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James Francis Cooke

THE ETUDE

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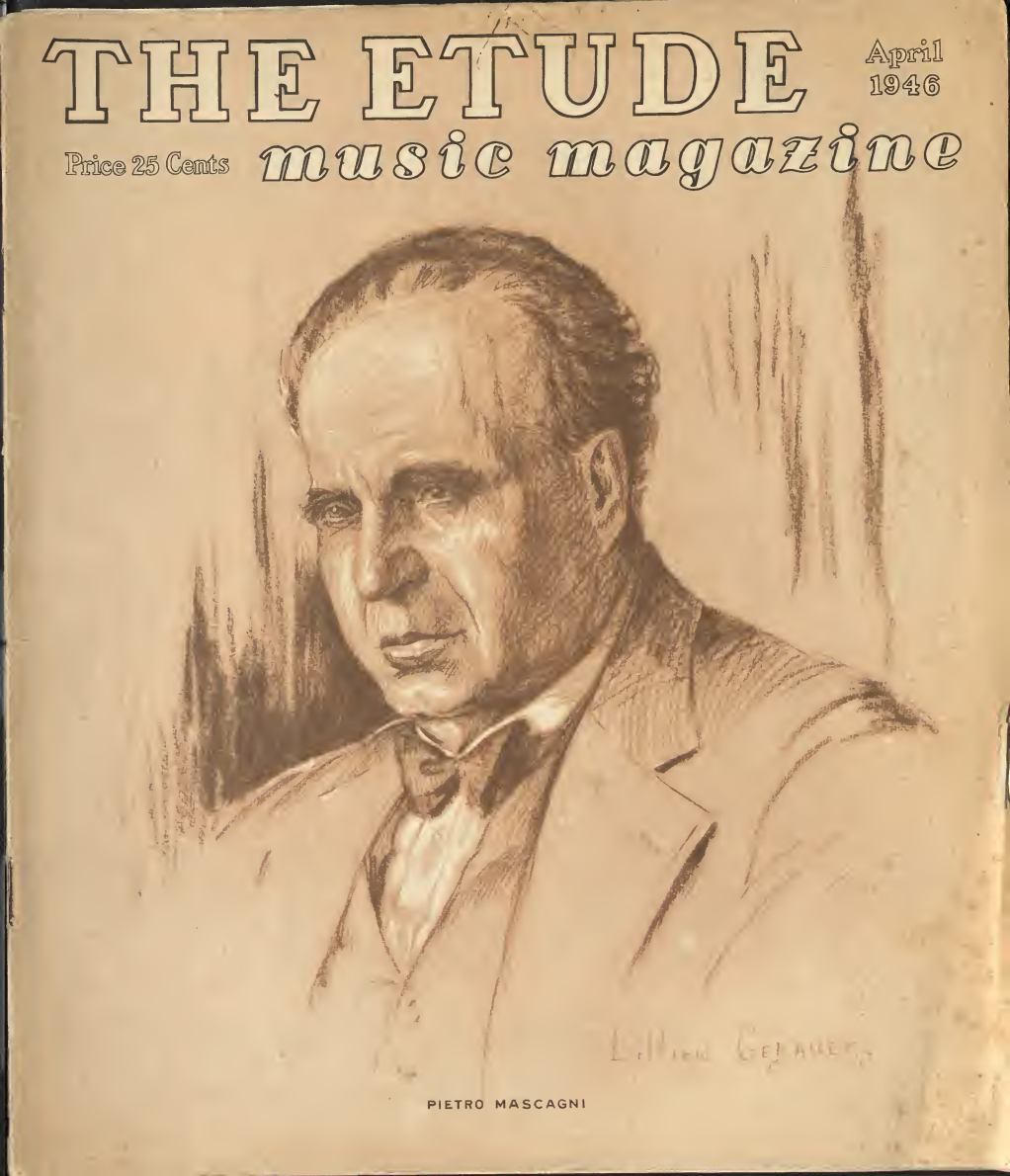


PIETRO MASCAGNI

LAURITZ MELCHIOR, sensational Wagnerian tenor of the Metropolitan Opera Company, recently celebrated his twentieth anniversary with the organization. To commemorate the occasion a gala concert was arranged, in which a number of his colleagues joined Mr. Melchior in singing excerpts from three of the Wagner operas. Following the concert there was a back-stage ceremony, in which all departments of the Metropolitan, from the board of directors to the stage hands, joined in paying tribute to the distinguished tenor.

AN INTERNATIONAL music festival will take place in Prague, Czechoslovakia, from May 11 to 31, in commemoration of the fiftieth birthday of the Czech Philharmonic Orchestra. Leonard Bernstein, composer, conductor; Samuel Barber, composer; and Eugene List, pianist, will attend, representing the U.S.

BERNARD ROGERS' opera, "The Warrior," with libretto by Norman Corwin, has won the prizes amounting to $1,500 in the Alice M. Ditson Fund Contest sponsored in collaboration with Columbia University for a new short opera by an American composer and an American librettist. Under the terms of the contest, the Metropolitan Opera Association holds a year's option on the first performance of the work.

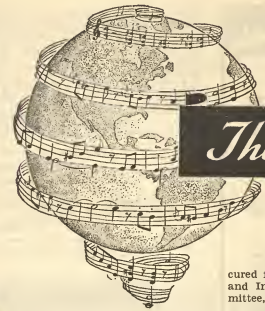
BERNARD ROGERS

ELLABELLE DAVIS, American Negro soprano, will make her grand opera debut this summer, when she sings the title role of "Aïda" with the Opera Nacional in Mexico City. Miss Davis, who will be the first of her race to be starred by the Opera Nacional, was invited to take a leading part in Mexico City's gala opera season as a result of her spectacular success last summer in concert appearances in that city.

THE COVENT GARDEN OPERA HOUSE in London, which was used as a dance hall during the war, reopened on February 18, with a series of programs by the Sadler's Wells Ballet Company. According to latest reports, the first opera season since the start of the war is scheduled to begin in April, when the French Opera Company, composed of leading operatic artists of France, will give a five to six-week season. Plans under the direction of Boosey and Co. are under way, also, for the organization of a new English opera company which will have its permanent home in the opera house.

GEORGE SZELL, the eminent Czech conductor, has been engaged to direct the Cleveland Orchestra, beginning with the new season in October. He succeeds Erich Leinsdorf, who has been the orchestra's conductor for the past three years. Mr. Szell, prior to his coming to this country in 1939, directed opera in Berlin and Prague. He has been conducting at the Metropolitan Opera House in New York, in addition to making numerous appearances as guest conductor of major orchestras. It is likely that he will not be called upon to relinquish entirely his duties with the Metropolitan.

GEORGE SZELL



The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

THE BALTIMORE SYMPHONY ORCHESTRA, the first municipal symphony orchestra in the United States, observed its thirtieth birthday on February 10, with a gala concert. Baltimoreans who were members of the first night audience on February 11, 1916, were guests of the Baltimore Symphony Association. A feature of the program was the world premiere of "A Peace Overture," by Gustav Strube, who was the first conductor of the orchestra.

THE TWELFTH ANNUAL National Folk Festival will be held in the Music Hall, Cleveland Public Auditorium, May 21 to 25, inclusive. The event this year will be part of Cleveland's Sesquicentennial celebration and will be sponsored jointly by Western Reserve University and The Sesquicentennial Commission.

THE TWENTY-THIRD annual observance of Music Week this year will have as its keynote, "Emphasize the Need for Music in the Post-war World." It will be celebrated from May 5 to 12, as Music Week always begins the first Sunday in May. The 1946 letter of suggestions has been issued, and copies of it may be secured free upon request to the National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10.

HAROLD SHAPERO, of Newton Center, Massachusetts, is the winner of the second annual George Gershwin Memorial Contest sponsored by B'nai B'rith Victory Lodge of New York City. The award of one thousand dollars was given to Mr. Shapero for his *Serenade in D* for string orchestra. The winner, who is twenty-five years old, in 1941 received the Prix de Rome of the American Academy.

THE NATIONAL ASSOCIATION for American Composers and Conductors observed in February its fourteenth anniversary, with a program of contemporary music representative of some of the leading American composers. Among those whose works were on the program were Ernest Bloch, Theodore Chanler, Virgil Thomson, and Philip James.

THE METROPOLITAN OPERA GUILD has been conducting a poll to find out which operas are most popular with radio listeners and 20,000 votes already have been tabulated for two lists of operas. On the first list, "Aïda," "Carmen," and "Tristan and Isolde" headed the group, and on the second list, "Haensel and Gretel," "Der Rosenkavalier," and "Boris Godunoff" were the most popular.

Competitions

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 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 Conductors' Guild of Capital University, Columbus, Ohio, and full details may be secured by writing to Mrs. Boyd Henry, Secretary of the Guild, 545 East Allen Street, Lancaster, Ohio.

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

A CASH AWARD of one thousand dollars is the prize announced by the E. Robert Schmitz School of Piano, San Francisco, in connection with the creation of The Debussy Prize for Pianists, donated by Mrs. William Pflugfelder of Garden City, Long Island, New York. The award will be made in September, 1946, to the contestant showing the highest musical attainments in the presentation of a required program of piano compositions by Claude Debussy. All details may be secured by addressing The Secretary, The Debussy Prize for Pianists, 3508 Clay Street, San Francisco 18, California.

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.

THE RESTORED Colonial city of Williamsburg, Virginia, is to have a resumption of the famous eighteenth century concerts in the Palace of the Royal Governors, which were such a delightful feature of the educational program of that city before the war.

JENNIE TOUREL

As in previous concerts the featured artist will be Ralph Kirkpatrick, harpsichordist, who will be assisted by Alexander Schneider, violinist; Daniel Saidenberg, violoncellist; and Jennie Tourel, mezzo-soprano. The concerts will run from May 13 to May 18.

ONE OF THE EXTRAORDINARY outcroppings of World War II is the appearance of "The Tone Crier," a musical paper published in English in Vienna, Austria. It is a six page sheet of the format of "PM," giving news of the musical activities of American soldiers in Austria who have the privilege of engaging in musical activities during part of their time. Reports of concerts, opera, tours of glee clubs, and the activities of G.I. boys make very interesting reading. Evidently the men overseas, who have been interested in music, have made it a point to take advantage of this great cultural opportunity.

The Choir Invisible

DR. KARL RIEDEL, for the last twenty-four years a conductor at the Metropolitan Opera House in New York, died in that city on February 2.

SIR HUGH ALLEN, professor of music at Oxford University, and president of the Royal College of Organists, died in Oxford, England, on February 20, at the age of seventy-six.

RUDOLF KAREL, composer, professor at the Prague Conservatoire, and member of the Czechoslovak Academy of Arts and Science, died on March 6, 1945.

ARTHUR TUBBS, for almost forty years dramatic and music critic of The Philadelphia Evening Bulletin, died January 28, in Philadelphia, at the age of seventy-eight.

JEANETTE THURBER, distinguished patron of music in a past generation, died in Bronxville, New York, on January 2, at the age of ninety-four.

C. AUSTIN MILES, author or composer of around 3,000 hymns and gospel songs, died in Philadelphia on March 10.

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music magazine

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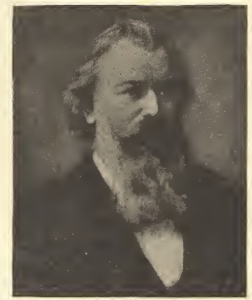
Finding the Right Place

EACH IN HIS OWN GOOD TIME

A million stars are in the sky;
A million planets plunge and die;
A million million men are sped;
A million million wait ahead.
Each plays his part and has his day—
What ho! the World's all right, I say.

"The World's All Right." Stanza 3

From "Rhymes of a Rolling Stone," by Robert Service. Reprinted by permission of Dodd, Mead & Company, Inc.



JOHANNES BRAHMS

CARL BOHM

LITERALLY thousands of young musicians located all over the world have written to THE ETUDE from time to time, asking advice as to their careers. This has presented us with a very serious responsibility, as we have been most anxious to give practical, useful, and inspiring counsel when possible, but we have always realized that since it is not feasible to know more than a few of the particulars of cases that have been stated to us by correspondence, we may err at times in our judgment.

From the vast number of letters we have received, one conclusion has been derived. Life happiness depends very largely upon doing the work for which one, by natural gifts, training, and inclination, is best fitted. Ambition, ideals, and hard work, however, have carried many, who apparently have had insuperable limitations, to fine careers. Right here we could give you a list of scores of eminent men in all callings who have had obstacles and yet have surmounted them by determination, industry, and inherent gifts. Without the gifts, however, others who have "worked their heads off" in some musical field have failed dismally. These same failures might have been very happy and successful music workers in some other musical endeavor. It is one of the hardest things in the world to make one's vanity behave and to adapt one's self to the things which he can do well, rather than to pout about the things one might have done *if* cruel Fate had not determined otherwise.

Ambitious young friends, with only the most meager preparation, write in to us: "I am sixteen (seventeen, eighteen or nineteen) years of age. I am in school (college, business) and have only one hour a day to practice. How long will it take me to become a virtuoso pianist?" What can one tell them? The chances do not look promising, yet anything can happen. Once, years ago, when we were actively engaged in teaching piano, a genial old gentleman, who explained that his calling was that of making copper pots and boilers, brought his son to us with the admission that despite much effort he had failed to make the boy a good copper hammerer. The boy, alas, insisted upon being a pianist. Despite his calloused hands he played fairly well. He was persuaded that he at first would have to make a living and that therefore it was desirable to prepare himself for the career of a teacher, while studying to be a virtuoso. He worked with incessant zeal and after a time built up a fair repertory, including several concertos. He became a very successful teacher and pianist, serving for some years as President of the New York City Music Teachers Association. All the time, however, he was working with the idea of becoming a virtuoso. Early death prevented Ernest Ash from realizing his ambition. Nevertheless, he was very happy in his work as a teacher, for which he was eminently fitted.

Mr. Morris E. Leeds, highly respected and revered Quaker industrialist, President of the Board of Education of Philadelphia and Chairman of the Board of Leeds and Northrup Company, a large industry engaged in the manufacture of scientific precision instruments, in an address before the Rotary Club of Philadelphia, said: "In the long view, efficiency will last only where there prevails that satisfaction which comes from fair play and just treatment. Plato illuminated that subject by saying that in a just society, 'Each man shall receive the equivalent of what he produces, and shall perform the function for which he is best fitted. A just man is a man in just the right place, doing his best and giving the full equivalent of what he receives.'

"Placing people in an organization so that they shall do the work for which by talent, training, and interest they are best fitted is an obviously right and efficient thing to do, but it requires much managerial effort and is a time consuming process. Moreover, right organization is not static; people should be continually encouraged to widen their interests and expand their skills, and that should result in appropriately enlarged responsibilities. On the other hand, great care must be taken that responsibility shall not be beyond capacity. The results may be truly tragic for the individual if he is given duties that are beyond his ability, and are usually very unsatisfactory to those with whom he is associated. But in spite of its difficulties and the impossibility of its full attainment, that happy condition in which everyone gives the service for which he is best fitted is abundantly worth striving for, because to have work which interests one, is worth doing, and challenges but does not exceed one's capacity, is certainly one of the major durable satisfactions of life."

In other words, happiness in any kind of work is in doing that for which one is best fitted. This thought has wide implications which must affect the order of tomorrow's society. Much of the labor trouble of today lies in the failure to recognize, and properly reward individuals for the quantity and quality of work performed, rather than insistence upon an equal wage scale for large groups of individuals composed of persons whose ability,

talent, and effort are no more alike than their thumb prints.

If you find that you have a small talent, rejoice in it and develop it to the best of your ability. Do not mourn over your lack of genius. It is far, far better to be a first class Waldteufel, Offenbach, or Carl Bohm than a tenth class Beethoven, Wagner, or Brahms. Do what you can do and do it with all your heart and all your might. You may be greatly astonished with the results. John Philip Sousa once told us that in his youth he aspired to write grand operas, but that in his busy Navy routine this proved impossible. Time went by and he wrote marches. They are the finest marches of their type ever composed and he had no end of joy in writing them. They made him one of the best known and most played of all American composers.

Edvard Grieg wrote no symphonies, but who is there who produced more original and moving works in his field? Chopin wrote no grand operas, but who, in all music, has equalled his infinite melodic genius? Robert Franz wrote no sonatas or concertos, but he did write three hundred and fifty incomparable songs and thereby achieved immortality. These masters found happiness and life triumph because they discovered the type of musical activity for which they were best fitted.

If, on the other hand, you are blessed with towering genius, there is nothing you can do to suppress it, for as T. H. Huxley has expressed it: "Genius, as an explosive power, beats gunpowder hollow." Genius is always unconscious of itself. It does not bother to account why or how it does things. It acts automatically and irresistibly toward a divinely ordained end.

Sustaining the Pupil's Interest

by Ruby Bassett

TO BE SUCCESSFUL in teaching music, as in any subject, the main thing is to keep the student interested. As long as you maintain pupil's interest, you keep the pupil.

My experience in teaching piano has been that many pupils become disinterested over some trivial matter, perhaps a piece or study they fail to master. You seldom lose a student when he feels he is really accomplishing something.

Many pieces, often the simplest of them, will contain some passage, sometimes just one line, more difficult than the remainder of the number. This presents a powerful obstacle to one of small technic and experience. This one thing may cause a pupil to become discouraged and he will not be anxious when his lesson time comes. Naturally, the best way to avoid this is to select pieces and studies carefully graded and within the pupil's grasp, but should you use something in which one of these barriers occurs, I have found a way that lessens the difficulty to a great extent.

I recently used a piece that had just one line which seemed out of range for the pupil to whom it was given. Upon first presenting the piece to him, I did not start at the beginning, but we began with the difficult line, explaining to him that this was the worst part and if he could master it he would like the rest of the number and be able to play it with ease. We practiced over and over this one line at his lesson until he recalled the notes and played it perfectly. The next week he returned cheerfully; having conquered the one passage, he was ready to work out the rest of the selection with a smile. He was elated when he found he could play the number with such ease and he loves this particular piece, whereas if he had always had to stumble through that difficult line, he would have given up and the one line would have conquered him.

