3—1 mould like to read some books to better my musical background. Could you advise upon this?—V. L. H.

A. Certainly at nineteen your voice should be sufficiently mature for an experienced sing-ing teacher to determine whether it is a so-prano or a contraito. Without an audition it would be rather absurd for us to hazard a guess. However your range suggests that you are a mezzo-soprano which is often a very lovely and useful voice.

2.—It sounds as if the headache that you get

when you hum or sing high notes might be due to some sinusitis rather than to the resonance of your tone. You seem to have a rather vague is covibration in the cavities and bones of the chest, mouth, head, and face superinduced by the initial tone made by the action of the breath upon the vocal cords. It occurs when the tone is produced without any muscular interference and just in proportion as this interference exists, does it disappear. 3.—Your question covers an enormous amount of territory. If it were more circumscribed we

could answer it better. Any book that treats of the origin, the history, or the structure of music, would improve your musical background. Then of course there are technical books upon every conceivable branch of music, harmony, counterpoint, musical form, composition. Also there are many thousands of books upon the art of singing. There are many biographies of the great composers which not only tell of which exists in every branch of the musical profession. We wish you every success in the world. their lives but which attempt to evaluate their compositions and explain their place in the history of music. To read them all would take more time than is given to any one man in this life. However, you might browse through a life. However, you might browse inrough a few of them and if you do, we feel sure that you will have a more intelligent conception of the grandeur of music and of its true place in the history of the world.

Voice Study With Phonograph Records Q .- In the May 1943 issue of THE ETUDE, in the column "Voice Questions" someone asked to sing by the aid of phonograph records. The Home Study Plan by Dr. Charles Norman Granville is such a course, with the following features: written material, illustrations, and a series of fourteen double faced records in A. Every young girl is different. At thirteen natural keys, suitable to all voices, containing exercises and songs all selected under Dr. Granville's personal direction. I, and others of my acquaintance, have been much helped by this course, so I write to tell you about it thinking it might help others if you mentioned it in your column in The Exude.—I. S.

A ... The editor of Voice Questions is very or careful not to bring them along too fast. Do not allow them to sing to high, too low, too long at a time. Stick to elementary exercises in voice of the stime loud, or too long at a time. Stick to elementary exercises in voice placement breathing, and exercises in consumant formation, that will not extend the strength of the streng

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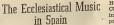
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(Continued from Page 257)

phonically they produced an extraordinary clarity very difficult to explain. When a piece in the form of a fugue or simply in imitative style was played, all individual parts became so distinct and clear, so personal, that one would have helieved he was hearing the piece played on three or four different keyhoards.

### The Period of Decadence

This glorious epoch was followed by an epoch of Decadence. Spain was not more fortunate than the other countries. To give an idea of that decadence, I shall tell of the state of affairs in the parish church where I was a Monaguillo (Choir-

Let me speak ahout the funeral services. For the poorest there was a seventh class service, consisting of three Masses sung in great haste, each lasting only twenty-five minutes. The music was in Canto Llano (Plain Chant), that is to say, the Gregorian Chant, but full of alterations and corruptions from the authentic texts, and without any trace of free rhythm. All the notes had the same importance rhythmically and dynamically. There were neither Crescendos nor diminuendos; no ictus; no accellerandos. nor ritardandos. There was absolute absence of any artistic feeling. It was simply an overthrow and the personification of bad taste. For the sixth class it was the same thing, except for the speed. which was slower. For the fifth class still more slow. For the fourth class we sang a so-called polyphonic Mass; that is to say, an original composition for a boy's choir; a series of ridiculous and extremely vulgar melodies, always in Duo, where one of the voices sang constantly at the superior or inferior third of the main nelody. The same thing occurred for the third class, with only the addition of a pass, who sang invariably on the Tonic, Suh-dominant and Dominant. For the second class it was the same as for the previous class, with the addition of two flutes which played the same melodies as the boys were singing. Finally for, the first class, the cooperation of some popular tenor of opera was asked, to sing some ridiculous aria. And it was the same pitiful situation all over.

This lamentable state of affairs lasted from the middle of the nineteenth century until the appearance of the famous Motu Proprio of the glorious Pope Pius

In Montserrat also things were not netter. I still remember the famous Salve which was sung every night after the Rosary by all the community. They sang this pitiful Canto Llano, but in order to promote devotion, they sang it so slowly, that every note lasted—I am sure—about six seconds, and the congregation thought this was marvellous. It seems incredible!

Finally I must speak of the music and musicians of this generation which may he called modern or contemporary. It began, apparently, with the publication of the Motu Proprio mentioned above. This historical papal document put a radical end to the deplorable old state of affairs. It opened positive and new

Spain was, I think, most probably the country which followed more scrupulously and devotedly the orientations of this Holy Pope. The teaching of the Gregorian Chant was not only immediately adopted in all the Seminaries but also in all private and secular musical institutions. In almost all the programs of the Origon Catala, the famous Spanish choir, the Credo of the Mass of Pope Marcel was sung; and also in the artistic tours in cities around Barcelona, they sang very frequently various of the Gregorian Masses, interpreted always splendidly.

The most distinguished composers took interest in composing a great variety of religious works of undoubtedly more artistic value than in all other countries,

In the repertory of Montserrat, works of high artistic value are often heard, such as those of Pablo Casals, Millet. Lamothe de Grignon, Lambert, and many others. Among the clergy very remarkable musicians are found. Perhaps their technical writing is not as perfect and free as those of the laity, however very dignified. For over twenty years many young priests studied music as seriously as the professionals. Probably in no other country than Spain can a greater independence between profane and sacred music be noted. The majority of the organists and Choir Masters are priests. and they carry on their profession with great dignity. Spanish religious music is so personal that it can not be compared with any of the other countries It is imbued not only with the Gregorian spirit but also with the mood of the popular folksong of the different provinces. The folklore of Basconia, Catalonia, and Castilia is the true soul of every religious Spanish composition. The composers of religious music extraordinarly love these old melodies which are their daily artistic

It is my firm belief that in the near future the Spanish religious composers will be taken as models of musical standard in many other countries,

# Competitions

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, heginning 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

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THE SEVENTH SUCCESSIVE Edgar Stillman Kelley Junior Scholarship Auditions of the National Federation of Music Clubs will this year be open to entrants from the Eastern Region. State auditions are being conducted during April and

(Continued on Page 295)