I have tried this plan enough to say that it is usually successful. It has worked for me, saving much labor and discouragement for my pupils and nervous tension for myself.

THE PAPER SHORTAGE — OUR JOINT PROBLEM

If "the pen is mightier than the sword," then paper is the partner of the pen and is equally important.

When the leaders of the combined military and naval forces put their pens triumphantly to the peace treaties, we all joyfully shouted, "Well, it's all over now. Peace is here and most of our troubles are ended!"

But what happened with paper? The demands of war brought about the greatest paper famine in history. Not since the Egyptians turned the papyrus reeds along the Nile into writing surfaces has such a condition been known.

The warring nations cut down giant forests to make wrapping materials for war supplies and to provide for the interminable orders, questionnaires, plans, and records. This consumed untold tons of paper.

When restrictions were lifted, publishers of educational works having to do with the future of our children, found that there was not nearly enough paper to go around, and what paper there was proved far inferior to pre-war standards. Hundreds and hundreds of essential editions of text books and music, upon which teachers depend for a livelihood, were delayed in publication. Magazines were regretfully compelled temporarily to use paper of a very inferior quality. We regret that the paper in this issue is not up to standard.

Many magazines are still months behind in delivering subscriptions. Some have deliberately declined to accept new subscriptions. Many have been compelled to raise subscription rates. Naturally, this has led to confusion, improper billing, bottlenecks, and other mistakes for which the publishers have only the deepest regrets.

With peace have come also conversion headaches, a general shortage of materials of all kinds, hysteria of strikes, and other delays.

But the long suffering and good-natured American public, looking back upon the tragedies and hardships of the men at the front, has realized how providentially it has been protected and spared. It therefore has minimized the inconveniences to which it has been put and laughingly has accepted most of these as it would the ants in the blackberry pie at a picnic.

Every member of the staff of THE ETUDE and its publishers is working unceasingly to correct these nuisances. As soon as new mills and new machinery can be put into operation, and ample labor is available, our supply of paper and printing will gradually redintegrate.

Our main present objective is to bring you the same fine editions, the same fine paper in the same quantity and quality.

In meeting the problems of the greatly increased market for educational music and supplies, under present conditions, some of our friends have suffered unavoidably from irritating mistakes on our part. These, of course, are fractional, compared to the large volume of business transacted, but nevertheless, we want our valued patrons to know that a mistake or a disappointment or any seeming neglect is far more distressing to us than to them.

We can report day by day improvement in the publishing and printing industries, and nothing is being left undone to restore the historically quick, prompt, accurate, courteous, cordial Presser service, to which our patrons have been accustomed for over sixty years, and which despite occasional war and post-war interruptions, even now brings us hundreds of letters of enthusiastic praise.

Before There Was a Copyright

by Dr. Anneliese Landau

IN ELIZABETHAN ENGLAND the printing and selling of music was a royal monopoly. Due to an amusing incident this monopoly was bestowed on William Byrd, composer and organist of the Chapel Royal. His appointment to the Chapel Royal had forced him to give up his home in Lincoln and to move to London, and there he had to start all over again as a music teacher. Somewhat annoyed he handed in a petition to the Queen listing frankly, advantages and disadvantages of his new position.

He does appreciate the honor of his appointment, but on the other hand, he lost his home, an excellently paid position as an organist in Lincoln, and a great many private music students. He thinks Elizabeth ought to compensate him for his losses not only with honours but with money . . .

Elizabeth agrees with him; he is right. However, she has to make up for the debts of a victorious war. She is an economical housewife to the State's household. She cannot give him any money, but a chance to make some: she bestows on Byrd the monopoly of printing and selling music for twenty-one consecutive years.

It seems, however, that in those days the demand for music was not a great one, or—was Byrd not a businessman? Because a few years later he appeals again to Elizabeth: he cannot make a living with this monopoly and he is deep in debts. Elizabeth tries to make up by presenting him a twenty-five year rental of lands. Nevertheless Byrd kept also his monopoly of printing and selling music, so, after all, he was a better businessman than it seemed he was.

In Mozart's days music publishing was a wide spread business, unlimited by any royal monopoly, and unburdened by any scruple as far as fairness was concerned. Everyone was permitted to copy and to publish everything without being obliged to pay the composer.

One day the young Haydn discovered one of his sonatas in the window of a well-known Viennese publishing house. He had written this sonata for his students and could not make out how it had made its entrance into the publishing house. He never received a dime for it, though he needed the money badly, but the fact that his work was printed and displayed meant more to him than all the money of the world.

Mozart tried to protect himself by having the orchestral parts of his piano-concerti printed and by keeping for himself the piano solo-part. By doing so he succeeded in remaining the only performer of his own concerti.

If a publisher ordered a composition, he did not pay very much for it, because he did not obtain the copyright, but merely the right of the first publication. That is why the old Haydn sold his compositions to several publishing houses simultaneously. It happened once that the second edition came out prior to the publication of the original. "It is your fault"—Haydn answered the complaining publisher—"nobody can argue with me when I try to make more money. I am poorly paid for my compositions, and I believe, I myself have more right to make money with my compositions than other business people." The consequence of this argument was that the publisher began to look for his own protection. When Haydn offered him a new composition he entered into a formal contract with Haydn. This was done *oy* the publishing house "Artaria" in Vienna, one year before Mozart's death. This contract is generally regarded as the first step to a musical copyright.

New Keys To Practice

by Julie Maison

VI

Don't strive for accuracy first, after a period away from the piano. Be content just to get through things for a while—with some mistakes and with weak fingers. Practice for perfection *only* when you are already in practice.

Lauritz Melchior, who ranks among the greatest heroic tenors of all time, began his vocal career as a baritone. Born in Denmark, he studied in Copenhagen and supplemented formal lessons by developing a process of self-correction, based on listening to all the singing he could, and judging what to do and what not to do. His flexible baritone, of great range, promised possibilities as a tenor, but he developed these possibilities slowly and without forcing. He made his operatic debut in Denmark, soon earning calls to the world's greatest music centers. For the past decade, Mr. Melchior has ranked as one of the chief supports of the "Wagnerian wing" of the Metropolitan Opera. In the following conference, he outlines for readers of THE ETUDE his views on the most important problems of the young singer. —EDITOR'S NOTE.

The Little Touch of God's Finger

A Conference with

Lauritz Melchior

Internationally Renowned Tenor

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

"THERE ARE two problems confronting the young American singer today. One has to do with perfecting himself for a career in art, and the other, with maintaining the art for which his studies fit him. To begin at the beginning, the ambitious vocal student can find one of the finest 'schools' ready and waiting for him if he will teach himself to listen awarely to the work of established singers. It is impossible to overstress the value of learning by observation. When I was a young student, I had some of my best lessons when I sat under the stage of the Royal Opera at Copenhagen, with my blind sister, simply listening to what went on, on the boards overhead. I learned what to do—and what *not* to do—by hearing effects, analyzing them, and later applying the results of my analyses. That is very fine, you say, but how can you tell what to imitate and what to avoid? Doesn't that presuppose a certain amount of knowledge to begin with? And so we come to the most important thing of all! A young singer needs but little actual *knowledge* of art—*if* (and this *if* is important) he has upon him that little touch of God's finger which makes the artist and sets him apart from the rank and file of good citizens who are not artists. And that little touch of God's finger is the first requisite for a career in art. Voice is not enough; even an ardent love of music isn't enough. Artistic potentiality is a God-given, inborn gift, and only those who possess it should devote their lives to music. There are, alas, far too many young people who attempt a professional career without this gift—and, again alas, there are far too many teachers who fail to warn them. I deplore the laxity which still permits anyone at all to set up as a vocal teacher, without establishing fitness to perform that high office. I am sure that all worthy teachers will agree with me when I say that something should be done to protect young voices from charlatans.

The Entire Body In Singing

"The vocal career, then, begins with the most careful examination of qualities. One must have a voice, and one must have a gift. Study as such is valueless without them. Supposing this natural equipment to be adequate, vocal study should center on one thing only—adapting the body to the emission of good tone. The vocal act, of course, is made by the vocal cords—but that alone doesn't produce singing! The entire body enters into singing, just as the body of a violin is needed to cause sound to result from the action of fingers on strings. The technic of singing consists in adapting the muscles, the diaphragm, the chest, the throat, the mouth, the chambers of resonance in the head—the entire body—to production of tone. Obviously, it is impossible to tell a vast group of readers exactly what to do about all this, because no two human bodies function in the same way. I can't tell you the specific things that *you* must do to make *your* tones sound forth as good singing—but I can tell you one thing: the basis of all singing techniques is the control of the breath. And by breath control I mean more than correct diaphragmatic breathing; I include in the term the control of the breath as it is after it has been taken—its budgeting, its resonance, its position in the resonance chambers so that it is not too far forward or not too far back, the management of the mouth and palate. It is here that the guidance of a good teacher is essential. But the best teacher in the world cannot perfect the task alone. Always, the student must be alert to the singing results he produces. For this reason, I suppose, we have the little epigram about there being no such thing as a good teacher—only intelligent pupils!

"Once the young singer has learned how to manage his breath—how to produce the proper vibrations in his human music-box—he must stand on his own feet. Your teacher can show you what to do and how to do it; he can check up on you to make certain you are doing the right thing. But he cannot *make* you sing well! To do that, you must use your head as well as your voice and your body. You must be alert to all that you do; more, you must be alert to all that belongs to art. And, if you are one of the fortunate ones that have the little touch of God's finger, you will not fail . . . vocally.

Maintaining Art Standards

"Whether you fail, or succeed, in matters that have no relation to vocal emission is another story. And now we approach our second problem, the maintaining of art. We in America find ourselves in a peculiar position today. In war-ravaged Europe, music is all but dead. The responsibility for the art of tomorrow rests upon us. What are we doing about it? What are we going to do? How are we to preserve the standards and traditions that make art possible? The outlook is not exactly encouraging. We read the names of the great artists who come to us from abroad, and we say, 'O, how splendid—now America is the music center of the world!' But beyond that, we do nothing! If the established artists of today were all suddenly to retire or to go elsewhere, what provision would we have for continuing their traditions? Let me outline briefly the present situation of American opera.

"We have one great opera company, the Metropolitan. It functions for no more than about twenty weeks in the year. The other opera companies we have, in other cities, are smaller duplicates of the Metropolitan, recruiting Metropolitan artists for a smaller number of weeks. In none of these companies, in none of these pitifully inadequate seasons, is the earning power of the singers sufficient to insure them the security of establishing themselves in a good home and bringing up a family. Nowhere is there the opportunity of developing young and inexperienced singers into accomplished artists.

"The urgent need today is for vested authority to lend both its influence and its support to developing an American musical art, to furthering international art, and to putting music on a basis of year-around earnings so that young musicians can live and found families. Does it seem strange to speak of the financial insecurity of artists, who are generally supposed to walk on silken carpets and dine on nightingales' tongues? Let me show you the status of the young singer who has passed the tests of vocal, interpretative, and scholarly fluency successfully enough to be admitted to the Metropolitan. The young artist is engaged for no more than twenty weeks, at a salary now fixed by the Union at $100 a week. He is sure of nothing more than a yearly income of about $2000—which is considered a rather low figure in industrial life. If the young artist falls ill, or needs a rest, or must make further studies, or finds himself in any circumstances which might prevent his taking other engagements elsewhere, he finds himself in a bad fix!

LAURITZ MELCHIOR

The highest fee paid by the Metropolitan at present is $880 a performance—with no more than twenty performances guaranteed. Only an artist of world-wide acclaim can command such a sum, and to such an artist it turns out to be less than it sounds, since his expenses (professional as well as personal) are proportionately high. The result is that nobody is paid enough to assure peace of mind, everybody is forced to worry and hurry for engagements, everybody finds himself thinking about money, and the perfection of art is crowded into second place. We have glorious voices in this country; we have splendid opportunities for educating our young (*Continued on Page* 183)

Three Contemporary English Composers

by Edward Sackville-West

Well-Known British Author, Journalist, and Music Critic. His Publications Include "Piano Quintet," "The Ruin," "Sun in Capricorn."

APART from Dr. Ralph Vaughan Williams—the Mr. Gladstone of modern British music—and Sir Arnold Bax, whose work is as far behind the times as that of Strauss, and must appear to almost any foreigner in the light of an impressive eccentricity, there are three English composers who today seem to stand high above any others: William Walton, Michael Tippett, and Benjamin Britten. Since they do not stand together, they must be considered in isolation; and—so as not to be invidious—I will take them in order of age.

William Walton belongs to a type of artist rare among composers: the perfectionist. In love with all that is most difficult, he aims high—or low. In either case he has scored bulls' eyes, but since he is tormented by the fear of falling, even for a moment, below his standard, his rate of production has been, and is likely to remain, slow. This slowness, this extreme care, has brought a late maturity. At every stage in his development, Walton has resifted every element in his style, rejecting what has failed to serve its purpose. For Walton the masterpiece is not merely the goal, it is the *sine qua non* of his existence as a composer.

He is not an intellectual composer: on the one hand his imagination is lyrical, on the other dramatic; sometimes the two combine, as in the Symphony, but

British Information Service

WILLIAM WALTON

his most successful works are, I think, single in aim. The effect, in either case, is highly eloquent. Walton is always an exciting composer; his music never gives one mild pleasure; though in no other way does he seem un-English in the emotional make-up of his music. Melancholy, energetic, witty, and ruthless, it has none of the good nature which is a peculiarity of some of the best English art.

Some Early Works

The influence of the English model school survives in the Piano Quartet, no doubt the best of Walton's early works. The energy is already present here, and the gift of sinewy melody. But after this "Les Six," and above all Stravinsky, came to alter Walton's attitude to harmony and the distribution of rhythmic emphasis. These features appear first, and at their most obvious, in the witty *Façade* Suites, and in the Overture, *Portsmouth Point;* these are the works of a complete, if still rather small and superficial master. The perfectionist is already plainly at work, and if I were asked to justify this description of Walton, I could not do better than point to a tiny piece in the *Façade* category, but of later date: the orchestral miniature entitled *Siesta,* which combines wit and melancholy in a musical texture as subtle and coaxing as that of a Chopin Mazurka.

If Walton had been content to capitalize the music of the *Façade* period, he would never have risen above the level of, say, Georges Auric. Luckily, the secret violence of a temperament which is the mainspring of his music drove him right away from the smartness and facility of the Diaghileff world into the cool, serene, yet nostalgic style of the Viola Concerto. It was a return to romanticism, a declaration of faith in the sublimity of deep feeling which was of crucial importance to art at the time. With this concerto Walton achieved European stature. The Symphony and *Belshazzar's Feast* increased his reputation, partly through the sadistic power they displayed, but more genuinely through the sad beauty of the slow movement of the symphony, one of the composer's highest flights.

Since then Walton has not looked back, but the war has held his highest gifts in suspense. Intransigent as ever, he has refused to take a middle course. The unfortunate *Scapino* showed how unsuited he was to the *oeuvre de circonstance,* and the Violin Concerto, though its opening is as fine and haunting as the best of the Viola Concerto, is ultimately unsatisfactory because the original, intimate inspiration proved incompatible with Walton's desire to provide the soloist with opportunities for virtuoso display. The result is an untidy, rather ugly work, rendered the more uneasy by a disposition to sit down in the middle of the movements.

What now? As an unwilling slave of the films, Walton has shown how brilliantly he can "deliver the goods." But even the excellent music for "Henry V" showed none of this composer's most valuable qualities. At present he is at work on a String Quartet—a necessary discipline which, we must hope and believe, will restore to us the composer of the Viola Concerto

British Information Service

BENJAMIN BRITTEN

in all the splendor of his absorbing, impassioned, far-flung melody.

The second composer, in order of age, is of a very different kind from William Walton. Michael Tippett, whose work is of inverse importance to its size, is above all a musician of powerful and ingenious intellect. Of Cornish extraction, he unites an uncompromising musical personality with a strong preference for counterpoint. Tippett is a considerable scholar, deeply versed in the polyphonic style of the sixteenth century; his music has something of Hindemith, perhaps more of Busoni. Compared with Walton and Benjamin Britten, Michael Tippett has, perhaps, more chance of proving a seminal influence on the future of British music. Walton manipulates a style of which he seems likely to be the last exponent; Britten's is too personal, too unmannered, to be successfully imitated; it offers, so to speak, no foothold, no breach, no salient to anybody wishing to take it by storm. Tippett's, on the other hand, is an encyclopedia of imitable features.

A Deeply Original Composer

By this I intend no denigration; on the contrary, I consider Tippett a deeply original composer; but his originality consists, to some extent, in a rediscovery of forgotten inventions. He has it in him to become the theoretician of a new English school; but as a composer he will always be more than that, because the relatively small body of his work bears sufficient witness to an imagination of unusual depth and energy.

A Piano Sonata, a Concerto for Double String Orchestra; two String Quartets; a cantata, "Boyhood's End," for tenor and piano; a Fantasia for Piano and Orchestra; and an oratorio, "Child of Our Time." Michael Tippett has been, and remains, as slow and anxious a worker as William Walton. Moreover, his music has neither the brilliant surface of Walton's nor the absolute naturalness, (*Continued on Page* 196)

PIETRO MASCAGNI

Pietro Mascagni—A Tragic Figure?

by Dr. Waldemar Schweisheimer

SOME TIME before the first World War I attended one of the small opera houses in Rome to see a performance of Mascagni's "Iris." I remember that evening well and recall that the performance took place not in the big opera house, the Teatro Costanzi, but in one of the small and extremely popular opera houses in which the average citizen could get good music for little money. Good music—that meant in the first line a tenor with a fulminant high C.