# ARGAN AND CHOIR QUESTIONS

# Answered by HENRY S. FRY, Mus. Doc.

choir of a Lutheran Church and I feel that there are a number of improvements that there are a number of improvements that might be made. However, this field of music is somewhat new to me and I know you will at the Library. For Masses for the church seais somewhat new to me and I know you will at the Library. For Masses for the church seabed to suppose a book or books that I sons, we suggest consideration of "Missa de might purchase and enlighten muself on the subject. There are a few questions I would chalis," and "Missa Dominisis." The books like to ask, and for the sake of brevity I mentioned can be procured, no doubt, through shall itemize them. I. We have thirden so the publishers of Time Errous. shall itemize them. 1. We have thirteen so-pranos, four altos, five tenors, and eight windows as a choir, and as I cannot dismiss as to where I might seture a used reed organ members, I must add until the group is or home user-D. H. S. which will you please send me the information any members, popular or the properties of the sense of the properties of the sense of the properties of the sense of the properties of the p "balancea". Do you agreer what should the numerical proportion be, assuming that we have no "stand-out voices"? 2. Do you believe that a cappella rehearsals are wise as the organ is used during the service? 3. Due to wer conditions we find it necessary to have rehearsals after the regular two-hour service on Sunday. I fully realize that the voices are tired, but with the sincere desire to improve the singing of the choir we rehearse for the singing of the choir we renears for about one and three quarter hours with two ten minute rest periods. Do you consider this hard on the singers? 4. The following may not be a fair question because so much has been written on the subject, but I would like any suggestions that might aid the singers in be-coming a good choir rather than a group of

A. We suggest a selection from the following books on the subjects of choirs: "Choir and books on the subjects or choirs: "Choir and Chorus Conducting," Wodell: "Quires and Places Where They Sing," Nicholson; "Choral Tech-nique and Interpretation," Coward; "Choral Music and Its Practice," Cain. On your first question, we agree with you, providing you keep the musical balance in mind; that is, make musical qualities and balance your first consideration. Unaccompanied singing is wise at rehearsals even though the organ is used at the services. We recommend that the accompanied portion of the rehearsal be held with piano, using the organ as little as pos-tible, as the piano covers up less mistakes on the part of the singers. The rehearsals you mention are probably hard on the singers, but the two ten minute rest periods help some. although two hours for a service is a long time. You will have to credit the inconvenience of late rehearsals to war conditions. In answer to your last question we suggest that you keep up your study of literature on the music in your rehearsals.

- Q. Will you give me the name of the nearest firm to New Orleans offering either one or two manual reed organs for sale? Should also like to know of a volume of Preludes and Volun-taries of medium difficulty.—J. R.
- A. We suggest your communicating with the A. we suggest your communicating with une firm whose name and address we are sending you by mail—asking them to name a dealer in your vicinity. We suggest that for the museup you wish, you make a selection from the following the property of the control of of
- Q. We are organizing a men's choir of eight voices to sing the "Gregorian Mass" through-out the Roman Catholic church year. Will you kindly list suitable material for use of "Gregorian Chant" throughout the Church seasons and suitable study material for the Chorister in changing to the "Gregorian Mass."—J. B. P.
- A. By "Gregorian Mass" you probably mean A. By "Gregorian Mass" you probably mean the more embracing title of plain chant. For Proper rendering of the plain chant of the church, you should be able to teach the mem-bers of the choir the Latin pronunciation of the words (except the "Kyrie" which is in the Greek language). This the rector of the church should be. should be able to supply, if needed by the

cholmaster.

For your study of the subject, we auggest a
for from the following works: "Catechism
of Grant Thank", Tugger 'A New School
of Gregorian Chant," Tugger 'A New School
of Gregorian Chant, Tugger 'A New
Kyrials," Rev. Carlo Rossini: "The Lieber
Kyrials," Rev. Carlo Rossini: "The Lieber
School." The Catholic Music Hour", and
"The Gregorian Chant Manual." For accom"The Grant Chant Manual." For accom-

Q. I am choir director of a large volunteer paniment we suggest "Gregorian Chant Achair of a Lutheran Church and I feel that companiments" and a very elaborate and expensive book "Plain Song Accompaniments."

gan firms, telling them of your needs, and are sending you names of persons having used reed organs for sale.

O When should the St nedal stop of an ore gan be used? I have been using the Bourdon 16' and Gedecht 16' together, leaving them uncoupled—I can see no difference in the power of these two stops. The use of both together apparently have no added volume. There is no very soft pedal stop. The organ There is no very soft pedal stop. The organ is a two manual, and includes the stops on enclosed specifications. Do you think these stops are well balanced? The Great Open Diapason and Octave 4° are very loud and have a sharp, blatant tone, so that no one likes to use them. The church is not a large one and these stops seem too loud even for postludes or accompanying hymns. What would you suggest for accompanying a soprano so-loist? Baritone? Violinist? I might add that I do couple the manuals to the 16' pedal for hymns and postludes, but it seems too heavy if coupled, for other accompaniments or soft

A. You do not quote the "pipes" and "notes" in your specification which indicates duplex-ing and some unification. The 8' pedal stop should be used when definiteness is required in that department and also for additional power. Since the Gedecht appears on the Great organ it is possible that the Gedecht 16 and the Bourdon 16' are the same stops, that is, affect the same set of pipes. Can it be that the pipes are enclosed in a swell box, and it should be closed when the softer effect is de-sirable? We, of course, at this distance from sirable? We, of course, at this distance from the instrument, cannot express an opinion on the "balancing" of the stops, but suggest that the apparent loudness of the Great Open Diapason and Octave he called to the attention of the party who installed the organ, and tion of the party who installed the organ, and corrected, if possible. Possibly they are un-enclosed which would produce a "gap" be-tween them and the enclosed stops. The stops to be used with the soloists you mention, would depend on the amount of support nec-essary, and the character of the passage be-ing played. We suggest that the pedal be coupled usually, for definiteness

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Musicians and Digestion (Continued from Page 246)

ing to this medical opinion, neither diet that singers had to be inclined to stout- Ernest Newman, the eminent British of certain technical difficulties and on nor exercise can do much about it.

ionable and up-to-date for some time or changed by any dietetic regime. ness. We do not consider that essential musicologist, has recently published a following every dynamic as printed It is obvious that medical opinions are any more in proving the aptitude of a most amusing association between music not uniform with regard to the prob- tenor. More singers remain slender to- and diet. Is it not at least probable, he to read through the composition silently,

ficial, esthetic reasons, partly by better ago. With certain singers, however, the it is still a weak beginning. Particularly hygienic knowledge. It surely was fash- innate constitution cannot be influenced are all of his first readings faulty if he

not uniform with regard to the problem and the problem and practice new asks, that the dullness of our diet (he his musical mind, guided by his eye, will there are fashions in stature and figure ways of living and dieting which were has in mind particularly the British

War diet) may be contributing to bring about a dullness of aesthetic sensitivity? And he quotes Sir Thomas Beecham who fears that we may end in our losing touch with the lovely music of the past which mostly flowered from a more appetizing fare? Newman gives this delightful comparison; Wagner's "Meistersinger" was written on champagne Brahms's "Requiem" on beer,-which simple fact accounts for the abundance of joie de vivre in the former and the complete absence of it in the latter, He even hints at the need for experimenting with musicians and composers with different diets-to improve the present sorry state of creative music. He recommends plover's eggs and caviare for this purpose and Veuve Cliquot-the noblest of all widows since Andromache, And he ends his excursion in the science of nutrition with the good-natured remark: "A year's course of this kind might end in Schönberg writing like Offenbach: and the world could do just now with another Offenbach."

# An Advanced Student Learns from a Great Concert Violinist

(Continued from Page 261)

just the right tones for the student's own particular manual equipment,

The student learns through his study with the master not to follow blindly what is on the printed page as to "markings." He learns to think out very carefully for himself, the music he wishes to play, and to consider his own musical ideas and his own manual possibilities. He tries to avoid the use of the same bowings in certain phrases which are similar. He becomes more alert to all kinds of bow changes, to every means of expression which will avoid dullness, lifelessness, and monotony. He tries to listen to his inner musical mind and to work out the effect it dictates.

### The Music's Message

After all, the beautiful handling of a violin and bow, the expert technical equipment which so many advanced students acquire, are worthless in expressing the world's great masterpieces, without a deep musical conception behind them. It is very important that the student try to penetrate beyond the surface, to "see from within," and to approach music from the inner mind, to keep his imagination on fire, to keep the musical message constantly in mind. for these are the truths the great violaist has endeavored to instill in him.

The student also learns to examine his approach to the composition he is taking up for the first time. If he begins merely to "sight-read" he learns that he has made a weak beginning. Even if he tries to correct some of the more too, which are caused partly by super- not known to singers some generations difficult passages by replaying themkeeps his mind only on the correction If the student learns to make the effort

(Continued on Page 295)

THE ETUDE

# VIOLIN QUESTIONS

# Answered by HAROLD BERKLEY

Concerning George Saint-George

pleaded ignorance of the above-named com-poser, and asked if any of our readers could price between \$50 and \$125. poser, and asked if any or our readers could supply information. Since that issue appeared, I have received interesting letters from Mr. Edwin H. Pierce of Annapolis, Mary-land, and from Mr. W. S. Lindsey of Wyn-cote, Pennsylvania. I am much indebted these gentlemen for their highest to these gentlemen for their kindness and to these gentlemen for their kinnenss and courtey in writing to me. George Saint-George, it appears, was born in 1841 in clearly, Germany, of English parents. In 1852 he settled of the yiola d'amore, becomie with the settled of the yiola d'amore, becomie Me viola d'amore, de l'amore, d known as a virtuoso on the latter instrument. He also made a number of instruments, copying antiques. Mr. Lindsey writes that be has in his possession a viola da gamba and a viola d'amore which George Saint-George made for his son Henry, who later was for many years editor of the "Strad" magazine. Mr. Pierce mentions in his letter a very attractive suite by the elder Saint-George entitled "The Ancient Regime." This suite was written for string quartet, and was later published in an arrangement for violin and piano. I hope these notes will be of interest to K. G. R., who sent in the original query.

### Only an Appraisal Will Tell

Mrs. W. K. H., Alabama, A violin labeled "Nicolus Amatus fecit in Cremona 1632" is not at all likely to be a genuine instrument. What it may be is a question, but it is probably a factory-made German instrument. Not even the cleverest expert in the world could tell you more about it without giving it a per-

### Violins by Göndl

Miss N. G., Illinois.—Johannes Josephus Gändl worked in the town of Goisern, in the Southern Tyrol. Not many of his violins are in this country, but those known to be his work are honest, well-made instruments, worth up to five hundred dollars. Your second question will be discussed on the Violinist's

### An Over-Size Viola

Pvt. R. H. T., Louisiana.-Hermann Ritter. a German viola player, was born in 1849. Being a man of large physique, he became dissatisfied with the violas available to him, and he designed one more to his taste. In fact, quite a number were made according to his specifications, and they attained some popularity in Germany among players big enough to handle them. They are very large, modify to handle them. They are very larges willing of Lemma. Verlagans are of rish to body-leng may be the control of the state of the of the eighteen-inch monsters

# Concerning Wilhelm Ducrer

G. M. G., Ontario-Wilhelm Duerer of Eis-leben, Germany, was a commercial maker who

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Concerning George Saint-George produced violins of various grades for the export in last January's issue of TRE ETUDE I port trade. There was nothing distinguished concerning the produced violence of the concerning of the concerning of the produced violence of the concerning of the

# On Violin Making

G. A. M., Massachusetts.-The best book for your purpose is "Violin Making as it Was and Is," by E. Heron-Allen. It is an English publication and, owing to war conditions, has been out of print for some years. It should soon be cannot supply you with what you need, they will advise you to whom you should write. I do know that violin maker's tools are very hard to get at the present time.

Mrs. L. B., New York .- The queer, diamondshaped notes that puzzle you are natural har-monics. They are played by touching the string with the finger very lightly at the indicated note, and drawing the bow firmly near the bridge. If the finger is in exactly the right place, and the bow is steadily drawn, the re-sulting sound will be an octave plus a fifth above the given note. But be very sure that your finger does not exert the least pressure on the string, and that your bow is quite close to the bridge. In the effort to make the har-monic "speak," it is easy to forget one or the other of these two essentials.

### Violas by Fritsche

H. F., Peru.—Johann Samuel Fritsche was a maker who is quite well thought of today, for he was an honest and conscientious workman The value of a viola, however, depends to a large degree on its size. A Fritsche viola of full size would be worth between \$300 and \$500, according to its condition. But if it were less than sixteen inches in body length, it would not be worth much over \$100. (2) H. R. Pfretzschner was one of the best of a large family of bow makers working in Markneukirchen, Germany. He worked for a time with J. B. Vuillaume in Paris. Returning to Markneukirchen, he opened his own shop and employed a number of workmen who made most of the bows stamped with his name. These bows are worth from \$15 to \$50, according to grade. Exhibition bows made by Pfretzschner himself are worth more.