I think the name of the theater was Teatro Quirino, near Fontana Trevi. There was always a somewhat tense atmosphere in any of those theaters; there were good singers, a fine conductor, a small but technically excellent orchestra, and the air was filled with the arguments of the passionately participating Italians whose divided loyalties would more often than not end in violent cheers and cat-calls, in tears and delirium—just as they might at an American football game.

Enters Mascagni

All of a sudden all the lights were turned up—the hall became completely silent—and led by the dignitaries of the opera house the composer of "Iris" took his seat in the first row. After a short interruption the performance was resumed and at the end of the act an enthusiastic ovation was given to the master who accepted it with dignified humility. That was no isolated instance, but it was typical of the popularity which Mascagni enjoyed in Italian music and art circles. Whenever he would enter a theater—as spectator or as conductor—the entire audience would rise spontaneously just as if the King, or later, as if the "Duce" had entered the theater.

Mascagni has frequently been called a tragic or enigmatic figure. It is tragic indeed—even unique in musical history—that a composer reaches the highest point of fame and applause with his very first work—and that no lasting success was achieved with any later operatic work, though the composer himself tried, again and again, his best to overcome the clearly felt indifference of the public.

However, Mascagni did not consider himself a tragic figure—other than possibly during the last decade of his long life; he was convinced of his cultural mission, of his musical genius. He was no man affecting genius, but he felt himself on the same level with Wagner, and he resented deeply any comparison with Leoncavallo, whose "Pagliacci" was the unalterable twin of the routine opera night with "Cavalleria." He had nothing but shameful contempt for that man who was bathing in the shining rays of the patronage of the German emperor, Wilhelm II, and whom he never considered his equal.

Mascagni was never discouraged by failure. All he said was: "It is a pity I did write 'Cavalleria' first. I was crowned before I became 'King.'" He had no doubt that, in his later years, he became king in the realm of music.

The Tragedy of Poverty

When Mascagni, eighty-one years of age, died on August second, 1945, in the poverty and misery of war-stricken Rome, he had lost all of his earthly possessions. His money gone, he had been permitted by the occupation authorities to live with his wife in a small hotel. He wept when he recalled that, at one time, ninety-six opera houses all over the world, were simultaneously performing "Cavalleria Rusticana." Actually he had been forgotten, not his "Cavalleria," but all his later works—and particularly forgotten was the fact of his still being alive. Whoever mentioned his name as that of a living composer, was stared at with unbelieving eyes—just as though he had said: "I had lunch today with Meyerbeer."

To give a short sketch of biographical facts: Mascagni was born in 1863 in the Tuscanian seaport town of Livorno (Leghorn), and the inhabitants of that town never failed to claim the composer as one of their greatest sons. His father was a baker who had no understanding for the boy's musical ambition, but his kindhearted uncle Stefano took care of his early musical education. A Leghorn nobleman, Baron de Lardarel who had heard one of his compositions, offered to subsidize Mascagni's further education and sent him to the Conservatory at Milan. There he became one of the famous quartette of whom Puccini was also a member. The young musician did not like the regular studies at the Conservatory, so he decided to leave Milan, and with a traveling opera company he worked his way through the small Italian towns and villages and to early marriage.

The Big Opportunity

Then came the big opportunity, and Mascagni who was just twenty-six years of age, had both the luck to catch the right moment and the genius to synthetize passion into a form which moved the hearts of music lovers all over the world. The whole story of "Cavalleria" actually sounds like a fairy tale, like a made-up Hollywood movie story. By chance the young conductor of the fourth-rate itinerant opera company heard of a competition by the music publishing house of Sonzogno at Milan, for a one act opera. The winner was to be produced in Rome, free of expense to the composer.

In eight hectic days and nights Mascagni wrote "Cavalleria Rusticana," that passion filled tale of love, jealousy, and murder in front of a Sicilian church on Easter Sunday. Mascagni talked things over with his friends Targioni and Manasei, but he was so eager to begin immediately with the composition that they had to send him each newly finished scene of the libretto by mail while he was working on those he had already in hand.

The opera won the prize in March, 1890. At the publisher's request Mascagni journeyed from Sicily to Rome, on money borrowed from a friend. Two months later "Cavalleria" was produced at the Teatro Costanzi in Rome, and the vigor and volcano-like force of the opera, its spontaneity and sincerity, carried away the public of the first night. It was a phenomenal success, never equaled by any other opera in history. The Italian music lovers made an uproar such as that famous opera house had never seen before. Over night Mascagni was an Italian celebrity, and in a few days "Cavalleria" started its triumphal procession over the opera theaters of the world—a procession which still continues. Since 1890 the opera has been performed in Italy alone more than fourteen thousand times.

"Cavalleria" gives the opera goers and music listeners of our time the same thrill and the same happiness through its beautiful melodies as it did to its admirers more than half a century ago. There is a sardonic word of Gounod about Richard Wagner's operas: "I agree—certainly there are delightful moments in Wagner's operas, but awful quarters of an hour" (*Il y a des délicieux moments, mais des fichus quarts d'heure*). This surely cannot be said of that short but inspired music drama, for each second of it is instilled with tension.

"Verdi's Successor"

With this one first night Mascagni became a world figure; he was the acknowledged leader of Italian music and was acclaimed as Verdi's successor. The Italian King made him a Chevalier of the Order of the Crown of Italy. Sibelius in later years acclaimed Mascagni "a splendid composer, the musical embodiment of passion." True, Verdi did not recognize immediately the value of "Cavalleria." When Boito was playing "Cavalleria" to Verdi, the old maestro impatiently interrupted Boito with the disdainful words: "Enough, dear friend, enough! I have already understood." But five years later Verdi praised the Music of "Guglielmo Ratcliff."

Mascagni was Director of the Liceo Rossini of Pesaro—a position he liked very much. His tour of the United States in 1903 was badly managed, a disappointment to composer, orchestra, singers, and public.

"Cavalleria" was the first realistic, common-life music drama; it started the *Verismo*—a form of short opera that wanted to show human passions in the true (*vero*) light of everyday life, not in the over-idealistic shine of heroic opera. A long series of operas, including fourteen at least, was produced by Mascagni who felt deeply the obligation which went with combining his name with that of Verdi. Few people outside of Italy will have had an opportunity of having heard all or most of them—and none of those

operas had lasting success. Quite a few of Mascagni's later operas have reached the American stage.

After "Cavalleria" Mascagni wrote "L'Amico Fritz" which was based on a novel of Erckmann-Chatrian. Then came in quick succession "I Rantzau," the gloomy "Guglielmo Ratcliff," "Silvano," a failure from the beginning, and "Zanetto." There was "Iris," a three-act opera on a Japanese theme and produced twice (1906 and 1928) at the Metropolitan Opera House in New York, with the famous *Inno del Sole (Hymn to the Sun)*. "Le Maschere" was produced simultaneously in seven of the chief opera theaters of Italy, this fact being in itself a record, but the opera was a total fiasco. "Il Piccolo Marat" (Rome 1921) was called a "democratic opera" probably because its content described scenes of the French Revolution in a rather stormy manner. At the age of seventy, he composed "Nerone" which had a loud external success, engineered by his Fascist friends, but sinking down quickly like a straw-fire.

Mascagni wrote very little important music other than opera although he was always flirting with the idea of writing a symphony—"when my inspiration gives out." He may have remembered that his first composition, long before "Cavalleria" was a Symphony in C minor.

Mascagni actually was not more interested in politics than any other Italian. He was made artificially a prominent spectacle of Fascist Italy, though he never seems to have invited these particular honors. In 1926, he was appointed Maestro Toscanini's successor as director of Italy's most famous opera house, Milan's La Scala. Though this was probably a political appointment, his conductorship was widely acclaimed, and he was considered second only to Toscanini as conductor of Italian opera. Even in his later years he never tired of wielding the baton. He liked to conduct his own operas, and he had plenty of opportunity to do that, but he was very much against conducting "Cavalleria," which he simply could not endure any longer. Even during the eighth decade of his life, he continued to conduct wherever he was called upon, until the breakdown of Fascist Italy and finally his own death imposed silence on the composer of the immortal *Intermezzo*.

The Little Touch of God's Finger

(*Continued from Page* 185)

people in the elementary steps of art appreciation. But once they have learned to appreciate art and to use their voices—what then? Nowhere do they find the chance for secure, unhurried artistic development. Either they are forced into premature display, or they accept less artistic but very well paid engagements in radio, in clubs, in the movies.

"The situation is surely a serious one. With a European development impossible today, and with no opportunity for any development here, it is not too much to say that our artistic standards have a life-expectancy no longer than that of the present group of mature artists. When today's 'great ones' are no longer able to perform, our art will depend on the newest conservatory graduates!

"Something must be done about it, and I have no hesitation whatever in inviting the music-loving public to coöperate in doing it. Congressmen and senators, state and municipal officials, community groups and clubs, national federations and organizations should be made aware that there is a post-war problem in art. Our need is, not for conservatories and instruction, but for opportunities for developing the talent we already have. We need, perhaps, a federal Ministry of Education and Culture that would put the things of the spirit on an equal footing with commerce and transportation. We need, not one opera house with a brief season, but many opera houses with ten-month seasons. Certainly, experiments of this kind have been made—notably the City Center in New York—but they are too few and their seasons are too brief for them to rank as anything more than helpful experiments. We need adequate facilities for rehearsal and study: We need adequate facilities for rehearsal and study: for the all-important task of rubbing off corners in actual practice on a stage. We need security for our young performers. We need the kind of opera that can be offered to the public at admission-fees which everybody can pay. We need proper tools for good craftsmanship. Even at the Metropolitan, the stage sets are in a sorry state of debility and disrepair; and there is no rehearsal stage at all. Rehearsals are conducted in little offices, where the very lack of space makes it impossible to prepare adequately for stage motions and stage gestures. We need resources to assure adequate rehearsals! By 'we' I do not mean the Metropolitan—although that organization has all these needs—but the nation. If America is to develop its gifted young singers, performers, and composers as artists, it must give thought to the situation in which they find themselves. The touch of God's finger, which is art, deserves at least a minimum of man's care!"

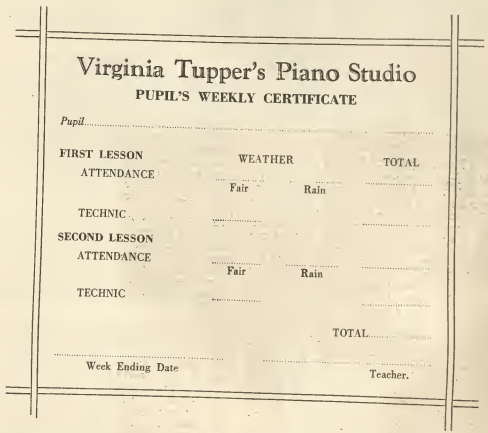
Pink Slips, Prizes and Perfection

by Virginia Tupper

WHEN I WENT to school, we children were incited to study by weekly certificates. The white certificates were given for average work, the pink certificates were honor, and glory. The proud pupil who had the greatest number of pink certificates received a prize.

All private teachers find the missed lessons their cross and trial. Sickness is a good reason for absence; however, many lessons are lost for trivial reasons, and it is these which really ruin the teacher's day and are a financial loss. No matter how many rules, understandings, lectures and so forth, the pocket nerve is very sensitive, and the parent has a rooted objection to paying for lessons not received. The public is sometimes very slow to appreciate the teacher's viewpoint. Any argument about money means that, save in exceptional cases, the teacher usually comes out the loser. If the disputed fee is paid, the pupil soon goes to another teacher. If she does not get her just pay, she feels injured, and her disposition suffers.

Thinking of this very real problem I decided to try the pink certificates and am gratified to find that it works. Pupils like them, and they are used in school too for marks. They like prizes; even a small prize is a goal to work for.



The pupil must be perfect in attendance for eight consecutive lessons. If but five minutes late, she has to start all over again next time to work for the reward. If it is raining, the pupil who appears on time receives ten for her mark; this has made for good attendance in bad weather; whereas before, rainy afternoons meant that the teacher had much leisure time on her hands.

Some days as many as three prizes are given to the good pupils, so it is necessary to find prizes that are cheap. Children are easily pleased; and the Ten Cent stores have a great variety of pins, books, puzzles, games, and so forth.

For better prizes at recitals when the teacher would honor the winner of the highest marks, musical pins, little busts of composers and pictures make splendid prizes. These may be secured through the publishers of THE ETUDE.

Scales and studies are generally neglected; to encourage the child in practicing these, they receive grades, A, B, or C. A more explicit marking is very difficult because some pupils are so much more talented than others. What is poor for a smart child is good for the slow, and struggling pupil.

Today's children have so many interests to pull them away from music, that the teacher who plants progress must be on her toes to keep them interested.

Boys make excellent pupils, and they are just as keen for prizes as girls. For some reason though, in most classes boys are in the minority.

We all, whether six or sixty, work for a goal. The pink certificate has helped me in having better attendance, and better lessons. May it help others also.

Know Your Instrument!

A Conference with Egon Petri

Internationally Renowned Pianist and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Even if Dr. Egan Petri had never chosen to pursue his eminent career as virtuosa and teacher, he would still furnish material for an absorbing article on music. Born into a family af distinguished musicians, Dr. Petri was literally presented with a tradition that athers spond years trying to acquire (if ever they do acquire it). His tather, a citizen of The Netherlands, was a celebrated vialinist who studied with Joachim and removed to Germany to become cancertmaster af variaus well-knawn orchestras, including thase of the Dresden Raya! Opera and the Leipsig Gewandhaus. His mother's singing earned the praise at Liszt. The family's visitors included Brahms, Clara Schumann, Grieg, Tchaikovsky, Nikisch, Mahler, Paderewski, and the young Busani (with whom, in later years, the young Egon was destined to study). Thus, the boy's earliest memaries af hame were intimately associated with great makers of great music.

Dr. Petri has atten been approached for "persanal recollections" af Brahms. "It is easy for me to give them," he respands. "To me—I was perhaps five at the time—Brahms was just another 'Uncle,' with a long beard, a jolly manner, and the delightful habit of giving me candy." It was at the candy-giving period of his life that Dr. Petri first came into cantact with the world's estimate af greatness. Brahms handed him a piece af marzipan; the child carried it joyously toward his mouth, but his tather stopped him. That particular bit af candy was nat to be eaten; it was to be treasured for time to come, because Brahms had bestowed it. The little Egan pandered aver that.

At five, Dr. Petri began the study of the vialin, first with his mother and then under his tather, and twa years later, the piano, cantinuing both up ta the present time. At abaut that period, a discussian taak place as to the bay's general education. Mme. Schuman strangly advised against sending him to the Gymnosium ta pursue classical studies, on the theory that so markedly gifted a child would have no need far Latin, Greek, and science. Brahms took the opposite view. "Let the boy learn wha! he can," said Brahms; "one can never tell when it will prove useful." Brahms' counsel prevailed, and the lad was given a tharaugh general education, the possession af which he has never regretted. In Dr. Petri's own wards, knawing things has never harmed him!

At eleven, he became invalved in an interesting exchange system. Teresa Carreña sent her son to study the violin with Dr. Petri's mother and accepted little Egon as a piano pupil at her awn. What he chiefly recalls af Mme. Carreña's teaching is that she counseled him to hald his hands at the keyboard, "as if there were a glass at water set an top af them, which must not be spilled." After a periad af study with other teachers, he began his professianal career at the age of eighteen, as second violinist in his father's quartet, and, at the same time, a sort of unprofessional career as unpaid substitute ta whatever member af the Dresden Opera Orchestra happened ta want a free evening. Here he sat in the raw behind his father, amang the vialinists, and followed Hans Richter's advice that he learn other instruments (chiefly French horn and argan). At twenty, he attended Ferrucio Busoni's master class at Weimar, ployed the violin ta Busani's piano, and developed an enthusiasm for Busoni that finally sent him to the piano far his career.

Dr. Petri began his pianistic activities in Holland, and laid the foundations af a reputation that was soon ta earn him calls from Germany, England, Switzerland, Paland, Russia, and the United States, bath as virtuoso and teacher. Dr. Petri has served as professar af piano at the Manchester Rayal College of Music, the Basle Conservatory, the Berlin Hochschule, Mills College, and at Cornell University where he is now established as Pianist in Residence.

One further bit af Dr. Petri's persanal recollections must be reported, even at the risk of delaying his counsels on piano playing. A few years ago, an editian of Tchaikovsky's journals was in preparation, and the editar faund therein an item which he could not understand. It read: "Remember to send coin to Mme. Petri." Why a coin? The editar wrate to Dr. Petri, who immediately recalled an unusual custom of his mother's. Mme. Petri would ask af every musical celebrity wha visited her home that he leave with her a coin, at any denamination, and his autograph. Later, she had the coin flattened, cleared on ane side, and engraved with a replica af the autograph at the coin's donar. The coins were then mounted on a chain, and the callection grew ta well over a hundred items, each "signed" with the autograph of Lizt, Grieg, Brahms, Clara Schumann, and sa an. Naturally, the coins reflected the great one's sense of splendar; Lizst presented a gald coin—Brahms, a capper! In the tallawing canference, Dr. Petri autlines far The Etude readers, same of his views on an approach ta keyboard security.

"COMPLETE music-making is a sort of heaven, properly approached through three outer circles. First there is the music itself, the printed notes, to be brought to life through sound. In second place, there is the instrument upon which the sounds of the music are made. And in third place, there is the person who draws forth the sounds from the instrument. Now, it seems to me that far too much stress is laid upon the person and the emotional values of the music, and too little upon the instrument as such. And in speaking of the instrument, I mean, not its mechanical structure, but the way it functions—properties which the performer should understand if he is to draw the best results from it.

"As concerns the printed music, the best source of forming the conceptions that will shape its ultimate performance is, quite simply, the composer himself. The teacher's task begins when his pupil enters the room with a new 'piece' under his arm. If the work has been 're-vised' or 'edited,' the teacher encounters the labor of clearing away the 'edited' obstructions that stand between the composer and the pupil. Why are 'editors' (I call them 'Add-itors'!) so fearful of leaving students alone with the composer? The most sensible thing, of course, is to allow anyone who is capable of playing at all, to play exactly and precisely what the composer wished played. If he indicated his wishes, leave them as he marked them! If he did not, there is doubtless an opening for controversy—but an 'editor' is hardly the one to settle it. The happiest thing is to work from the unedited Ur-text, and I rejoice to observe an ever-growing interest, in this country, in securing Ur-texts. Where the Ur-text is not available, however, the next best thing is to study from an edition that has been as little tampered with as possible. Thus, for Bach, I recommend first, the publications of the Bach Gesellschaft; in second place, the fine edition of Donald Tovey. For Beethoven, the Ur-text, or the Tovey edition. I do not recommend the von Bülow edition—unless the student is more engrossed with von Bülow than with Beethoven. The best picture of the composer's intention is mirrored in the clearest copy of what he wrote. So much for the music.

DR. EGON PETRI

"As for the instrument (in this case, the piano), almost no one seems to give it a thought! Ask even an excellent pupil *just how* a *forte* is achieved and, after a moment of bewildered thought, he will probably tell you that *he* achieves it through the release of body weight or arm weight. He thinks in terms of what *he* should do; not in terms of what the piano should be *done to*. Now, the interesting thing is that, by understanding what *should be done to* the piano, one can greatly clarify one's playing. 'Touch' or 'tone' is rooted in the action of the piano (which the playing hand causes to act!). It *is* so rooted, whether one knows it or not. The difference is that, by knowing, one can help oneself toward a better making of music.

Producing the Piano Tone

"A *forte* tone, then, should not first be thought of in terms of 'arm weight,' but in terms of imparting great speed to putting down the key (a pianola produces *fortes* without any arms). Thus, arm positions (or gyrations) have nothing to do with *forte* tone. All that needs to be done is to send the key down *fast*. If the key is put down too slowly, the hammer doesn't touch the string, and no tone results. (Try it sometime and see for yourself!) When the key is put down at the slowest speed to produce tone at all, a *pianissimo* results—quite regardless of 'touch' effects.

"In learning to know one's instrument, one discovers that the key performs two separate actions—(1) it throws the hammer against the string to make tone; and (2) it pushes up the damper to allow the tone to vibrate, thus determining its duration. Thus, the percussive act (Number 1) which makes tone, is in the nature of a *staccato*—it takes only a fraction of a second. Once you have sent the key down into its bed, you have no further control over the tone; the tone *has been* made and nothing can change it. What you are able to control is its duration, or prolongation. For that reason, all those poetic-looking manipulations of arms and fingers *after* the (*Continued on Page* 235)

Radio Programs for Enjoyment and Education

by Alfred Lindsay Morgan

THE TRUE music lover, as we see it, is one who is humble as well as adventurous in spirit; he is not content to turn on his radio day after day and trust to luck to hear some music that will appeal. He wants not only to hear the best in music but also to know something about music, and he usually supplements his listening with some good reading. A lot of information about music and its composers is heard over the airways yearly, but it is only in those programs planned to educate the listener, as well as to entertain him, that one gets the type of information which definitely enhances the listener's interests and develops his faculties of appreciation. "The Story of Music," a feature of the NBC University of the Air (heard Thursdays over the NBC network—11:30 to 12 midnight) and "Gateways to Music," the Tuesday broadcast of the American School of the Air (Columbia network—5:00 to 5:30 P.M.) are programs which provide the inquiring music lover with the type of information about music which is bound to increase his enjoyment. There are some folks who remain shy of programs which are educationally planned. But the wise music lover will not pass up these because he sees "Education" with a capital E in connection with them; it is our contention that "Entertainment" with a capital E should be applied to these programs also. So successful has been the "Gateways to Music" series in past years, and so many adults have written in that they wished the time was different from the early morning one employed in the past, that the Columbia Broadcasting System has changed the time this year to late afternoon. This was definitely with adult listeners as well as children in mind.

Behind the NBC University of the Air musical series is the idea to serve both the listener who desires to enlarge his knowledge of the subject and the casual listener who may tune in to a program at any time during the series. This year these programs are devoted to form in music. Form is of course the pattern of composition in which the composer casts his ideas. It is quite as important to him as a dress pattern is to a housewife who creates her own costumes. Since broadcasts are by and large entertainment of the moment, apt to be forgotten in time, the need for a more permanent record of such programs as these has resulted in both the NBC University and the CBS American School of the Air printing booklets that are of considerable value to the listener as well as the teacher. These booklets may be procured by any interested listener to either program at the nominal price of twenty-five cents a copy.

The fount of knowledge in these booklets is by no means dry reading; it is just the sort of thing that the true music lover wants to supplement his listening pleasure. The information appertains to the programs of the two series mainly, but in some cases it serves the listener much farther. Of particular value is the NBC University of the Air booklet with its recommended series of books and the record lists.

It might be well to take up one aspect of form as we find it in the NBC University booklet. The first form discussed is the canon. Now let us quote from the notes, so lucidly written by Gilbert Chase; he says, in part: "Canon and fugue share the doubtful honor of being popularly regarded as the most severe and forbidding types of music. Actually, the canon should rather be looked upon as the most democratic of

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musical forms, for it is equally at home in all company. . . . The *Three Blind Mice* is an example of a circular canon. . . ." This illustration serves very well; everyone knows how a group would get together and sing *Three Blind Mice*—or, if they do not, they should. And, in this case, we recommend turning to Mr. Chase's notes. If you have heard the fugues of Bach from time to time on various radio programs and are really curious about this form of music, Mr. Chase will elucidate in a way which will help you enjoy the more subsequent performances of such favorite works. Looking over Mr. Chase's booklet which deals with almost every aspect of music, we feel certain that it will serve the interests of all true music lovers in a most gratifying way. Mr. Chase is not dull or dry, and he does not make you think of a teacher lecturing about a subject. These are the facts, the simple facts, we feel he says, and he provides them simply and concisely.

During April, the planned programs of the NBC University's "Story of Music" are announced as Overtures (Part I) (April 4), the Suite (Part III) (April 11), the Symphonic Poem (Part II) (April 18), and the Concerto (Part III) (April 25). Since the musical part of these programs is planned only a few weeks prior to broadcasting, we cannot give the interested reader the type of information he ought to have. However, we feel justified in looking back on a couple of earlier broadcasts—one in particular in December in which the form discussed and demonstrated was the Concerto. This universally beloved musical form is one

that usually exploits a soloist against a body of other instruments. To describe the concerto as a composition for a solo instrument with orchestra, says Mr. Chase, is correct as far as it goes, but it is a little bit like saying that a house is a building with four walls and a roof. "We still know nothing about its actual design or structure, nor about the relation of one unit to another." Some folks are content to accept a house as an abode for living and hardly take into consideration how it was made nor the usefulness of its design or structure. In like manner, some music lovers are content to accept a musical composition and not feel any curiosity regarding its structure or form. Knowing something about these things does so much, however, to enhance one's enjoyment of a work that we feel music lovers should seek out information. And what better way can the radio listener glean information than by such programs as we are discussing?

In the Concerto broadcast in December, three aspects of concerto writing were discussed. These were the old *concerto grosso* form, in which a group of solo instruments were pitted against a larger background, the *concertante* type of composition in which more than one soloist was featured, and the soloist concerto. The musical illustrations for that broadcast were genuine treats—a movement from a Vivaldi "Concerto Grosso," a movement from a Mozart "Sinfonie Concertante," and a movement from the Fourth Piano Concerto by Beethoven.

Well remembered is the program of February 21 dealing with the *Psalm*, which, as Mr. Chase points out, has been the closest, perhaps, of any musical form to the masses of people throughout the ages. From the early days of the synagogue and the Christian church it has held a strong position. The artists for that evening were Winifred Smith (soprano), the chorus, and an orchestra, under the expert direction of Dr. Frank Black. Two *a cappella* works opened the program, Palestrina's beautiful and moving *Exaltabo Te, Domine* and Le Jeune's expressive setting of *Psalm 134*. Two parts of Handel's Anthem IV, the *Introduction* for orchestra and *O Sing Unto the Lord*, for chorus and soloist with orchestra, completed the broadcast.

Turning to Columbia's "Gateway of Music" program plans for April, we find the first broadcast—April 2—is to feature the Band and Chorus of the United States School of Music. On April 9, the title of the broadcast is "Saludos Americanos"; this program, of course, will be one of Latin-American music and will presumably come from Argentina since it is announced to be conducted by the Argentine composer Terig Tucci, music director of the Columbia Broadcasting System's Latin-American network. The Easter Season will be celebrated in the program of April 16. Among the compositions scheduled to be heard is a lovely old Finnish carol, dating from 1582, called *The World Itself Keeps Easter Day*. The broadcast of April 23 is a request program, since it is the final program of "Gateways of Music" for the year.

The booklet of the American School of the Air is especially designed to serve the young people. It does not have the permanency of value to be found in the NBC University booklet nor the adult appeal. It covers the five weekly programs of the American School of the Air: "The Story of America" (Mondays), "Gateways to Music" (Tuesdays), "March of Science" (Wednesdays), "This Living World" (Thursdays), and "Tales from Far and Near" (Fridays). Its value to the parent whose child has found any of these subjects of considerable interest will lie in the recommended reading given at the end of each subject section. If a parent desires to stimulate and provoke further interest in a child in a given subject that parent will do well to urge the child to procure some of the books recommended from his local library, or better still, if he can afford them, buy them for his own library.

Of all the notable broadcasts this past season, none stands out in memory more treasurably than Toscanini's Golden Anniversary of Puccini's "La Bohème." In his two broadcasts of February 3 and 10, Toscanini divided the opera—giving two of the four acts in each program. This operatic event of the air was justly heralded by the press and the musical listening public from coast to coast. Never before had such an ideal balance in an operatic performance on the air been noted, and the veteran Maestro gave a performance which was hailed for its rhythmic exuberance and its affectingly eloquent treatment (*Continued on Page 196*)

The Etude Music Lover's Bookshelf

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

by B. Meredith Cadman

Modern Text in Music for Children

"New Music Horizons" (Fourth Book). By McConathy, Morgan, Mursell, Bartholomew, Bray, Miessner, and Birge. Illustrated by Jules Gotlieb. Pages, 188. Price, $.96. Publishers, Silver Burdett Company.

When seven of the outstanding school music experts of America put their heads together to make the best possible book they can imagine for children, it would seem that there was little more to say. However, as fine as this fourth book in the New Horizon Series is, it could not be half as good without the highly colorful and delightful illustrations of Jules Gotlieb, which cannot fail to thrill the imagination of any school child who is fortunate enough to start his musical life in school with their charming influence. Depend upon it, nothing has been added to this collection without advantage of the pedagogical approval of the splendid board of experts who compiled it. The child who has this musical leaven added to his musical life cannot fail to find a very lively and stimulating experience. The one hundred and forty-eight tunes included represent such a varied list of classifications as Desert Lands; Foreign Language Songs; Highlands; Islands; Jungles; Lowlands; Our Neighbors, North and South; Teeming Orient; Forces; Land; Plants; Sky; Water; Colonial Life; Greece and Rome; The Middle Ages; Primitive People; Doing Things; Living Things; Making Things; At Home; Good Citizens; Health and Safety; My Country! 'Tis of Thee; My Neighbors and Neighborhood; Religion; Nature, Things; Birthday, Christmas; Columbus Day; Hallowe'en; New Year; Valentine; Washington's Birthday; Other Holidays; Fanciful Beings; Fun and Humor; Folk Lore. The progressive educative impulse of the book is obvious, and becomes an asset in American education.

The Dance in Modern Photography

"Ballet—104 Photographs by Alexey Brodovitch." Text by Edwin Denby. Pages (8½ x 11 inches) 142. Price, $10.00. Publishers, J. J. Augustin, Incorporated.

This curiously graphic collection of modernistic photographic prints, some blurred, distorted, too black, too light, spectral, faded looking, give at the same time a kind of behind the scenes picture of the ballet in its various phases, which must command the serious attention of connoisseurs of the dance. Some of the photographs seem like dream pictures, others like nightmares after an overdose of Lobster Thermidor and Mumm's Extra Dry. All, however, have caught the motion of the modern art of dance, as it has rarely been seen before by the camera eye.

The ballets photographed are "Les Cent Baisers," "La Concurrence," "Symphonie Fantastique," "Le Lac des Cygnes," "Le Tricorne," "La Boutique Fantasque," "Les Syiphides," "Les Noces," "Septième Symphonie," "Choreartium," and "Cotillon." The book is a kind of strange afterglow of the Diaghilieff Ballets Russes which Mr. Denby describes: "It was a style of production and also a way of dancing. Diaghilieff had based the first on the animation of Parisian intellectual sensuality and the second on the animation of Russian-born choreographers, dancers and teachers who had found a home in France." The pictures are all in austere black and white, but nevertheless intimate the chromatic vividness of the ballet itself.

THE APOTHEOSIS OF THE BALLET
Reproduced by permission from "Ballet"—104 photographs by Alexey Brodovitch, with text by Edwin Denby, published by J. J. Augustin, Incorporated.

Singing Art

"The Human Voice." By Franklin D. Lawson, M.D. Pages, 94. Price, $2.50. Publishers, Harper & Brothers.

It is very rare when one encounters a physician and surgeon of high repute who has had a real career as a concert and operatic artist. Franklin D. Lawson, M.D., was formerly tenor soloist with the Dresden Philharmonic, a leading tenor at the Metropolitan Opera, and soloist at St. Bartholomew's (one of the musical holy of holies in New York), and has been tenor soloist with famous orchestras here and abroad. It is rarer still when such a singer-doctor writes a book in such simple and understandable terms that any singing student can read it with profit insured. The book is filled with "things to do" and if the student is sufficiently attentive and persistent, fine vocal results should ensue. There are copious illustrations of diaphragms, "tummys," pharynxes, larynxes, palates, uvulas, without which no self-respecting book upon voice could be complete, and there are notation examples aplenty, all well chosen. The great merits of the book will be recognized instantly by experienced voice trainers. Furthermore, there is no poppycock or chicanery, such as has sometimes been seen in the works of less experienced and capable "authorities." A glossary of musical terms and record blanks such as those used by Dr. Lawson in recording his personal repertoire as well as his public performances are included in the appendix.

Critical Biographical Appraisals

"Men and Women Who Make Music." By David Ewen. Pages, 244. Price, $2.75. Publishers, The Readers' Press.

Violinists, pianists, singers, violoncellists, conductors of the present day are written up in engaging fashion in this new volume, which also has value as a reference book. Mr. Ewen has recently been serving in the Army, but that has not prevented him from spending his spare time in producing more books. There are twenty-six of the best known artists described in this work, and at the end there is a series of twenty-six excellent portraits of these masters.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Harmony and Theory

Can you suggest a Harmony text book for use in Junior and Senior High School courses, and also a general Theory book for young people? —S. B., South Carolina.

There are so many goood ones to choose from that I hesitate to make specific recommendations. Modina Scoville's "Keyboard Harmony" and Ralph Gomer Jones' "Theory of Music" have been used with conspicuous success in high school courses. The latter offers an attractive presentation of the fundamentals of music, notation, harmony, and form, and also an exposition of the instruments of the orchestra. . . . As for elementary Harmony texts, I don't consider any worth their salt which do not make fluent, practical keyboard harmony their chief objective. . . . Scoville's book does just this. . . . You might also examine Rohner and Howerton's "Fundamentals of Music Theory."

Goals

What do you think of establishing goals for students to work towards—a definite amount of work to be accomplished, with some sort of recognition, a prize or certificate at the end of the year? Could you suggest any outlines? —D. B., Ohio.

I have long thought that the only practical plan any progressive piano teacher could tolerate would be to set such yearly goals for themselves as well as their students. How can progress be measured other than by establishing definite objectives to be attained by the season's end? Yet, how many teachers are intelligent enough or willing to take hours, even days of time and thought in September to prepare explicit goal schedules for each pupil to reach by June? Those who do this are one hundred per cent sold on the sustained stimulation and enthusiasm produced both in the student and themselves. The pupil is pleased and flattered to be let in on the one-year plan for him which is clearly and concisely typed and pasted on the inside cover of his note book. . . . "Gee! do you think that I can do all *that*, go ahead so far, and learn all those hard pieces? . . . Wow! . . ."

The outline given below is necessarily sketchy and suggestive, and is offered only to start the teacher off on his own plan:

One Year Music Plan for Bill Jones

Between September 15 and June 15, he will:

1. Learn and play the following ten pieces by memory in recital or at the studio. (Give titles of ten pieces, composers and keys.)
2. Play all the pieces in the following Recreation (or Fun) Book. He may use his notes for these. (Give titles of books and composers.)
3. Perform the following technic without errors. (Specify tone exercises, "blind flying" requirements, "flip skips," chords, scales with metronome speeds, arpeggios, etudes by memory or with notes, and so forth.)
4. Write out and learn for oral quiz (or playing) the following theory (or Harmony) lessons. (Give specific pages in books or subjects to be mastered.)

All technic, etudes, memorized pieces, recreation books studied, and theory (or harmony) writing done over and above the prescribed one-year plan will count toward honors, high Honors or special-high honors to be awarded at the June Commencement exercises.

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

Note especially the inclusion of the Commencement (or graduation) festivities in the outline. Such events held at specified intervals of study are important milestones marking the completion of Early, Elementary and Intermediate grades of advancement. . . . They offer the special public recognition of progress which all young persons crave. . . . The presentation of a diploma, attractive pin, or embossed certificate lends the necessary éclat to such occasions, which are of course formal dress-up recitals.

Blind Flying

I study with an excellent teacher who insists on "not even peeking" at the hands when using music at the piano. My own pupils and other teachers' often glance at their hands—and they are good pianists, too! Do you insist on this not looking or do you let your students "peek" once in a while?—E. N., Illinois.