# Violins by Ventapane

Miss E. D. G., California.-In general, the violins of Lorenzo Ventapane are of rather rough workmanship, but they usually have a very fair tone. If in good condition, his instruments are worth between \$500 and \$700. How-ever, Ventapane's label often appears in vio-lins with which he had nothing to do, and

In last January's issue of THE ETUDE, B. H., of Quebec, asked if there existed any commercial recordings of De Beriot's 7th Concerto. Basing my reply on information received from the leading record houses in New York City, I said that there did not appear to be any. Soon after that reply appeared, I received an inter-esting letter from Miss Luella Fracker, of San Diego, Cal., in which she said that she pos-sessed recordings by Maud Powell of the first and second movements of this concerto. They are Victor Red Seal records, nos. 74446 and 74492. I question whether these records are still in print, but if they are they should be well worth hearing. I am much indebted to Miss Fracker for her kindly letter.

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Look Into Your Piann

(Continued from Page 256)

student's interpretative capacity develops, he will want to achieve differences in sonority. And it will be just this pedal technique that he will need badly in his equipment.

Rapidity is not the only important aspect of pedaling. Far more difficult to grasp is the complete independence of the pedal technique from the keyboard technique. Here is an example from Liszt's Mephisto Waltz, which only a very experienced foot could do:



The half pedal, which was introduced by Debussy and Ravel, gives the pianist great possibilities for tone coloring. Just as the pedal builds a crescendo by adding chord on chord, so it is indispensable in making a diminuendo.

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The finest diminuendo in a trill can be accomplished by the pedal alone After giving the trill a good start, keep the pedal down, lift the fingers, and the pedal will do the rest. The piano lacks many things that an orchestra has, but as Jean Sibelius once said, "Imagine the tone coloring possible, if only the orchestra had a pedal." If, when we cannot hold notes because of the distance the hand must stretch. it is perfectly orthodox to carry the melody with pedal alone, why, then, should it be heresy to use the same pedal technique with the notes lying right under the hand? It is, after all, sonority and tone quality with which we are concerned.

This is written primarily to give a clear explanation of the mechanics of the piano, and the physical laws governing them, to those pianists who have been playing this way without fully realizing what was going on inside the instrument, and to give those who have WILLIAM D. OTTO, 4215 Park Ave., UNION CITY, N. J. not been playing this way another realm of tone coloring from which to draw. But this new realm will be opened to Learn Piano Tuning the student only by serious, careful consideration of this problem, and not by an unthinking exaggeration of its principles on the keyboard. There is always the danger, in the latter case, of a merely grotesque exhibition-exaggerated plucking of the keys, waving about of the arms between notes, and leaving everything to the pedal. It is the teacher, to whom this idea might be completely revolutionary, who would be most apt to try to destroy it by exaggeration. But this attitude is no argument. The only place for argument is at the beginning, when one has made the test of the two ways of controlling the tone, and

has chosen one's preference,

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# Building a Library of Records (Continued from Page 253)

suit the mood of the penitent very well indeed and provide much comfort, as they were intended.

The dinner hour offers one of the most delightful opportunities for the use of recorded music in the home. You and I both agree that music merely adds to din in large vocative gatherings. But here I speak of dining en famille-in the modern, small family home, or in the de- purpose. pleted war-time home-to modulated music. Often, even the most devoted lover cannot keep the conversational ball rolland brighten and fill in, My guess is their titled patrons ordered music from Bach, Handel, Haydn, and Mozart for just such enjoyment.

### After-Dinner Music

ideal for the more dramatic chamber mu- compositions, some of those just mensic numbers. Much of this literature is tioned for dinner, cards, and rest and demanding and jealous-the quartets of other writings of the same type, lend Beethoven for instance; such music themselves readily to the accompaniment thrusts and throbs and ravishes, and of study, as implausible a notion as this is out-regardless of the temptation to overtime drudgery is lightened by the citements of the evening paper or a diversion. But snatches of tonal beauty, climactic symphony and opera forms.

Occasionally at least, almost all of us materially with the flow of thought. must submit to card playing in the home. One of the most enjoyable purposes sion, I resort to a particular type of mu- speaker equipped room, adjacent to that things considerably. In pianissimo, or- Remote controls allow me to cut volume toric evening. chestrated works of the genre of De- during record changing and there is litbussy's Gigues and rondes des Prin-tle or no audible mechanical distraction substantial dividends in new joys and temps, "Petite Suite" and Sonata No. 2, at any time. We begin with about five or new dimensions to modern living. Ravel's "Daphnis et Chloé" Suites, Ma ten minutes of music of my own selection Mere L'Oye and Pavane provide charm of —Handel, Corelli, Vivaldi, Purcell, Fresatmosphere and melodic content without cobaldi, or perhaps our own Fritz Kreisseveral minutes each day. intruding too deeply into consciousness. ler's Praeludium in orchestral transcrip-

MAY, 1946

So accompanied, card playing proceeds tion-music that sets the stage for what without boredom.

domestic purposes as an aid to rest, guest for his selections. Countless times during the war, many of us came into our homes absolutely fagged out. It may astound some to know that pitched, eerie composition of this mod-Symphony, soothed one war worker, at of this criticism. least, beyond belief, Much of Delius, and

# Music Aids Study

Our young American composer, Samuel ing, after a long, busy day, Glances of Barber, has written several compositions surprised pleasure and enjoyment over of the most soothing and restful nature, the works of the masters, substitute very In an album entitled "American Works well indeed for table talk. The Haydn for Solo Wind Instruments and String and Mozart symphonies (their quartets Orchestra," conducted by Dr. Howard too), the Bach suites and "Brandenburg Hanson, are three particularly lovely ex-Concertos," suites and concerti-grossi amples of music eminently suited for of the era as a whole, make excellent rest, from the pens of Bernard Rogers, dinner or after-dinner music-they cheer Wayne Barlow, and Homer Keller, all young American composers. Harl Mc-Donald has written a suite entitled "From Childhood," that proves relaxing.

I used to feel that music interfered with study. Night work in the home during war-time, with music readily avail-The after-dinner hour proves itself able, proved otherwise. Many beautiful spoil one's digestion with the fresh exrefresh and revivify without interfering

is to come. Then I bring out my visible Recorded music serves one of its best card indexes, handing a section to each

### An Evaluation Aid

My record collection has served me the works of Shostakovich can help in well in evaluating music, and in bypassovercoming such exhaustion. The high- ing the occasional snap judgment and prejudice of professional criticism. There ern, typified by the Largo of his Fifth is no end, yet, to the extremes of some In a recent press release, Mr. Mitro-

the more somber numbers of Sibelius and poulus has deplored the tendency of Mahler, also served me well for the same young contemporary composers to rush into performance works that are halfbaked and premature, My record collection proves Mr. Mitropoulus correct. But on the other hand backplay at will on the phonograph has taught me real liking or respect for contemporaries mentioned earlier and for such others coming into my ken as Alven, Bernstein, Braine, Carrillo, Cesana, Cowell, Creston, Gershwin, Gould, Griffes, Harris, Hanson, Howells, Lange, Mason, Milhaud, Norton, Piston, William Schumann, Skilton, Sowerby, Still, Villa-Lobos, William Walton, Vaughn-Williams.