A good piano teacher tries not to become fanatical about any single point of technical approach or interpretation. Yet I am sure that many Round Tablers often regard their Table Chairman (who, me?) not only as fanatical but even maniacal at times. Well, perhaps they are right! However, like all teachers who try to stimulate and incite young people to work enthusiastically, I dramatize the points I am trying to "put across." I paint vivid word pictures, jolt the student sharply with arresting similes, or mimic in shocking (but always friendly) caricature. In other words I believe in the "insulin" treatment to obtain swift, permanent results. Sometimes this can be overdone. Perhaps in trying to persuade students and teachers to acquire the habit of not looking at their hands, I may have exaggerated or over-dramatized. . . . Excuse it, please! . . .

Naturally, I don't mean that a pianist should *never* look at his hands, but only contend that he ought to train himself to be much more independent of his visual sense in playing the instrument. Your teacher is wise in trying to force you to keep your eyes moving exclusively on the music as you play; but, of course, it goes without saying that you will occasionally glance at the keyboard. But if you or your students *do* succeed in reading new short pieces without once looking down —you have made gratifying progress not only in reading but in keyboard orientation and control.

Playing without looking brings more security to the player than any other single item in pianistic approach; it develops concentration, accuracy, ease, confidence, intensified listening, objectivity —all of these, as Round Tablers well know, indispensable qualities to a pianist, but difficult of attainment.

Chopin's Polonaise in A-Flat

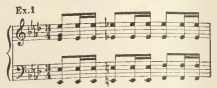
Several of my gifted adolescent students want very much to learn Chopin's *Polonaise in A-flat major*. I have been holding off assigning it to them, for it seems too long, and too much of an "endurance" test for any but a pianist with lots of technic and experience. Would it be permissible to teach a somewhat shortened version of the *Polonaise*? I do not mean a simplified arrangement, but one which would perhaps omit the section which begins with Measure 49, and also that long "runny" sixteenth note section, which comes after the famous bass octave part. But how to do this, is my problem. If you do not consider such a version to be in bad taste, could you help me plan a playable one for my youngsters?

—W. L., Massachusetts

No one but a hopeless old mossback would hesitate to devise a "cut" version of the *Polonaise* for occasional performance by young students who are eager to learn it but who cannot quite sustain its physical demands and encompass its emotional requirements. But you must not permit anyone to study such a composition without first promising to work at the *entire* piece, struggling to conquer every measure of its tough pages, striving hard to realize its emotional content. Only then may you allow the cuts. In fact, I myself have occasionally played the *Polonaise* in a shortened version at military camps or hospitals where for some reason—inadequate instrument, restricted time, limited attention span—it was necessary to curtail it.

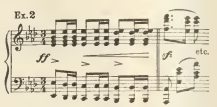
As you suggest the student may play through Measure 48, going directly from there to the chords and left hand octaves of the E major section. At the end of this section (which students with limited octave technic may play without repetition) omit this measure:

Ex.1



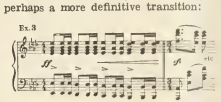
Instead, play a brief modulatory bar leading directly back to the triumphant return of the A-flat theme, thus:

Ex.2



or, if you don't mind changing to 4/4 meter for one measure, the following is perhaps a more definitive transition:

Ex.3



Now play to the end; and you have an effective, "stream-lined" version of a magnificent composition.

But don't forget, if your student is capable of playing the *entire* composition technically well and can effectively project its message, insist that the piece be performed without the omission of a single note.

A Half Hour Lesson

Is it possible to give a comprehensive, worth while lesson in one half hour? If so, will you please outline such a lesson?—A. B., New York

I dunno' what you mean! . . . The kind of instruction we give depends on the grade, age, sex, intellectual capacity, musicality, temperament, background, amount of practice, present and ultimate objectives of the student, and a few other considerations. . . . A good teacher is always able to pack enough concentrated help in a half hour to make the lesson amply "worth while"; but to give a "comprehensive" piano lesson to anyone excepting a very young beginner takes at least forty-five minutes or more. I have always been opposed to the thirty minute lesson for I have found it inadequate and unsatisfactory.

Here is an outline of a specimen half hour lesson I gave recently to a second grader, a boy, ten years old: First, a "Blind Flying" Exercise and a sight playing exercise both from the "Children's Technic Book" (Maier-Liggett). . . . To begin the lesson with one or the other of these is always a relaxing, concentrating process. . . . Similar exercises were then assigned for the next lesson. . . . Then we had a *fortissimo* Diminished Seventh Chord drill, followed by the scale of E-flat major, three octaves, hands separately; once slowly and softly, once in

(*Continued on Page* 225)

Servants of the Ideal

Ten Great Educators

by Dr. James L. Mursell

Professor, Teachers' College Columbia University

The Etude is pleased to present herewith the first of a series of two articles. In the first article Dr. Mursell discusses the ten foremost educational influences in history, and in the second article he devotes his material to the ten foremost musical educational forces. These articles are purely an expression of personal opinion based upon wide experience and long study. —Editor's Note.

EVERY TEACHER, no matter how humble or obscure, belongs to a shining brotherhood that reaches far back through the centuries. The elders of that brotherhood are those who have understood most widely and profoundly what teaching means, and who have themselves exemplified its meaning most splendidly and completely. Every teacher needs an awareness of his kinship with these great spirits. It brings him both humility and pride. It sheds a light on his daily path. And it is a standing reminder of what he always needs to recall—that although his work may often seem humdrum and trivial, it can have, if he understands it aright, a spiritual significance which is the stuff of immortality.

Our great companions in the art of teaching did not all see eye to eye. Regarding many things they were at variance, partly because they were children of different ages and circumstances. But this hardly matters. For there was an essential agreement in the doctrines they proclaimed, in the work they did, in the influence they exerted and still exert; and from this the teacher in the thick of his daily tasks can draw strength and inspiration and instruction. They saw teaching as far more than the setting of tasks or the giving of lessons, though many of them did these very things, even as you and I. They saw it as the moulding of human life and the shaping of human character. On this, far more than on any tricks, or methods, or techniques, they knew that its success must always turn. Such is the lesson that comes to us from kinship with them. They were *servants of the ideal*. This is why their work lives on, and always will. This is the torch we receive from them, to be carried forward in our hands. From among this company of our greatest brethren I shall here consider ten.

I. Socrates. He left no writings. He founded no school. He only taught—and lived. Yet among all the brotherhood no name save one stands higher, no influence has been more enduring. His was the ultimate simplicity of supreme greatness. His very teaching was only unpretentious conversation under the plane trees of Athens, beside the sea, through quiet night hours in some hospitable home. Yet the very essence of the matter was in it, and he himself once clarified everything in one pregnant, dazzling question. "Whom can I teach," he asked, "except my friends?"

And what did he teach these friends of his? Above all, faith in reason, and courage to abide by it, as the ultimate rule of human life. He did not disdain to familiar homespun topics—the work of the potter, the carpenter, the cobbler. But whatever the immediate subject of discourse, he was always showing his friends what it means to penetrate through shams, and confusions, and conventions, right down to truth itself, and to take truth as the guide of life, once clearly seen. This he taught them, not only by words, but by acts of the highest and calmest courage. So at the last he went to death because he scorned to offer his judges the paltering plea which would certainly have saved him, or to make any appeal save that of reason.

II. Plato. The aristocrat, the dreamer, the subtle reasoner, the artist in words. Men must be educated, he declared, to do their duty in an ideal commonwealth, a house not made with hands, which later ages interpreted as the very City of God. Plato faced a world of doubt, disintegration, creeping despair, far smaller than our own, but not unlike it. His rejoinder to that world was that the essence of the teacher's task is the creation of a new and better order in young minds and hearts; that the teacher's inspiration must be a vision of and a faith in a common wealth to which each may contribute according to his powers, and in which all may live together in happier union.

III. Cicero. Orator, statesman, fighter against dictatorship. Worthy human education, he taught, is education for participation and leadership in the affairs of the republic. Eloquence was the means for achieving and exercising leadership, but statesmanship was the essential end. The statesman-orator must be trained above all in virtue. For what is the orator but "the good man skilled in speaking?" Beyond this, he must steep himself in the best that men have thought and said—in philosophy, in history, in poetry, in drama. No narrow utilitarian training his! He must be ". . . armed at all points with the whole panoply of knowledge", so that ". . . whatever occurs in human life . . . ought to have been examined, heard of, read, discussed, handled, and managed by the orator." What wonder that this man's writings, when they were rediscovered after mouldering unknown for a thousand years in monastic scriptoria, seemed like a beacon-light of revelation. And the conception, wrought in the crucible of his own experience, of an education in virtue and wisdom to fit men for their tasks and duties, endures imperishably.

IV. Abelard. When students by the tens of thousands flocked to Paris over the bog-like, robber-haunted roads of eleventh centurv Europe to sit at the feet of Peter Abelard, it was not because he was a clever classroom hand, or an entertaining lecturer. It was because he had a word of power, for which men's spirits hungered. In the face of the massive ramparts of medieval dogmatism he dared to raise the banner of reason. Faith could not be accepted on sheer authority, since authority itself was not unanimous. So men must have the courage to reason their way to it. It was an idea of living and enduring force. He prophet was persecuted, blighted, condemned. But men thronged to him. Twenty cardinals and fifty bishops were numbered among his disciples. His name rings down the ages, as an exemplification to all who teach that a teacher's greatness lies in the greatness and courage of his vision of life and truth.

V. Petrarch. Hardly a word directly concerning education, yet he scattered the seeds of a bounteous harvest for teachers ever since, and the reaping still goes on. He was a supreme prophet of that great renewing in which the human spirit overtopped the barriers and shattered the confining conceptions of the Middle Ages. Man's proper destiny is not so much to fit himself for another world, as to make his life in this world beautiful and good. Such was the great idea which possessed him. It finds utterance in his sonnets, which helped transform the Tuscan dialect into a national tongue, because in them was a vision of life, poignantly and perfectly expressed. This vision of a life both beautiful and good he found, too, in the antique classical writings. He never tired of proclaiming both it and them. And wherever his influence reached, new schools sprang up to teach this precious literature with its vibrant message. Pedants and grammarians have done their far from negligible best to debase the classical curriculum. But its origin among us was in this man's thrilled awareness of the creative ethic it contains.

VI. Rousseau. The fountainhead of many streams of thought and action which fertilize modern life—including the making of the Constitution of the United States! A personality full of contradictions, yet of tremendous dynamism. His invective against artificiality and false sophistication swept like a flame through the rococco society of his day. Back to nature, and away from false conventions, for nature is God's gift, and therefore good! Let all parents, all teachers, all who have a hand in the rearing and shaping of the young, key everything they do to a faith in man's essential nature, and its essential goodness. Let the child grow and develop as a child, the youth as a youth. Do not force upon the young the stereotypes of an adult society, which stifle what is best in human life. Help the child always to be himself. Do not impede him. Then he will grow up, not so much a citizen as a man. Such is the essential doctrine which Rousseau proclaimed two centuries ago, and which is louder in our ears today than it ever was before.

VII. Pestalozzi. The father of modern education. For the first five decades of his life, this man was a struggler in the revolutionary welter of the waning eighteenth and the dawning nineteenth centuries. In these years the old European order collapsed, and every imaginable proposal—socialism, anarchism, communism, pure individualism, atheism, deism, naturalism—had its adherents. Pestalozzi stood for a different solution. Social betterment must be brought about by universal popular education. The common people must be educated. Yes, but how? When he was fifty-two, he "turned schoolmaster" to find the answer, and his discoveries have become our household words. The mind must start with the immediate and concrete, and be led towards the abstract and remote. The spirit of the classroom must be the spirit of love. Revolutionary notions in his day. Perhaps revolutionary still!

VIII. Horace Mann. Father of our modern American educational system. He transposed a liberal public-spiritedness and an ardent desire to serve his fellows into what has become the most constructive educational program the world has ever seen. When he was thirty-nine he dismayed his friends by giving up a promising career in law and politics to be the first incumbent of the new office of state secretary of education in Massachusetts. When, after he had taken the job, the hostile legislature voted him only $1500 for his salary and all the expenses of his office, his rejoinder was: "Well, I will have my revenge. I will do them far more than fifteen hundred dollars worth of good." He saw clearly that democracy and well-being were possible only on a basis of universal popular education, and for this ideal he fought a good fight against calumny and hatred. Appropriations for common schools doubled, teachers' wages increased by more than half, the school term extended by a month, compensation for supervision made mandatory, fifty new high schools established, America's first normal school founded—all this during his term of office. But more than this, he laid the foundation of the vast structure we inherit, and in our own endeavours his work still lives.

IX. Confucius. Through a hundred and twenty generations, incredible billions of lives were shaped by this man's thought, incredible billions of learners were taught according to his revered, faithfully preserved prescription. Astounding, unequalled achievement! And the secret? It lay in his doctrine, not asserted but assumed as beyond all need to be claimed, that education has to do chiefly, (*Continued on Page* 226)


WILLIAM GRANT STILL


DOROTHY MAYNOR


MARIAN ANDERSON


ROLAND HAYES

FOUR OUTSTANDING NEGRO MUSICIANS WHO HAVE CONTRIBUTED TO THE DEVELOPMENT OF THE SPIRITUAL

The Negro Spiritual

A Lively Leaven in the American Way of Life

by J. Mitchell Pilcher

IT IS twilight and a dark-robed procession of Negro students is filing into the Chapel of the "Singing Windows" at Tuskegee Institute, Alabama. The Tuskegee Choir of one hundred voices, directed by William L. Dawson, is already in the choir stall. The Chapel is filled to overflowing. The largest touring chorus in America, after making its debut at the opening of Radio City, in New York, followed by a grand European concert tour, is home again. The conductor raises his baton, and an expectant audience hears an old familiar Spiritual, its Negro forefathers once sang in the cottonfields and on the plantations of the Sunny South.

The choir begins with a lament, melodious and heartfelt:

Nobody knows de trouble I've seen,
Nobody knows but Jesus.

A hush has come over that student assemblage, eloquent with spiritual meaning and religious fervor, as the soprano voices carry the melody, singing softly and plaintively, and blend with the higher register of the sopranos and baritones, accompanied by the organ-like altos and basses. The vocal ensemble began with a tearful note, but now there is a measure of triumph arising out of the pain and longing of this thrilling melody, as the singers conclude:

Nobody knows de trouble I've seen,
Glory Hallelujah!

In religious folk songs, millions of the Negro race have poured out their pain and suffering in worship. That is what the Spiritual is—anguish sublimated, expressed in the melody of a glorified hymn tune. The masses of Negroes first sang these songs in slavery. As bondsmen, their souls became free—caught up in the "golden chariot" of sacred chants. The lilt and the rhythm gave them wings that carried them from slavery to triumph, from suffering to glory. Troubles once too bitter to comprehend, now swing upward and the wail of souls in anguish becomes a shouting Hallelujah.

The Negro meets the buffets and woes of life, just that way—with song Uprooted from the African veldt, rich in its Voodoo folklore and dance ritual, Negro slaves in ante-bellum America adapted the religion of the Old Testament to their immediate needs. Old Testament heroes like Joseph and David were real and alive to them. The old Hebrew prophets seemed to come to life as the Negro relieved his spirit with the expression of an experience like, "A Great Camp Meeting in the Promised Land."

While the wrath of Jehovah on his high and mighty throne became a striking and visualized terror to the Negro, in the face of the white ruler's tyranny, a rich outlet for worship and ecstasy sprang from the mystical concepts of the New Testament. Jesus the Bleeding Lamb retook his place as the Savior, and bore all suffering, wiping all tears away. With a fervor equaling that of the Apostles, the Negro accepted his lot, despite the overseer's lash. And Heaven became a miraculous escape from all earthly suffering, as Negroes poured forth their very spirits in the visionary chant:

I looked over Jordan, what did I see
Coming for to carry me home?
A band of angels, coming after me,
Coming for to carry me home.

Origin of Spiritual

While Negro spirituals are admittedly religious songs, first sung in slavery days, their real origin is still a subject of doubt and debate. There are some authorities who trace the origin of the Spiritual to the *Bamboula*, or Voodoo dances of Congo Square, New Orleans. In Louisiana, slaves had no freedom of movement until the coming of the Americans, who recognized the value of recreation in keeping the Negro contented with his lot.

Slaves were allowed to gather for dancing, as early as 1805, in a large open space at Rampart and Orleans Streets, in New Orleans, known as Congo Square. The favorite dances of the slaves were used in the Voodoo ceremonies that grew out of these exotic displays. One of these was the *Dance of the Bamboula*, based on the primitive dances of the African jungle, to the rhythmic beat of bones on a cask, and the frenzied chanting of the women.

And from New Orleans, so the tradition goes, these dances and songs went to Charleston, and to the cottonfields and the steamboat landings, of the Sunny South, where they were improvised with their innate sense of rhythm, with a religious theme and motif.

Whatever its origin, it is safe to say that the Spiritual is a transmutation of songs the Negro heard in his association with the white race. Based on Scottish and English folk songs, of which many Southern states possess a vast treasure, this folk music for a long time had been generally neglected. In that respect the arrangements of these native songs, by artists like Burleigh, Dett, White, and Johnson, must be regarded as a real contribution to American folklore. A resulting influence thought by certain critics in the South to be rather scant, is to be found in the operatic field. Gershwin's "Porgy and Bess" and Dvořák's *New World Symphony* are definitely colored by this type of folk music.

Unknown composers with a poetic language sense, set the simple Bible stories, along with the experiences of the Negro in the New World, to this new kind of music. Based upon the manifold and varied rhythm inherited from their African ancestors, the Spiritual registered in the nerves and muscles of the Negro's body. The musical intelligence of the soul seemed to beget all over again the *mores* and psychic mysteries of the Congo.

The Negro sang these songs in the corn furrow, and the cottonfield, down by the riverside at baptizing. Closing his eyes, he projected his self-abasement and suffering in quavering tunes, as he sang from his heart:

It's me, it's me, O Lord,
Standin' in de need of prayer,

and then modulating, changing to soft flowing turns, with the plaint of a linnet, and a touching balance between awe and intimacy in the lines,

De God dat lived in Moses' time
Is jus' de same today.