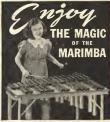
The phonograph offers new pleasure in neglected writings of Bloch, Bruckner, D'Indy, Duparc, Dvořák, Fauré, Foote, Gabrieli, Glière, Grieg, Kalinnakov, Liadow Loeffler Moussorgsky Rachmaninoff, Reusner, Rimsky-Korsakoff, Schuhert, Schumann, Stravinsky, Wagner,

# Musical Memories

One can relive memorable musical events through records. Just prior to enholds as in a vise. Reading temporarily may appear. Seemingly, the burden of tering the army in World War I, I attended the Kneisel Quartet's final conassistance of supporting artists, the favorite magazine. This is the time also coming through into consciousness at Kneisels gave Schönberg's Verklärte for enjoyment of the more surging, endings of paragraph or equation, can Nacht. Even a youngster could feel the drama in this bow to the future. On a darkened stage, as I recall it, the score was played from memory-a musical mo-of pasteboard. Begging the pardon of my ord collecting has been the entertainment later transcribed his sextet for orchestra guests, and with their gradous permis- of guests. We seat our guests in a loud- and recordings by Mr. Ormandy and Mr. Golschmann afford an opportunity to ensic for the occasion that sweetens up containing the main phono equipment. joy at will the beauty of a musically his-

All told, a library of records can pay

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# Building a High School Choir

(Continued from Page 258)

a chorus that a director cannot simply series of risers on which the chairs are state: "I am going to have twenty basses, placed, and for public performance risers seventeen tenors, thirteen altos, ten so- should always be used, not only for the pranos," and then go ahead with the improved appearance of the group but choosing. He might still wind up with a also for the effective presentation of the stronger soprano-alto section even though songs. Robes help in giving the singers a they were numerically inferior.

as many of the pupils as possible, giving music. That all music for public pera larger number the fine advantages of formance should be memorized is taken training in a superior choir rather than for granted, but there are strong argua few. So, with this in mind, and with ments also against memorizing. I'll take the fact that he has so many more good mine without notes. sopranos and altos than he has tenors The success of any choir must first be and basses, he should not be censored for visualized in the mind of the conductor. overbalancing, numerically, these groups, Each choir is the child of its director and but he can, through his musicianship and the product of his personality and trainkeen judgment, so manipulate the sing- ing. If he has the proper background, the ing that a balance can be made of the ability to put himself into his music and sound volume. Of my eighty-four singers to inspire the singers, and if he has the this season the numerical strength of determination and the perseverance to each section is fifteen first sopranos; work ten times harder than any singer twelve second sopranos; ten first altos; in the chorus, success will be hard to ten second altos; nine first tenors; eight keep away from his door. But, the direcsecond tenors; ten baritones; ten basses; tor is the thing. He draws up the mental or a breakdown into twenty-seven so- blue print of his "ideal" chorus, then pranos; twenty altos, seventeen tenors; sweats and labors to bring it into fulfilltwenty basses. There were no more satis- ment; thus he is both architect and factory basses and tenors available, or builder. When he succeeds in both capac-

# A Problem for the Director

rests with the director. He alone is the has been good. final arbiter. Many people like to adjust their radios so the higher frequencies are diction, blend, repertoire, and effective prominent, while others insist on tuning presentation will be taken up in sucit down until only the lower qualities are ceeding articles. heard, heavy on the bass side. And thus it is with the director. If he is partial to the high side then he seeks a preponderto add the sopranos last, flavoring the tonal effect with just the right amount of "top" to make the ensemble buoyant In other words, each year the size of my ized to any alarming degree. Although choir is determined by the number of basses and tenors we can bring in. School programs today are so arranged

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that in a large number of schools it is possible to have daily chorus rehearsals. This is the ideal condition, and under it the director has ample opportunity to really develop the material at hand. An efficient rehearsal room should have a pride in appearance, but if the chorus In public school work the director must sings only secular music I dislike very consider that his teaching should cover much the idea of robes for that type of

these groups would have been increased. ities, and his eyes fill with tears during the performance of his group, he can feel that inward satisfaction which comes The whole matter of balance of parts to any artisan when he knows his work

Other phases of choir work, such as

# ance of higher voices, but for me, I prefer Marching Back to College

(Continued from Page 259)

some few students have found it difficult to gear themselves to the daily schedules in the class room and preparation of college life, the majority have acclimated themselves to college routine without undue difficulty. Even those students of music who found it impos-MUSIC BOXES WANTED: Old cylinder sible to continue their practice or musical Pedham, N. Y. experience while in the Service, have found but little difficulty in regaining the lost proficiency upon their instrument. I have noted, also, that these men seem seem to practice with more enthusiasm and spirit than before their military enlightening to find that the returned G. I. does not accept his teacher's pet theories, assignments, or lectures without his instructors at every legitimate amongst our college men of the same age. opportunity

which fail to challenge them and are found in the civilian student of the past. fully awake to the competitions they will We must realize that the few minor

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experience while in the Service, have music and demand "more doing" with it. Round Table discussions of a practical nature are encouraged, but they insist that these be pertinent to their needs to appreciate more than ever before the and not just "hot-air" sessions. They opportunity to perform again. They constantly seek classes which place great demands upon their capacities and have little regard for "pipe" courses or "tired" experience. It is also encouraging and professors, They do not object to being criticized or corrected, but seem eager for suggestions and ideas. Their years in Service seem to have developed a keen good logical reasons for so doing and thirst for knowledge plus a more mature it is refreshing to find him challenging conception of life than hitherto found

It is because of these attitudes that Many are not satisfied with the sub- I feel confident that we will produce jects, content or organization of pre- better equipped music educators from scribed courses in their particular cur- the G. I.'s now preparing to enter the ricula. They have little regard for courses teaching profession than were to be

soon encounter in their respective fields. peculiarities of the G. I. are only nat-FOR SALE; Harn; concert size, doubte, and a consistent meter respective fields. peculiarities of the G. I. are only nataction, straight soundings-board; in good repetition; munically good tone; reason, boys and are anxious to "get through," ence. While not of an extremely serious Ave., Oak Park, 1011051, 38 South Grows could be peculiaritied to the G. I. are only nataction; military experience of the construction of the construction of the G. I. are only nataction; military experience of the G. I. are on boys and are anxious to "get through," ence. While not of an extremely serious careers. They prefer "less talk" about and gradually eliminated. For the past

to considerable regimentation. Every de- human emotions which span our world? cision has been made for them. They And so in retrospect, let us realize have been told when to arise in the what an incomparable opportunity an orders and think for themselves.

returned veteran, I have found it desir- inspiration which emanate from a great able to permit him to study by himself master. The student learns very definwith as little guidance as necessary. I ite facts about his own musical equiphave encouraged him to come to me for ment and how they measure up to the expression of his grievances, but while musical life he hopes to lead later on. I have encouraged freedom of thought, This experience is like going to a great I have also rigidly insisted on obeyance surgeon for a diagnosis in order to know of all rules pertaining to rehearsals, definitely just how much one may expect attendance, and conduct, and am happy from his body. The student learns to to report that the G. I. likes to be so become more and more conscious of, as disciplined and experiences no problem well as sensitive to the technical demands in regard to the fulfillment of such of his instrument-and he tries to conregulations.