William Grant Still

No discussion of the Spiritual as American music, however brief, would be complete without a word about William Grant Still. He has faithfully captured the musical idiom of his people and dressed it up in straight symphony. When we come to the Spiritual as an *art form*, regarded by many serious students as an important aspect of (*Continued on Page 200*)

1—Louis Moreau Gottschalk, noted New Orleans composer and pianist, heard one of his best-known compositions *La Bamboula*, on what he heard and saw at one of these exotic displays.

Emphasizing Overtones in Voice Study

by Lilian Aldrich Thayer

The well-known American composer, Dr. Joseph W. Clokey, Dean of Fine Arts at Miami University, Oxford, Ohio, found the following article among the papers of Lilian Aldrich Thayer, who died eight years ago. Miss Thayer taught singing in Cincinnati and Oxford for many years, with pronounced success. The material presented is part of a booklet on singing, upon which Miss Thayer was engaged at the time of her death. As in all such approaches to vocal study, Miss Thayer employs the imagination in the focus of tone and uses physiological terms somewhat at variance with their common employment.
—EDITOR'S NOTE.

IMAGINE you are listening to a great orchestra, a cathedral organ, a luscious voice. What is it that gives the sonorous beauty which thrills the listener? Is it not the over-vibration or resonance which lends color and volume to the otherwise soulless instrument? And what is this glory of sound "resonance"? Analyze the word and you have it. Sound-over or overtone. Then, why not think of tone in terms of waves or vibration? This first discovery becomes a revelation.

Let us realize for ourselves the fascinating process of breath humming, rather than voice humming, which for lack of a better term, I shall call "impersonal humming." Identical with all pure vibration and created by the same process it cannot be detected from that of any other instrument. Breathe deeply and feel the slight pressure of breath at the base of the lungs, which creates audible vibration. Then note how these breath waves, directed high, blend with the pedal note of the instrument. It seems involuntary, in a sense, and goes to prove the beauty of effortless sound. These waves grow in color as the student directs them high above the eyes, thus contacting nature's vibrant centers, creating the pure overtone. Liken the feeling to that of blowing through a flute and note how the tone increases in clarity, as one continues to pipe the sound. There is still no voice, only waves of sound. You will aid the process by bracing the sides firmly, since the "guard" of the tone is an absolute essential to correct singing.

An Important Discovery

Just here I wish to emphasize a discovery in "placement," a fundamental which accomplishes at a bound that which the usual voice technique requires years of practice to acquire; that is, that sound waves, as above explained, reach much higher than enunciated tone, and, therefore, realize "placement" through involuntary humming. The next step is to test the freedom by defined "lip mold," using the "o" and "e" exclusively for the first few lessons. Note carefully the distinction between molding and enunciating vowels. The "a" is used only after the perfect tone focus is established, for the obvious reason that the "o" and "e" concentrate the waves, whereas the "a" would dissipate them.

Third, correct "placement" is not affected by pitch or enunciation. Remember the rule, high placement on low tones. Never change it, or as Oscar Saenger would put it (indicating the forehead), "Never leave the spot." The overtone, once established, it is possible to raise or lower the pitch through breath alone, which in time completely eliminates "register" and extends "range."

If it be true that the human voice is a wind instrument, it should be used as such, through an understanding of how to direct the sound waves. If one thinks in terms of sound vibration, instantly he is freed from the limitations imposed by the articulated personal tone or undervoice. Like every scientific principle, this too is simple when understood. Resonance (sound over or overtone) is the desired result. Shall the student strive to acquire it through imitation or through an intelligent application of the principle?

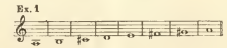
Have you ever analyzed your own ability to create overtones through *breath* humming? I use the term *breath* advisedly to distinguish impersonal from voice humming. Let me explain what is meant by impersonal humming. First determine how you breathe. As you inhale slowly with chest high and fixed, notice that the sides expand just like a bellows filled with air. Brace the sides with the hands and as you hold the breath compress the diaphragm at the base of this column of air, concentrating the breath waves over the eyes.

Singles

You will prove through this diaphragmatic humming that you are creating waves of tone, which are not distinguishable from the vibration of any instrument. You are simply applying the principle of air pressure, creating vibration as does the pumping of the organ, the pedal of the piano, the stops of the flute or the bowing of the violin. Note first there is no personal tone or distinguishable voice. The student simply directs the diaphragmatic waves, which unobstructed reach higher than the enunciated voice. The principle of the wind instrument is scientifically applicable to your own voice. Were a large chorus humming thus impersonally (without personal voice) it would be impossible to distinguish one voice from another.

As already stated, the diaphragmatic humming is directed above the eyes. Since there is no articulation of the personal voice, the lip mold serves to accentuate this placement. To mold the "o" is akin to the sense of blowing a feather, with lips pursed as if one were whistling. The "e" is the shape of the flute or German "e", identical with the German *ümlaut*, the French *diaeresis* of the English diphthong. It must be clear that the change of lip mold does not affect the high placement of the impersonal humming. The single overtones are practiced alternately between *A* below middle *C* and *A* above.

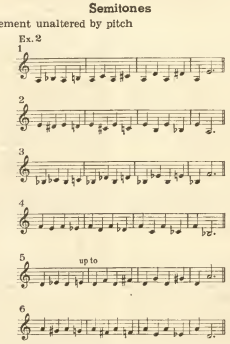
Ex. 1



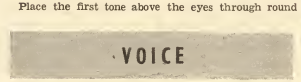
Semitones

Placement unaltered by pitch

Ex. 2



Place the first tone above the eyes through round



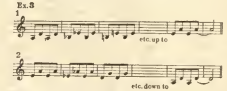
lip mold, the sensation that of blowing through a flute. This establishes placement for the entire exercise. As the lip mold "o" alternates with the "e" for each half step, the pitch is raised by increased diaphragmatic pressure; the placement thereby remaining unchanged.

It is imperative to note that if the initial tone is correctly focused on the first note of the exercise, the placement is never changed. The same applies to the descending scale; that is, the diaphragmatic compression lowers each step. The placement does not drop with pitch but continues unaltered.

Interval of Fourths

This exercise but serves to amplify the principle, through broader intervals.

Ex. 3



Through the study of the above exercises the student will soon prove for himself the importance of the "guarded" tone or positive "brace." Just to the degree that the breath is braced will the tone waves be free. The *guarded tone* is *imperative*. To guard the tone is to brace the sides immediately following the inhalation thus insuring purity and control of tone.

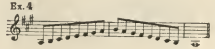
Rule for Placement

Mastery of the overtone reveals the "e" of pure vibration. This is unlike the "e" of pronunciation. Listen intently for this *over* "e" and distinguish it, for it is the test of correct placement. If the "e" is not perceptible, placement is incorrect. Just here, let it be understood that this vibrant "e" is very much more perceptible in a naturally resonant voice than one which is colorless. The overtone "e" is created above the eyes through correct focus of the sound waves. The enunciated "e" is below the eyes and identifies tone with undervoice, thus destroying pure resonance. Once perceived, the principle will prove most valuable, will serve to color the tone, and will answer every shade of emotion.

Focus low tone high and reinforce high tone deep, with braced sides. If the first tone is correct the placement is not changed. The successive notes of the scale are raised and lowered in pitch, through diaphragmatic reinforcement alone. The impersonal "o" is intensified into the open tone, on the ascending scale; diminished on descending scale and easily resolved into the impersonal tone of the tonic. The best results in even placement are realized from running this scale of nine

notes, four times on one breath, alternating the "o" and "e"; that is, the entire scale with "e" and the same with "e." Increase the volume of tone on ascending scale; diminish on descending scale.

Ex. 4



Continue by semitones to the scale beginning on G above Middle-C.

First. Hum the successive steps throughout.*

Second. Hum four of the five steps. On the fifth step open the tone over "o" and "e" through positive diaphragmatic compression; descend softly on the same breath, resolving the tone into the impersonal hum.

It is essential to understand clearly the reinforcement of the "open tone." Never think of tone as "o," "e," "ah," which restricts the sound waves. The student should school himself to think of tones in terms of vibration.

Three conditions are requisite to free, open tone:

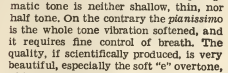
1—High placement (through correct humming)
2—Braced sides
3—Positive diaphragmatic reinforcement

Remember to open tone over the "o" not *through* it. If the placement is correct, the mouth opens freely, as the tone is released. This must be positive, direct.

Repeat the arpeggio exercise *pianissimo*, both "o" and "e." Here, it is most important to note that a soft diaphragmatic tone is neither shallow, thin, nor half tone. On the contrary the *pianissimo* is the whole tone vibration softened, and it requires fine control of breath. The quality, if scientifically produced, is very beautiful, especially the soft "e" overtone, which is most successfully created by deep pressure, while the sense of blowing the tone over "o" brings out a flute quality. This is even more perceptible through the "e" mold. The student will follow accurately the above instructions for "o" and "e" through the arpeggios.

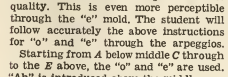
Starting from *A* below middle *C* through to the *E* above, the "o" and "e" are used. "Ah" is introduced over the middle register for the reason that "o" and "e" concentrate vibration above the eyes, whereas the "ah" tends to dissipate it until the placement is established.

Ex. 5



Beginning with the following:

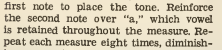
Ex. 6



"ah" opens on the fourth step instead of the fifth. The closed hum is followed by humming three steps, opening the fourth tone with high placement over "ah" lip mold, reinforcing the fifth or highest tone with diaphragmatic power.

Keep clearly in mind the important distinction between the enunciated "ah," which is flesh tone or undervoice, and the overtone vibration released with a wide open mouth. Know that the inability to open the mouth on "ah" is proof positive that the overtone is back. The latter must be front and contact the breath pressure. If this is felt, the diaphragmatic support means complete relaxation of chin muscles and there is no effort whatsoever (other than vitally guarded breath), positive compression of the diaphragm, and high focus of overtone. Once these three conditions are mastered, the student is free to control the tone; both as to color and volume, exactly as a pianist controls his touch and tone color by the intelligent use of the pedal.

Ex. 7



In the above exercise, use "e" on the first note to place the tone. Reinforce the second note over "a," which vowel is retained throughout the measure. Repeat each measure eight times, diminishing gradually into a *pianissimo*, through deepening the compression, rather than lessening it. This serves to release the sound waves, which increase in color and freedom with each recurrence.

Beautiful enunciation is an art in itself. Until there is acquired a clear, distinct and effortless pronunciation of the text, the art of singing is incomplete. What is more fascinating to the ear, more essential to artistic interpretation, than a beautiful enunciation of words in whatever tongue they may be uttered?

Articulation can be correct and yet lose the charm of intonation. Perhaps the middlewest American, with his otherwise intelligent grasp of educational methods, often misses the sonorous beauty of the European tongues or even the local color of the southern and eastern accent. Clear, clean pronunciation of consonants is a prerequisite to beautiful intonation. These are not sung but pronounced. Vowels on the contrary are sung. These vowel shapes must be defined and pure throughout. The fact that foreign peoples stress "phonetics" so much more than Americans accounts for the concensus of opinion that foreign songs facilitate pure tone production. This comparison or seeming limitation in our English enunciation is wholly unnecessary were we to stress the pure vowel sound with freer lip movement. One of the subtleties of speech is illustrated by the fact that one cannot use the same pronunciation in speaking as in singing. Pronunciation that would be faultless in speaking, in singing would be grotesque and unnatural. The art of diction is to have such complete mastery that it seems both natural and effortless.

* Humming is intensified by covering the forehead with hand, which serves to concentrate sound waves above the eyes.

Three Contemporary English Composers

(*Continued from Page* 186)

the beautiful accessibility of Britten's. If dramatic, it is with the drama of the platonic dialogue, not that of the opera house; if lyrical—and his melodies are as subtle and appealing as those of Gibbons or Boyd—it is with the poetry of immediate feeling.

This music never leans romantically over its creator's past; the myriad shapes of nostalgia are quite foreign to it. Harmonically it is not immediately easy to grasp—except perhaps in the Concerto for Strings and the Piano Sonata. Some people find Tippett's harmony crabbed, his processes of thought (especially in the Second String Quartet and "Boyhood's End") obscure; but this feeling is, I am convinced, simply the result of an inability to free the mind from the shackles of classical and romantic procedure. It is these which Michael Tippett is concerned to break; he strives, too, in the fascinating complication of his rythmic texture, to release music from the tyranny of the bar-line and its concomitant, the drum crotchet.

But theoretical brilliance and a clever heart are not enough in themselves to explain the unequivocal effort which Tippett's oratorio, "A Child Of Our Time," has had on large audiences in Britain. Founded on the story of Herschel Grynzspan, the young Polish Jew who shot the German attache, von Rath, in Paris not long before the war, this oratorio is a work of powerful beauty and pathos. It puts the case for the sacrificed young of today; coming from the composer's heart it goes to ours. Even the daring device of puncturing the work, in the manner of the chorales in a Bach cantata, with settings of Negro spirituals, is remarkably successful because of the musicianly discretion which etches sentimentality from the background.

Benjamin Britten, the youngest of these three composers, is in present achievement the most considerable. Indeed I have little hesitation in giving it as my opinion that he is the most significant figure among the younger composers of any country today. Unlike Walton and Tippett, Britten is a rapid and profuse worker. This does not mean that he is in the least superficial, but rather that the maturing process, completed some three years ago, has resulted in an extraordinary technical ability coupled with a wealth of invention far exceeding that of any of his contemporaries. Guided by a sure instinct for form, he has now written with conspicuous success almost every kind of music: concerto, orchestra, chamber ensemble, choral, solo voice, opera.

The secret of Britten's music—the magical quality of its beauty—is partly due to the excellence of his harmony, which is limpid, easy on the ear, yet interesting in itself and always the logical outcome of the melodic line; partly to the charm of the melodies themselves, which are usually of the vocal kind (even when unassociated with the voice) and so have the power to implant themselves directly in our minds. These advantages go hand in hand with a very strong sense of the visual, objective, picturesque qualities of his subject—whether it be the contrasted horror and serenity of death (*Sinfonia da Requiem*), the intransigence of physical beauty (*Michelangelo Sonnets*), the spectacle of living (*Les Illuminations*), of the romantic images of evening and night (*Serenade*).

Britten never allows his music to become dull, even for a few bars at a time; there is no padding, no marking time, in the latest series of astonishing works. If I am inclined to place the *Serenade* for tenor, solo horn, and string orchestra at the top of the list it is because that work seems nearly faultless, despite the great emotional range which it covers. No British composer since the death of Handel has written for the voice with so great a variety, richness, and flexibility as Britten has here and in the *Michelangelo Sonnet*.

This young composer's most recent work, the opera "Peter Grimes," has placed his fame beyond question. The astonishing success of its production at Sadler's Wells was largely due, I think, to the sheer intensity of its dramatic power, for this grim, sinister opera has none of the qualities which audiences usually require in the theater-spectacle, love interest, and so on. Yet it was a real popular success. Listeners of all kinds were spellbound, for three whole hours, by the unflagging brilliance of this various and masterly score, the fascinating originality of the vocal writing, the richness of the melodic and rhythmic invention. Britten is a native of Suffolk, and into this tragic story of a lonely, half-mad fisherman he has packed many years' knowledge of that strange, sea girt landscape and its tough inhabitants.

There is evidently no limit to what we may expect of the composer of the *Serenade*, and of "Peter Grimes"; yet, if I were asked to give a compendious example of his intrinsic personality, I would point to the little *Ceremony of Carols*—a work curiously medieval in the touching innocence of its vision. It is one of Benjamin Britten's most original pieces and it contains almost all his distinctive qualities in miniature.

Radio Programs for Enjoyment and Education

(*Continued from Page* 190)

of the long beloved melodies of the composer. Those broadcasts marked a milestone in the life of the conductor; for it was he who conducted the first performance of "La Bohême" in Turin, Italy, fifty years before, on February 1, 1896. Someone made the remark as we left the studio after the last broadcast that the singers were all on their toes, and listeners on the radio stated to us they were of the same opinion. There is no question that Maestro Toscanini inspires an artist, or a group, that works with him, but in the studio one was happily conscious that the singers were relaxed and giving their best without any visible effort. The surprise of the evening was the *Musetta*, a student singer, Anne McKnight, whom Toscanini had auditioned for the part. Miss McKnight, with whom we are acquainted, learned the part especially for the broadcast. Her musical intelligence and rich voice served well a character that in the opera house is too often sung by a second-rate singer. One sincerely hopes that the rumor rife at the time of the broadcast that the performance would be recorded later will be realized. We can imagine no more enduringly worth-while memento of the great conductor.

Avoid Monotony in the Choir Loft

by H. C. Hamilton

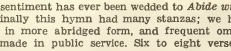
WE ARE ALL familiar with what is termed monotonous tonality: when a too oft recurring Tonic affects the ear unpleasantly. Program makers do well to sense this very real danger, for few things conduce more quickly to weariness and boredom. And today, more than ever in the past, people desire change, and grow impatient of too much sameness. Even the musically uneducated become conscious of any one sound heard so often that it degenerates into a tonal assault; banishing for the time all pleasure, and begetting auditory discomfort.

But the matter does not concern the Tonic alone. Other degrees of the scale can, by over-employment, weary the ear; and an interesting field of research here awaits the Tonal Investigator. Not only in program making, but as regards certain notes in the harmonies and melodies themselves, we need to be watchful. Especially is this true of hymn tunes, where the same melody is called upon to do duty for a number of stanzas. The discrepancy of one short unchanged melody being a vehicle for each stanza—stanzas often in remarkable contrast with one another—cannot pass unnoticed by the musically perceptive. Tempo and dynamics may be changed to fit passing moods as expressed in the hymn, but with only partial success.

Monk's composition *Evenside*, is certainly a beautiful hymn tune, and from the standpoint of association and sentiment has ever been wedded to *Abide with me*. Originally this hymn had many stanzas; we have it now in more abridged form, and frequent omissions are made in public service. Six to eight verses certainly make a hymn too lengthy for any one melody of sixteen measures. But in a good sacred song setting such as that by Liddle or Shelley, where the music is varied cleverly, consistently, and beautifully, every stanza affords fresh interest.

Some time ago at a certain church where I was playing, the preacher announced a certain hymn—I forget now what it was—but we used the tune *Hamburg*.

Ex. 1



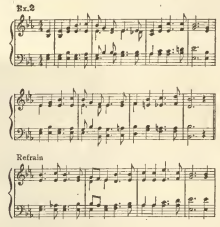
If my recollection is correct, there were eight stanzas, and we sang every one. *Hamburg* is sixteen measures in length, and its range takes in but five notes—from E to B-flat. It is a beautiful tune—of its kind—and exceedingly singable. But it does not improve with too much repetition. Long before the concluding stanza had been sung I became conscious of auditory discomfort; something seemed to be repeating too often. At the first opportunity I began to analyze the melody, hoping to locate the trouble.

Interesting Discoveries

The search revealed some interesting facts; the most important being the discovery of an overworked Mediant, for A occurred no less than sixteen times—an average of once in every measure. Sing the eight stanzas, and the Mediant is heard one hundred and twenty-eight times. But the survey was not yet complete; tabulation next being made of the duration—counting, and then adding together the number of beats for each A. During sixteen measures, this note received twenty-six beats. Multiply that by eight, and you have a Mediant two hundred and eight counts in length. Of the remaining four melody notes, the rating was as follows: Tonic, eight times; number of beats, sixteen. Super-Tonic, eleven times; number of beats, sixteen. Sub-Dominant, thrice; one beat each time. Leading Note, once; duration one beat.

This search for, and the locating of a too obtrusive tone suggested that in all probability other cases existed; and on a subsequent occasion another tune proved most distressing because of a too assertive Tonic. As in the case of *Hamburg* the overused note escaped immediate detection. But I was hot on the trail, and as before, checked up on every note; this time on a melody embracing an octave. My ear singled out the Tonic to be the offender; yet while the keynote occurred a dozen times, the Dominant appeared in seventeen measures. The Super-Tonic had been used six times; Mediant, eleven; Sub-Dominant, once; Super-Dominant, eleven; Leading Note, once. Yet the Tonic had been unpleasantly assertive. Why? Further investigation revealed an overabundance of the keynote in two of the accompanying parts—Bass and Alto. The tune is here presented entire. Notice the preponderance of E-flat.

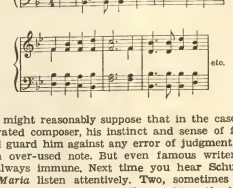
Ex. 2



The monotony can, however, to a large extent be avoided if the hymn be sung in unison—either in whole or in part—and if the organist will refrain from playing those oft recurring E-flats in the Alto. The harmony throughout is of a very ordinary type, built almost entirely on Tonic, Dominant, and Sub-Dominant. By unison singing the ear hears the Tonic as a melody note alone, so far as the voices are concerned, and thereby affords a certain relief. But, let it be repeated—the organist will do well to keep his thumb off those perpetually repeated E-flats in the Alto.

A rather remarkable feature regarding the Tonic is that in the following, although the number of times heard is twenty-two, we are not unpleasantly conscious of it. The harmonies here, too, are built largely on closely related chords, but in the melody the Tonic is not the lowest note. Neither do we hear it continually in the Bass, and the Alto does not fall on it at all.

Ex. 3



We might reasonably suppose that in the case of a celebrated composer, his instinct and sense of fitness would guard him against any error of judgment, such as an over-used note. But even famous writers are not always immune. Next time you hear Schubert's *Ave Maria* listen attentively. Two, sometimes three stanzas are used, and, generally speaking, the beauty of the music warrants a repetition. But with all respect to Schubert, the Tonic is a little over-used, twenty times, to be exact. To be sure, the composer's varied harmony and skill in modulation does, to a large extent, offset monotonous tonality. Nevertheless, by the time the entire melody has been presented thrice, the ear cannot help but register a slight protest. We have heard the Tonic sixty times.

True, the Tonic occurs here about midway in the melody, as in the case of the last mentioned hymn tune. But in *Ave Maria* we have a leisurely tempo, which inevitably brings the oft recurring Tonic into greater prominence.

Care in Registration

As an organ solo, *Ave Maria* can be most acceptable—but monotonous tonality must be avoided—that keynote must be treated with the utmost discretion. With the organ's "set" tones, of a more continuously level sound than voice or other instruments, the performer can, all to easily, give a monotonous presentation. Then too, as the voicing and regulating of pipes is by no means perfect in many organs, it will often happen that some often used note may be a trifle louder than its neighbors. In the present case, should this be the keynote, the organist, under such conditions, will act wisely to transpose the entire selection, if he would have his playing received and remembered with pleasure.

Performers should be especially watchful of such things; if any one tone occurs more than usual, a little restraint in its treatment is to be recommended. Vocalists, unfortunately, seem rarely to think of this; any note which "shows the voice" must be featured—often with results painful to the listener.

Next time anything seems to grow tiresome in too short a period, do a little searching; some unsuspected offender may be located. Problems are not to be evaded; their existence invites our mettle, patience and resource. And it is through successful dealing with such things that one rises from the commonplace to the status of true artistry.

TROMBONE CLASS, FREMONT JUNIOR HIGH SCHOOL, FREMONT, NEBRASKA

"Thar's Gold in Them Thar' Grades!"

by Walter Olsen and Julia C. Shirck

MOST TEACHERS of instrumental music in high school would welcome a yearly influx of players having from three to five years' experience. Many of us do our major recruiting for the training organizations from the junior high personnel, supplemented with a scattered few from the grade schools. The seventh, eighth, and ninth grades supply many potentially fine players, but the question arises as to whether there are enough of these beginners and further, do these late beginners have adequate experience entitling them to admission in the senior instrumental organizations? To accomplish complete coverage of the student body free from the competitive influences of early teen-age interests, an efficient carefully-planned system of instrumental classes in the grade schools provides these years of experience and eventually sends a steady stream of candidates to the junior high training groups and in sequence to the senior high organizations.

When thinking about grade school pupils, we have to decide just whom we are going to try to teach. Should it be the fourth, fifth, and sixth, or just the fifth and sixth grades? Physically, most fourth graders are not ready for a wind instrument, there being no half-size clarinets, flutes, and French horns, but fourth grade pupils can study small-size strings. With the six-three-three system of public school grade classification prevalent in this country, it may be practical to assume that for over-all best results, the fifth and sixth grades provide the best juncture to introduce brass and reeds. The fourth grade may be used as a workshop for string instruction.

We music educators know very well that from ten beginners, nine will express a preference for cornet, saxophone, or drums. Our problem in this respect is two-fold: we must consider the choice, aptitude, and physique of the individual, and at the same time, the ultimate instrumentation of the high school groups must be kept in mind. We know that we can often shift a boy who has started playing cornet to one of the other brasses. A grade school saxophone aspirant may be persuaded to study clarinet if he is told that a dance band saxophonist should play clarinet proficiently, and many leading radio saxophonists got their start studying clarinet. His choice of clarinet can be further induced by convincing him that it is very easy to change from clarinet to saxophone, but it doesn't work as easily the other way around. This procedure may smack of super-salesmanship to some, but after all, it is the truth, and any resultant pangs of conscience we as music educators may have can be salved with the thought that most of our beginners when so sold on clarinet, become interested in the instrument to the point they forget all about their dreams of saxophone virtuosity. It is the opinion of the writers that it is best to leave the development of percussion to the junior high school. This opinion reflects no trifling consideration for percussion; to the contrary, the fact is emphasized that maturity and accumulated knowledge of music through the medium of piano or voice is a prerequisite to the study of the battery.

A Serious Responsibility

For the last word in practical talent tests, nothing is as conclusive as an attempt at playing some kind of instrument. Perhaps we teachers have the wrong point of view when we try to compromise the parental expense necessitated in the purchase of an instrument. We should be confident that the childhood adventure in instrumental music is well worth an investment. What music teacher is not familiar with the expression of a parent to the effect that, "I don't know a thing about music because I didn't have a chance." To this common complaint the natural retort could be: "You have your opportunity to prevent such a thing happening to your child. Please don't let your decision be influenced by a comparatively few dollars." With all the high-pressure advertising of the times crowding us to buy things, such mild admonishment seems in place and definitely to the point.

Complete coverage is a serious responsibility. The teacher should feel this responsibility to the point where he cannot overlook any means with which to reach every individual in the elementary schools. No one is more aware of the compensation of instrumental study than the teacher. It is his duty to acquaint as many grade school children as possible with instrumental music. Let us for once be practical and admit that at times we all have witnessed the phenomenal development of a child who at first seemed to be musically impossible. Such musical incomprehensibles may stimulate an interest on the part of the teacher to explore the artistic potentialities of a large group of uninhibited youngsters (*Continued on Page 232*)

CORNET CLASS, FREMONT JUNIOR HIGH SCHOOL, FREMONT, NEBRASKA

The Organization of Ensembles In the College Curriculum

by George Waln

ONE OF THE MOST encouraging signs of cultural development at the present time is the growing prevalence of interest in chamber music. Taking as a basis the fact that young America is turning out ever increasing numbers of players and singers from its schools, it seems logical to expect that ensemble performance will reach a "high" of quantity and excellence in the future far above our most liberal expectations. To what extent this utopia in chamber music is reached depends upon two factors: first, are the benefits which accrue from its performance great enough to warrant wide participation? And, second, will the guidance given the "small-group" movement through our educational system broaden to the extent of placing ensembles in the curriculum for credit?

In answer to the first, the "benefits," we have every reason to be optimistic. There is no kind of music which gives more happiness to the performer in presentation. Chamber music is seldom either written or performed for the purpose of technical display, and it is almost never a financially profitable venture for either composer or performers. This means, of course, that it is a medium of expression for the person to whom music is more than an occupation. It is more than a means to an end; it is an end in itself.

I was interested in reading some time ago how the performance of chamber music is regarded by one of our recognized Cleveland music critics in his newspaper item which announced an ensemble recital by two eminent artists of the piano and violin. "It is a red-letter day in music when two first-line virtuosi share the spotlight and combine their individual gifts for the greater glory of *ensemble*. Both of these artists have long been interested in ensemble playing, which is, incidentally, a mark of superior musicianship and intelligence."

Benefits of corresponding magnitude apply to the listener as well as to the performer. Ensemble music seems to fall most readily within the comprehension of the music lover. There is enough variety of texture to excite interest without distracting it; we can hear what every voice is saying and so follow its part both in the dialog and in its bearing on the general plot. Many persons feel that no other form of music can delight our senses with such exquisite beauty of sound or display so clearly to our intelligence the intricacies and adventures of its design. To illustrate this we have only to think of an able performance of the clarinet quintets of Mozart and Brahms, Beethoven's String Quartets, his *Serenade Op. 25* for Flute, Violin, and Viola, and the like.

A Growing Movement

With no thought of belittlement or disparagement to the stateller forms of music, players love the intimacy of the chamber group.

There can be no doubt that ensemble training in our educational system has been slow in being recognized in the high school and college curricula. Bands, orchestras, and choruses very often meet in school time, especially during recent years; but not so with small ensembles. Instead they meet after school, or at noon, or in the evening or at any time *other than school* time. Perhaps this is as it should be while the movement is in its initial stage. Through the very evident values to the individual performers in ensembles, however, the movement is certain gradually to make its own place in the school curriculum on school time and for school credit.

Just as in the case of the high school, the college program of ensemble training is very much in its infancy. There are ensembles, to be sure, in many American colleges and universities, but as yet, for the most part, they are not on a credit basis. On the other hand, there are a few schools in which a worthy and far-reaching program is in force, particularly in the eastern music schools. With a view to presenting a few constructive facts about a school with which I am familiar, I hope I may be pardoned if I use my own institution, Oberlin College, for an illustration.

The first ensemble class in the Oberlin Conservatory was organized over twenty years ago. This class and those following for a number of years were in effect mostly for the benefit of the piano student, because of the small number of string players. The string parts of sonatas and trios were played usually by faculty members. There was little opportunity for rehearsing. Nevertheless, the students gained familiarity with much of the great music written for such combinations, as well as some valuable sight-reading experience. They had to learn to listen to more parts than their own—in other words, they had to hear the music as well as attend to their own technical problems, which is a fundamental benefit derived from ensemble playing of all kinds, whether it is woodwind or string.

With an influx of more and better players on the winds and strings, new courses have been organized to meet the need. At the present time all wind and string majors are required to have two years of small ensemble work, and all students who are in the instrumental school music course are required to have one year. This training is in addition, of course, to participation in the larger groups, the band and the orchestra.

An ensemble course is offered by each member of the string and wind departments, some classes of which meet two periods and require one-half hour of daily practice for one hour of credit. Each class is limited to a minimum of six players and frequently a division within the class is made to fit the instrumentation of suitable available literature. In this case the teacher may hear each division of the group only part of the time within the two meeting periods. For example, this semester during the three o'clock hour on Tuesdays and Fridays, my ensemble class may be made up of a flute trio and a woodwind quartet. During each of these days I would hear one group for half the period in my studio, while the other is rehearsing in a nearby room. The shift of rooms in the middle of the period means a loss of but two or three minutes.

UNIVERSITY OF MICHIGAN WOOD QUINTET
Barbara Litchfield (Flute) Mary Laughlin (Clarinet); Doris Reed (Oboe); Sylvia Dutcher (Bassoon); Ann Choate (French Horn).
William D. Revelli is Coach.

For the remaining practice-time requirement of the course, the players meet by themselves for a third rehearsal plus individual practice to iron out the technical difficulties of each part. Equally as valuable as the division of a class is the combining of two classes for the study of a Beethoven octet or perhaps for a multiple clarinet quartet or multiple woodwind quintet using two or more players on a part. This procedure enables the ensemble to study works which otherwise they might have to pass by.

Of interest might be the fact that this credit although accepted toward graduation in the Conservatory, is not counted by the College of Arts and Sciences toward the A.B. degree. This is due to the usual conservative policy existing in most Libgral Arts Colleges. The credit does count toward the Music Bachelor's degree and Music Education Bachelor's degree, as intimated earlier. Using our Conservatory students as a working basis for the formation of our ensemble classes, we experience little difficulty in attracting the students from the College of Arts and Sciences through their love for ensemble playing.

It may also be of interest to know that students majoring in piano are not *required* to have ensemble, but that nearly all of them study at least one year in an *ensemble class*, playing string trios, string and wind quintets and sextets, and the like before they graduate. At the present time, there are enrolled in Oberlin's ensemble classes many students who do not receive credit, but they are so interested in ensemble performance that they elect it without credit. The carry-over of added experience into the band and orchestra through the talents of these string and wind players enables us to have finer *large* groups than we could otherwise hope to have.

Public performance furnishes the strongest incentive to the players for doing really fine work. There is always a temptation on the part of the students to pass on to new music before the old number is thoroughly mastered, unless they know they are to play before a critical audience. It (*Continued on Page 230*)

Well! Well! Well! Here is a flute orchestra composed of young ladies of Jullunder, India.

She knows her notes! Mary Martin Cruter, graduate of three universities, training a Sousaphone player at Southern University.

The shell game in Samoa. Musical conch horns can make a real rumpus.

Well, I Do Declare!

Musical Instruments Throughout the World

Section IV

This is the fourth of a series appearing in THE ETUDE *and continuing for six months*—EDITOR'S NOTE.

Photos—From Three Lions

This Javanese virtuoso plays on a two-stringed instrument of ebony and ivory.

"The harp that once through Congo's hills the soul of music spread." Primitive African harp in the Belgian Congo.

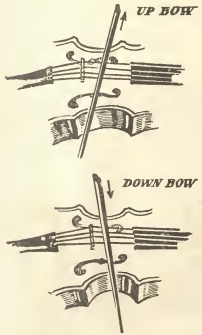
This Roumanian gentleman is playing the pipes of Pan, named after the nymph Syrinx who, in escaping from the god Pan, turned into a bundle of reeds.

A Bowing Problem

"In my student days I was always told that the bow must be drawn absolutely straight, at an exact right angle to the strings. I never had reason to doubt the truth of this until I began to notice that some of the finest artists, especially Mr. Milstein, do not bow quite straight. . . . They seem to bow in a sort of narrow "figure 8." . . . Is there any advantage in doing this? Is it a new idea in bowing, or is it a personal peculiarity of these artists? . . ."
—Mrs. V. L., Pennsylvania

Rules are made to be broken—but only by those who can work with complete ease and freedom within them. One of the fundamental rules of violin playing is that the bow must be drawn parallel to the bridge, and it is a rule that must be strictly adhered to by every student until he has acquired a complete and flexible control of his bow. When he has attained this, however, he is fully justified in breaking the rule in the interests of an improved tone production. For there is no doubt that "figure 8" bowing—that is an apt description of yours, by the way—does give better tonal results, if it is properly applied.

Let us examine the principle behind this infraction of a seemingly iron-clad rule. If a Down bow is so drawn that the part of the bow-hair which is approaching the string is slightly nearer the bridge than that part which is at the moment in contact with the string, the result will be a firmer, more clinging bow-stroke. The same thing is true of the Up stroke. The two sketches which follow—for which I am indebted to a talented and versatile pupil—will illustrate the principle far better than many words of explanation.



The angle between the bow and the strings has been slightly exaggerated in order that the direction of the bow-stroke may be perfectly clear. Actually, the deviation from the right angle is only a little more than just perceptible.