I have found no need whatsoever for any psychiatric guidance or re-education them. such as was advocated by many prominent educators previous to the end of is to develop a deep understanding spirit the War. In aiding him to shape his of living along all lines in order to be educational program, we should by all able to fathom the depths of meaning means emphasize the value of music, in the world's masterpieces of violin because whether he is aware of it or literature which he hopes to interpret. not, music can play a great part in He will keep faith with the best known belying the veteran to overcome the principles of mastering his instrument. effects of his long-time isolation from He will try not to be too discouraged society. This is one of our obligations about his limitations but continue to and debts to these men who have made struggle with them. He will do his utthe future of our program possible.

# An Advanced Student Learns from a Great Concert Violinist

(Continued from Page 290)

give him some idea of its meaning, its technical demands, and its interpretative possibilities. He will have a more satisfactory impression of the composition and of the musical intent of the composer. He will also recognize the difficulties which face his own individual make-up and he will already be able to plan a method of conquering these difficulties before touching bow to string. Mastering technical difficulties is not playing them over and over, again and again, countless times, but it is having the musical idea so constantly in the foreground that the working out of the technical part of the composition seems almost to take care of itself.

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His close contact with the great violinist will have convinced the advanced student that to long for big technical equipment is not enough. Technique, after all, should really be in the player's head. It is a mental, not a manual thing. Then, too, there is always the danger that too great an emphasis on technique may exaggerate mechanical effects unduly, and thus tempt the player to keep the thought of them in the foreground. Besides this, most violinists find the constant working at technique fatiguing. Powers of concentration weaken. The player is apt to become bored, and he soon becomes an automaton. This all reacts unfavorably upon what little imagination and inner musical ideas may have been present in the beginning. How then can he interpret the messages of masterpieces, messages of joy, sorrow,

few years these men have been subjected anger, gaiety, humor, and all the other

morning, when to dress, what to wear, advanced student may have in working when to shave or get their hair cut, under the guidance of a great concert what to eat, and when to go to bed. violinist. From the very first he will more Now, once again, they are able to give than likely be spared any defeatism. Instead he will find encouragement as In my own limited experience with the well as the vibrating enthusiasm and quer them without, however, allowing himself to put too great an emphasis on

> What he will strive most of all to do most to keen his inner mind open to the message which great composers have left imprinted in their music and he will keep the fires of his imagination burning in order to help him interpret them. Instead of letting a negative or hypercritical attitude creep into his spirit, he will try to have a sane and happy outlook on life which is so necessary to a musician, and in fact to anyone who tries to create beauty and which he has found so perfectly exemplified in the work of the great violinist.

# Competitions

(Continued from Page 288)

May, with the final audition taking place during June. Details may be secured from Miss Etelka Evans, Chairman, Cincinnati Conservatory of Music, Cincinnati, Ohio.

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 Con-ductors' 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 Har-wood Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars, Details may be secured by writing to De Paul University, 64
East Lake Street, Chicago 1, Illinois.

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MAY, 1946 "FORW ARD MARCH WITH MUSIC"

# Uniot Stude

# **ELIZABETH A. GEST**

# Finding Music

by Leonora Sill Ashton

"TACK and I have not had a paper on the rack and played the chance to practice our duet bird's song. yet," explained Dudley to his "And I heard Grandmother's chair teacher. Answering, Miss Marston squeak," said Jack, "and it made the said, "Well, boys, instead of the duet same pitch as A on the piano, and see what music you can find in the it had rhythm, too." And Jack placed world around you this week."

asked Jack.

the radio or what other people play." instruments can."

his paper on the rack and played. "But we can't find music, can we?" As he played the A he squeaked himself, imitating the chair, while Dud-"Certainly," said Miss Marston, ley watched and listened, "Do you "Keep your ears open and listen to know," he interrupted, "the voice everyday sounds-not to music on can imitate things better than the

When the boys reached the studio "Yes," said Miss Marston, "that is the next week Dudley exclaimed "I what makes singing so wonderful." found some music, Miss Marston, A "And I listened to our canary and MacDowell; Not at all. (His hands, MacDowell plays To a Wild Rose in little black and gray bird singing. It it made a trill on two tones, just

was all on one note but it had rhy- like the one in our duet," said Jack. thm like a march, I think it was a "Good," said Miss Marston, "Now Chickadee and I wrote it down." let's have the duet, and then find Dudley placed a sheet of staff some more music for next week."

# Pianos and Such Things by E. A. G.

We call them pianos, but the name wire); the hammers (made of felt); is properly forte-piano, or piano- the keys (made of wood and ivory, or forte, which means loud-soft. This imitation ivory); the action (made of name was used when the instruments wooden bars, felt, leather, hinges, were first made in such a way that screws almost too small to see, and the tone could be produced either in other small parts which connect the a soft quality or loud.

ing that state of perfection, had an- of time the strings vibrate); the pedcestors of various names, some of which were: clavicémbalo (fifteenth century); clavicytherium (sixteenth century); spinet (sixteenth, seventeenth and eighteenth centuries); virginal (English type of spinet); clavichord (sixteenth, seventeenth and eighteenth centuries); harpsichord (sixteenth, seventeenth and eighteenth centuries); clavier and clavacin (French forms); and hammerklavier (nineteenth century).

The important parts of a modern piano are: the frame (made of cast iron) the plate (made of metal); the sound-board (made of certain kinds of wood); the strings (made of

keys to the hammers); the dampers The piano, however, before reach- (pieces of felt that control the length als (made of metal and connected to the damper with rods); and the case, (made of fine polished wood).

The tension of the strings in a modern piano is said to be about

Think of these things and treat your piano with great care!

To a Wild Rose

To a Wild Rose (Plaulet) by Carolan White

(A true story, verified by Mrs. MacDowell and used with her permission) CHARACTERS: Edward MacDowell, his Annie: The fire is ready now. Shall wife, and elderly maid, Annie.

nie. I'll light it a little later. (Annie

gathers up the remaining sticks of

wood and exits.) (Mrs. MacDowell

smooths the manuscript paper,

places it on the music rack and

begins to play To a Wild Rose, as

MacDowell enters and listens in

surprise, Mrs. MacDowell adds her

own improvisation, finishing the

incomplete composition.) It is beautiful, Edward. Why were you

Marian. The melody came so easily

I did not think it had much mean-

Mrs. MacDowell: Maybe that's what

true beauty is-the simple kind

that grows, just like this rose-

merely for the sake of being beau-

tiful. I think it is one of the love-

liest melodies you have ever

composed. Please finish it, Edward.

MacDowell: (Takes his place at

the piano, and plays the composi-

tion through to the end.) It is for

you, Marian. And I shall call it

ward. I shall always cherish it.

Curtain

A Puzzled Staff

by Rosaleen Schmutz

Draw a G clef on the staff

Write the tones, Do. Sol, Mi, Do.

These should be four eighth-notes

Each in its proper place;

Each with its proper grace,

Then write low D and high;

Quarter-notes they are, then put

Follow with a bar again,

A double-bar close by,

now,

going to destroy it?

ing. I guess.

To a Wild Rose.

its present form.

Play it for me, please,

Scene: Living room of the MacDowell Mrs. MacDowell: No, thank you Anhome with piano and fireplace. Mrs. MacDowell, seated, sewing. The composer enters, carrying a wild rose.

MRS. MACDOWELL: Hello, Edward! Did you enjoy your walk? You were gone quite a long time.

MacDowell: Yes, I had a fine walk. Do you know, Marian, this old New England of ours is glorious. Why, there is beauty to be found at every step! And the woods were lovely today. I wish you had been MacDowell: I don't really know. with me. Here is a wild rose I brought for you.

MRS. MACDOWELL: Oh. thank you. Edward. That is a beauty.

MACDOWELL: Yes, it is lovely. And to think of it growing there all alone, where no mortal eyes might eyer see it.

MRS, MACDOWELL: Yes, just growing for the sake of being lovely in itself, whether any one sees it or not. MacDowell: (Goes to the piano, as Mrs. MacDowell raises the rose to enjoy its fragrance for it was a fragrant variety.)

MRS. MACDOWELL: Edward, will it MRS. MACDOWELL: Thank you, Eddisturb you if I stay and finish my sewing?

fall upon the opening theme of To a Wild Rose, and, after playing a few measures hesitatingly, he repeats them more certainly, and adds others, Mrs. MacDowell raises her head and listens, MacDowell writes on paper the first few measures; she does not notice that he crumples the manuscript and throws it into the fireplace, as Annie enters.)

Annie: A gentleman to see you, Sir. MacDowell: Thank you, Annie. That must be Mr. Haskill from the village, (MacDowell follows Annie from the room. Mrs. MacDowell hums the melody of the composition, then goes to the piano and searches for the manuscript. Annie enters again, bringing firewood.) ANNIE: I think a fire would feel good,

And sharps for key of D: Mrs. MacDowell. These days are Two-four is the meter sign, So, write it there to see. still cool in the shade. MRS. MACDOWELL: Yes, Annie, you Write the tones that make the scale-

are right. (Annie lays the wood as One octave up they go; Mrs. MacDowell continues search- Make each one a quarter-note, ing for the manuscript. Soon she And place the bars just so. finds it on the edge of the fireplace and picks it up.)

# Junior Etude Contest

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and Write on one side of paper only. Do girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, Essay must contain not over one hununder twelve years.

this page in a future issue of The ETUDE. Chestnut Street, Philadelphia (1), Pa., by The thirty next best contributors will re- the 22nd of May. Results will appear in ceive honorable mention.

Put your name, age and class in which "My method of Memorizing."

not use typewriters and do not have any-

dred and fifty words and must be re-Names of prize winners will appear on ceived at the Junior Etude Office, 1712 July. Subject for essay this month.

# Juniors of Ridley Park, Pennsylvania



in Toy Symphony, assisted by two-pianos and string orchestra

Heather Hopwood; Jerry Baker; Carol Preble; hugh; Robert Schreiber Constance Williamson; Phyllis La Wall; Bar-

Sue Mayhugh; Sonya Shakatkp; Carol Wil- bara Ann Grant; Dickie Jones; Virginia Stod-Sue Maynugh, John Salaman, Hans, Annoy Lloyd, Melissa Moore; Christine Huwer; Norma Jean Kock; Susan Fleming; Ings; Lytton Jones; Jean Rouson; Jeggy May-

# Broken Letter Puzzle

Complete the broken letters with your lead pencil and find ten words, each word having eight letters, relating to a Name a composition by Saint-Saëns:

# V C C + - 0

Answers to Puzzle in February II Trovatore; Tosca; Alda; Cid.

Prize Winners for February Puzzle: Class A, Beverly Auchmoody (Age 16), New York,

Class B, Elizabeth Muse (Age 13), North Carolina.

Class C, Carol Ann Reinhackle (Age 10), Texas.

# Honorable Mention for February Puzzle

Puzzle:
Dorothy Schellenger, Barban Schenck: June Mandei, Dorothy Uebelhon. Barban McCor-Weyn Mander, Petern: Edith Stortz; Helen Weyn Mangare, Fetern: Edith Stortz; Helen Scher; Shirley Barber, Dolores Fuller; Shirley Barber, Cone Haney, Frances Motories, Grant Dalziel; Petrope Stort, Stort Schen Schen, Stort Schen Schen, Schen Schlauser Schen Schen Schen Schlauser Schen Schlauser Schen Schlauser Sch Mantrea McHugh: Geraldine Campbell; Janis Ruth Smith, Nancy Gay Silverman; Roxana Chew; Bobby Johnston; Jane Ritchie; John Linden; Lillian Olsen.

MAY, 1946

# Junior Club Outline No. 46. Review

by Debussy; by Tchaikovsky. b. When and where did Brahms live?

c. Who wrote the symphony "From the New World"? d. Who wrote the Overture to 1812?

e. What is meant by modulation? f. What is a ballet?

g. Give term meaning "little by little getting softer." h. What is meant by tutti?

i. What is an augmented chord? (The above topics were included in the Junior Club Outlines between October, 1944 and March, 1946.)

# Letter Box

(Send answers to letters care of Junior Etude)

I am a new subscriber to The Evor and like it very much. I have been taking plano lessons for four years. My first teacher was music instructor in our school and he is now overseas in the Marines. My mother sings overseas in the Marines. My mother sings solos and I often accompany her in programs and have also played many solos myself in my town and also in other cities and towns. From your friend, HAZEL ENGLE (Age 8),

DEAR JUNIOR FrIDE. Dasa Jonos Erros:

I am giving my mother music lesons now
an interest of the control of the control
and the contr

N. B. Do any other Junior Etude readers give their parents or older brothers or sisters music lessons? If so, the Junior Etude would like to hear about your experience. So get out your penell and paper and write to our Letter Box and tell us about it.

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THE ETUDE

THE COVER FOR THIS MONTH-The cover on this issue of The ETUDE was rendered by Miss Marion Sabel, a student at the Philadelphia Museum of Industrial Art. For her cover subject she has copied a fragment from a page of music from the first Spanish book with printed Church Music. This book was issued bearing the imprint, Sevilla, Meinardus Ungut and Stanislaus Polonus, the 3rd of April, 1494. It seems to be definitely the first Spanish book to contain printed musical notation. The only known copy in Spain is in the National Library, Madrid. Other copies are to be found in the Bibliotheque Nationale, Paris, and in the British Museum. The Hispanic Society of America, in New York City, seems to have possession of the one copy of this book in the United States of America, Maggs Bros, catalog is acknowledged as the source of information on the existing copies.

YOU CAN PLAY THE PIANO! A Book for the Older Beginner, In Two Parts, by Ada Richter-For a long time piano teachers have been asking, "When is Ada Richter going to write a method for the older beginner?" You Can Play the Plano! is her answer. It is written to meet the requirements of the beginner of Junior High School age, the adult beginner, or the player who wants to "brush up" on his music

This method gets right down to the business of piano playing on the first page. The author assumes that the older student is familiar with the fundamentals of music, but provides essential facts in the back of the book for "refresher" study if needed. Emphasis is given to fluent and musical performance, with not so much stress on the construction and grammar of music, as it is the author's feeling that to play musically is far more important to this type of student than to know how a chord or scale is constructed. Realizing also that the beginner wants to play things with which he is familiar Mrs Richter has included more arrangements than original material in this book, drawing from the folk music of Europe, Russia, and the Americas, and from the favorite works of Stephen Foster, Johannes Brahms, Johann Strauss, and others, The book will be illustrated with unique cartoon drawings.

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# Servants of the Muses

harmonies of the cosmos itself were made apparent to human sense.

IX. Plato. To count Plato among the in the life around him, and in his own way, and according to his own gift, he life—he, like all liberal Athenians of his was a Servant of the Muses. day being a musically trained personthat he took for granted its inevitable place in any complete scheme of human education. He did not defend the place of music in that scheme, for the idea was perfectly familiar to his contemporaries, so that only its denial would have seemed strange. But he interpreted it. For him it had two great values. It trained the youth in reverence particularly, and more generally in worthy ethical ideals. And it afforded a study liberating to the intellect. These were the ends towards which all instruction in music should be directed, and in this study all citizens of the republic should engage.

X. Aristotle. The great codifier of Greek wisdom carried the thought further. Music is a necessary, obvious, and accepted ingredient in the education of man for liberal ends. It is a source of worthy enjoyment, It is a challenge to the intellect. And above all, it is rich in moral values

Does it seem strange to end this roster of great musical educators with the names of three men-Pythagoras, Plato, Aristotle-who lived and worked, and thought so long ago? There is a reason for so doing. No scheme of liberal education has ever been so instinct with life as that which flourished in the great age of Greece, It has been the example, and almost the despair, of educators of later times. And in it music had not merely an important place, but a full half, "Gymnastic for the body. Music for the soul." That summed it up.

"Whoever he be that shall give his mind to the study of music in his youth, if he meet with a musical education proper for the forming and regulating his inclinations, he will be sure to applaud and embrace that which is noble and generous . . . For now having reaped the noblest fruit of music, he may be of great use not only to himself but to the commonwealth: while music teaches him to abstain from everything that is indecent, both in word and deed, and to observe decorum, regularity, and temperance," So wrote Plutarch of the education of the great age, long after its day

If doctrine such as this seems strange to modern ears, it is because of our Sounthorpe, Lincolnshire, at the age of limited view of what music is and what sixty-nine. it means. To the Greek of the great age, the word music meant all that pertains to the Muses. It indicated that element of beauty which, together with morality, made the good life and the good man. Here is one of the most vital and fruitful ideas ever released upon the earth. Each of the ten men here discussed perceived it in his own way, and made it the main-

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spring of his actions and his teaching. counted a great musical educator, They differed enormously in what they did and what they were, and it is amazing that reality. And in the art of music the the art could have been well served by an array of talents so various. But this great idea they had in common. They were not narrow pedagogs, or technicians great musical educators may seem a or adherents of a method. The greatness great musical cudators had such a vital place of each one lies in this, that in his own

# The Magic of Sound

(Continued from Page 263)

The complaint was so prevalent, newspapers called it, "Munich sore throat." Thus we see that music took one of its

cues from the sounds of nature that have stirred emotion in man almost from the beginning of time. The present is not only an atomic age, it is a sound age. More and more we are developing the benefits of supersounds and music. In factories and offices music is considered an essential of daily work. It is an important adjunct to healing. The implications of all this are plain. In this new age, music will become a part of daily life not something senarate Our need for it will be recognized, just as our need for sunshine. Man does not live by bread alone

# The World of Music

(Continued from Page 241)

travels. For twelve years he was director of the piano department of Peabody Conservatory; later he became director of the Klindworth-Scharwenka Conservatory in New York. He made extensive concert tours of Europe and America.

DR. HEINRICH JALOWETZ, distinguished conductor and pianist, died suddenly at Black Mountain College, near Asheville, North Carolina, on February 2.

CLARENCE C. BIRCHARD, founder and president of the C. C. Birchard Company, Boston, died February 27, at Carlisle, Massachusetts, at the age of seventy-

MRS. OLIVE MEAD GREEN, violinist, founder of the Olive Mead Violin Quartet, died on February 28 at Cambridge,

DR. THOMAS F. DUNHILL, composer, and professor at the Royal College of Music, London, died on March 13 at

CHARLES A. FULLERTON, Professor Emeritus of Music at Iowa State Teachers College, and a founder of the Music Educators National Conference, died on December 14, 1945, at Cedar Falls, Iowa,

SIDNEY JONES, English composer of "The Geisha," and other musical comedies, died at Kew, England, on January

JOHN SPENCER CAMP, prominent organist and a founder of the American Guild of Organists, died at Hartford, Connecticut, on February 1, at the age of eighty-eight

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