But this little deviation makes a considerable difference to the steadiness and intensity of the tone. As an experiment, hear what happens if you take an Up or Down bow at the angle contrary to that shown in the drawing. If the tone does not actually break, it will certainly have a negligible, unhappy-sounding quality. Now try drawing the bow approximately at the angle shown in the sketch. You will immediately feel that the bow is clinging to and almost cleaving the string, and that the tone quality has taken on vibrancy and intensity.

This angled bowing is most effective in passages involving long, slow bow-strokes. It is rarely appropriate when less than half the bow is used, unless the bow is moving very slowly indeed. And it is entirely out of place if the bow must move with even moderate rapidity—the result would be an immediate deterioration of the tone quality.

The change in the angle of the stroke is made, of course, at the moment the bow is changing from Up to Down, or from Down to Up, and it requires a supple and sensitive movement of the hand and arm. For this reason, it should be attempted only by those players, young or old, whose tone production is smooth and flexible and whose bowing technique has been thoroughly developed.

The Problem of Crossing Strings

One of my chief difficulties at present is the smooth changing from one string to another where the same finger is used for both notes, such as changing from "C" on the G string to "G" on the D string, all in the first position. Another one which bothers me is the smooth changing from, we will say, "E" on the D string to "G" on the E string, eliminating the A string entirely. I shall greatly appreciate any instruction you may give which will assist me in acquiring the ability to make these changes in a smooth and proper manner.
—A. C. A., California

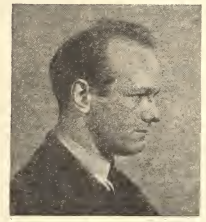
Every violinist will realize your problem, for it is by no means an easy matter to change smoothly from one string to the next with the same finger. But there are means by which the difficulty can be overcome.

The Violinist's Forum

Conducted by

Harold Berkley

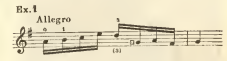
Prominent Teacher and Conductor



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

If the passage is fairly rapid, the finger can stop the two notes at once. This would be the best way of playing a passage like the following:

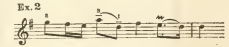
Ex. 1



In fact, this is the only way such a figure can be cleanly played at a fast tempo. If the third finger is lifted after the D and replaced on the G, the C natural or the open A string will almost certainly sound. If the passage could be played more slowly, the G could be taken with the second finger and the remaining notes played in the second position.

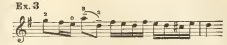
In melodic passages, most violinists nowadays try to play a broken fifth by using different fingers for the two notes, moving one or two positions up or down. The following measure, taken from the *Allegro* of *Fiocco*, is a good example of this:

Ex. 2



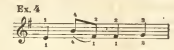
The last five notes could, of course, be taken in the second position, but the necessity for getting a full, vibrant tone on the F-sharp makes the third position a better choice. However, if the measure had been written as follows, it would be better played in the second position:

Ex. 3



A broken fifth can also be played on the same string, by making either a shift or an extension. For example:

Ex. 4



Broken fifths are always a bit of a nuisance to violinists, but in almost every case one of the above ways of playing them will be found practical. It is another matter when a fifth has to be played as a double-stop. Then all we can do is to plant the finger strongly on the two strings—and pray that the strings are in tune!

The second part of your letter brings up a point of bowing technique, and a very important point it is. To change smoothly from the D string to the E, or from the G to the A, without sounding the intermediate string, calls for a well-controlled and lightly-balanced bow arm. And that, in turn, calls for some careful and consistent practice. The shoulder joint, the wrist joint, and the joints of the fingers must work in perfect coördination if the motion is to be made successfully. This coördination is most easily gained through the study of one or two preparatory exercises.

First, I recommend that you work on the Whole Bow *Martelé*, for no other single exercise so quickly develops coördination of the entire right arm. This bowing was described in detail in the December 1943, and January 1944 issues of THE ETUDE. Practice in the manner described there, a study such as the seventh of Kreutzer, the eleventh of Mazas, or the third of my "Twelve Studies in Modern Bowing." Continue to practice it daily until you can take the whole length of the bow rapidly, with a pronounced accent at the beginning of each note. After two or three weeks you will find that your coördination has improved tremendously. Then, eliminating the accent, sustain each note and try to connect it to the next note without any break.

In each exercise there is an important point you must observe: that during each stroke the arm must be preparing itself for the next. This sounds complicated, but actually it is quite simple. Take, for example, an Up bow on the E string followed by a Down bow on the D. During the Up stroke, the elbow should be rising so that at the end of the stroke the arm is in position to play on the lower string, and all you have to do to effect the crossing is to roll the forearm a little in the elbow joint and bend the fingers slightly. The same motions take place, in reverse, when you play a Down bow on a lower string followed by an Up bow on a high string.

When you feel that you have gained a fair degree of control over the whole bow strokes, you should work on similar exercises in each half of the bow. The same principles govern the shorter strokes, but the amount of motion in the arm is relatively less.

The course of practice I have outlined here will do a great deal more than enable you to cross strings smoothly; it will directly benefit your entire bowing technique and tone production.

Fingers and Wrist

"For the last two years I have read your articles in THE ETUDE with the keenest interest and I feel that I have learnt very much from them. Your book on bowing technique, too, has helped me to understand many things that I never knew before. . . . I have tried to use your suggestions in my own teaching, and I must say the results have been very good. . . . But I have one problem that bothers me. Most of my pupils can do the wrist and finger motion very well, but some of them get into the habit of using their fingers a lot and their wrists not at all. I know this is not right, but don't quite know what to do about it. . . . What would you advise?
Miss S. F., New Jersey

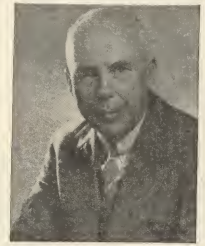
This habit of using the fingers too much and the wrist not enough is by no means uncommon. You need not be unduly concerned about it, for it can easily be corrected. Usually it appears in a student who has difficulty in learning to

(*Continued on Page* 230)

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



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

Can I Become a Composer or Arranger?

Q. In the April 1945 ETUDE you had an article "So you want to be a musician," and in it you dealt with the question, "Shall I follow the performing or the teaching field?" But what about other musicians? I myself like the subject of harmony better than I do teaching or performing. I am also studying advanced composition. I feel that I have the ability to compose or arrange, but I don't know how to use my knowledge. Could you help me?—A. C. M.

A. It was Mr. Revelli who wrote the article to which you refer, but since our viewpoints are similar, and since you have asked me the question I will try to answer.

You are entirely correct in asserting that there are other musical fields besides teaching and performing. But they are much more limited, and only a comparatively few people are able to make a living in them. If you wish to become a composer, I advise you to prepare yourself also to be a teacher or a music critic or a performer, because very few composers are able to make a living through composing music alone. On the other hand, what is called "arranging" is a much more definite "job," and if you are an excellent musician, if you are expert in harmony, counterpoint, and form; and if you know the orchestral instruments and are able to arrange a piano piece or a song for orchestra so that it sounds as though it had been written for orchestra in the first place, then you will probably be able to get a job as arranger—possibly in New York with one of the music publishing firms, but more probably in Hollywood.

Music Study in the South

Q. Would you kindly inform me of any musical competitions in my locality which will be held in 1946? In former years I remember state contests, but I haven't heard anything concerning these, in latter years. I have, in my class, a high school student who I believe is very good in piano, and I should like to have her participate in a musical competition.

I have another question for you, Dr. Gehrkens. I studied piano for about six years while in high school. I have always been deeply interested in music, and this summer, after finishing high school in August, began teaching private music in two of the schools near my home. I am planning to attend college this fall. I should like to major in music, but at the same time, prepare myself so that I could, if necessary, teach academic subjects. Should I attend a regular college, or a conservatory? And do you think I might be able to get a scholarship to some conservatory? Although I am considered an excellent pianist here, I have never played in any other town. And too, there aren't so many conservatories here in the South, are there? I should like those in the North, but of course I should prefer one near Alabama. What are some good ones in the South, mainly?

Thank you for answering these for me—for I value your opinion very highly indeed. I always enjoy your page in THE ETUDE. Enclosed find a self-addressed, stamped envelope for reply.—J. J. F.

A. Most music contests were abandoned for the duration and that is probably why you have heard nothing about competitions in your own state. However, the National Federation of Music Clubs competition is being continued and information concerning it may be secured by writing to Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Conn.

As to music study for yourself, I advise you to attend some college or university that has a strong music department. It is possible in such a school to major in music but at the same time to minor in some subject such as English, Speech, History, or Mathematics. As a minor you should choose some subject in which you are interested and in which you have already made some preparation. Many schools now expect the music teacher to take charge of one or more classes in other subjects, and although the preparation for teaching is more difficult, there is often considerable gain in breadth of view and world understanding. The greatest trouble is that the necessity of preparing to teach another subject is apt to cut down the time available for music study, and this matter is so important that it must be watched with eagle eye. Therefore, I advise you, first, to choose a college in which music has a large place in the curriculum so that you may make adequate preparation in musicianship; and, second, to arrange your own plan of study so as to include some music in each of your four college years. If you can arrange to go to college for five years—or even six—that will simplify things very much, for in five or six years you would be able to prepare yourself as a musician and at the same time take a sufficient number of courses in other fields so as to insure breadth of view and ability to teach another subject.

For information concerning accredited colleges in the South, I advise you to write to the secretary of the National Association of Schools of Music, Mr. Burnet C. Tuthill, Southwestern College, Memphis, Tennessee.

Is it Major or Minor?

Q. On page 606 of the Oct. 1944 issue of THE ETUDE is printed Beethoven's *Bagatelle in G minor, Op. 119.* When I looked at the key signature I thought it was B-flat major instead of G minor. I always have difficulty in this regard. Is there some way that by looking at the key signature I can tell at a glance if I am playing in a major or minor key? I would be so grateful for this help.—L. F. P.

A. I do not find the particular piece you mention in my October ETUDE but I believe I can help you with your problem. Each signature stands for two keys, one major, the other minor. Thus, the signature two flats may mean that the key is B-flat major or that it is G minor. Likewise the signature two sharps may stand for either D major or B minor; one flat, for F major or D minor; one sharp, for G major or E minor; and so on. There are two ways to tell whether a given composition is major or minor: (1) by the way it looks; (2) by the way it sounds. If there are two flats in the signature and if the first and last chords in the composition are B-flat-D-F, and if the composition seems to be built around the tonic of B-flat, then it is probably in B-flat major; and if in addition to its looks, the piece *sounds* major, then you may be certain that the key is B-flat. But if the first and last chords are G-B-flat-D, if there are some F sharps scattered through the piece (the "raised seventh in the harmonic minor scale"), and if the entire piece seems to have a "minor sound"—then it is in G minor.

"But," you say, "how can I tell about the *sound*—whether it is major or minor?" to which I reply, "By experience, my dear." Play the chord B-flat-D-F. Now add some extra B-flats and F's in both bass and treble. This is the way a major chord sounds. Now play the chord G-B-flat-D, adding extra G's and D's and sustaining the entire chord with the damper pedal. This is the way a minor chord sounds. Now contrast F-A-C with D-F-A in the same way; and G-B-D with E-G-B. By way of variety, play C-E-G (adding C's and G's as advised above) and contrast it with C-E-flat-G. The first chord is major, the second is minor; and if you will listen to them attentively and repeatedly you will gradually come to feel the difference. Get some musician friend to play chords for you and say to distinguish between the major ones and the minor ones. Listen carefully to all the music that comes over the radio or that you hear elsewhere, trying to determine by its sound whether it is major or minor. You will probably find that most of it is major, but every once in a while there will be one that is definitely minor. If you will follow these suggestions carefully for a few months, you will find that by the end of such a period you will be able to tell minor from major, either by the way the music looks on paper or by the way it sounds when it strikes your ear.

Trills

Q. I would like to know what the expression, "Trills without afterbeat," means in the measure of *Anitra's Tanz* as published in the "Grieg Album."—R. F. T.

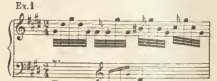
A. Trills are often classified as "perfect" or "imperfect," a perfect trill being one that closes with a turn; an imperfect trill closing without a turn. This does not mean that a "perfect" trill is in any sense better than an imperfect one, any more than a perfect fifth is better than an imperfect fifth. These are simply names, and there are probably as many trills that close without a turn as with one. In the case of the trill in *Anitra's Dance* it seems more appropriate to have just a straight trill without the "afterbeat." If you will look in your music dictionary under *trill* (or *shake*) you will probably find additional information that may be of interest to you.

Grace Notes in a Liszt Rhapsody

Q. (1) How do you play the grace notes in the six measures beginning with Measure 35 of Liszt's *Second Hungarian Rhapsody*?

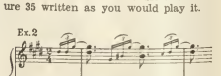
(2) Is the dotted eighth note rest in the bass of this measure a mistake? How do you play the grace notes in the left hand?—Mrs. F. W. H.

Ex. 1



(1) The grace notes are placed on the last quarter of the count. Here is Measure 35 written as you would play it.

Ex. 2



(2) My edition does not have this dotted eighth note rest. It is put in to show that the grace notes in the left hand come on the last quarter of the count. This, I think, answers your other question also.

* * *

"When Handel was told by his sovereign that the performance of the 'Messiah' had afforded him pleasure, the composer replied, 'Your majesty, I did not intend to amuse or to afford pleasure; I meant to make the world better.'"
—KARL MERZ.

Claude Debussy As a Music Critic

by Maurice Dumesnil

Concert Pianist, Conductor, and Author

A FAMOUS CARICATURE OF CLAUDE DEBUSSY BY LINDLOFF

LIKE MANY other great composers, Claude Debussy had to suffer from the attacks of incompetent critics. Although his music was well received by newspapers in which prominent musicians such as Paul Dukas or Alfred Bruneau were temporarily or permanently in charge of the reviews, there were other cases when his extreme sensitiveness was profoundly hurt. He would not have resented a criticism coming from one whom he respected artistically and when Ernest Chausson, for instance, expressed himself with reserve concerning his string quartet, he strove to analyze it in order to determine whatever deficiency could be detected in his own style and form. But he felt indignant when verdicts were handed down by amateur critics, doctors without patients, architects without houses to build, lawyers without cases to plead; in short, all those who invade the field for the sake of gaining free admission to concerts and theaters.

What hurt him beyond words was the authority with which those nitwits judged things they did not understand; so when one day he received a visit from the secretary of the "Revue Blanche" asking him to join their staff, he was delighted. Of course this monthly magazine did not have the importance of a daily newspaper, but it was read among an intellectual elite whose appreciation meant so much to him, and later on when he became the regular critic of the "Gil Blas" he found in his hands a safety valve for the expression of his feelings toward the stupidity or the ignominy of certain conditions, as well as a weapon which might avert attacks and eventually help him to retaliate. He would have complete freedom and could review concerts, opera, or write any kind of technical articles that would suit his fancy. But not wanting to be taken for one of those "inflated pontiffs" whose lucubrations made him exhaust all his profane expletives, it was in a light spirit that he assumed his duties and called his first contributions *"Entretiens avec Monsieur Croche,"* "Interviews with Mr. Quarter-Note" (here I modify the notation value as I find that in English a "quarter note" sounds more gracious and euphonic than an eighth).

DEBUSSY'S BIRTHPLACE
Debussy was born over this dyeing establishment on the Rue du Pain (Street of Bread) in Paris.

DEBUSSY'S MONUMENT IN PARIS

Debussy on Wagner

But Claude was never viciously revengeful and if we look at the lengthy list of his articles we find very few instances when his judgments could be called either sharp or unkind. Instead, he often used his column to outline his personal opinions about great composers and their works, and now that he himself has become one of the prominent names in the Hall of Fame it is interesting to see how he reacted to certain masterpieces, styles, or tendencies.

First let us turn to Richard Wagner. One ought never to forget that Debussy lived at a time when wrongly enough Wagner was considered as the very measure of greatness in German music. Did not Prince Ludwig Ferdinand of Bavaria, this amiable amateur fiddler who loved to join the violin section of the opera occasionally, say once that "Wagner was the first and greatest composer of all time" Debussy felt most indignant:

"Certainly Ludwig Ferdinand is much more a prince than a music scholar. What about Bach? Would he be, by chance, just a man who had twenty children? And Beethoven? With his permanent bad temper, did he by any means become deaf purposely so he could bore his contemporaries with his last string quartets? As for Mozart let us not even speak of him: he was a little imp who wrote 'Don Giovanni' in order to aggravate Germany. Heavens, here is the real glory of Germany; he is so great that only very few names can be compared with his."

In 1903 Debussy went to London, sent by the "Gil Blas" to report about the performance of the "Ring" at Covent Garden. He reacted as follows:

"It is difficult to imagine the condition in which even a robust brain finds itself after listening to the four performances. One's own personality is engulfed, one is but one additional *leit-motiv* whirling around in the quadrille danced by all the others. Oh . . . how unbearable those be-helmeted and fur-clad people become when the fourth installment is reached! Just imagine: none of them ever appears on the stage without the accompaniment of those pesky *leit-motivs*. They even often sing them themselves, which makes me think of the gentle insanity of a man presenting his visiting card and at the same time singing his name! The 'Ring' has something (*Continued on Page* 228)

What the Audience Should Give to an Artist

From a Conference with

Mme. Mana-Zucca

Prominent American Composer and Pianist

SECURED EXPRESSLY FOR THE ETUDE BY JAY MEDIA

Mme. Mana-Zucca, composer, pianist, and soprano, was born in New York City, where her teacher and mentor was the famous Alexander Lambert. She also studied with Herman Spielter. In London she was a pupil of Max Vogrich, while in Berlin her teachers were Godowsky and Busoni. She studied singing in London and Paris. She appeared in New York as an infant prodigy, playing a Beethoven Concerto with the New York Symphony Orchestra. She also sang the soprano role in the London performance of the "Count of Luxemburg" and later appeared in comic opera. She has to her credit over one thousand compositions, including orchestral works, a highly commended Sonata for Violin and Piano, and many extremely successful songs, notably the world favorite, I Love Life. *Her latest song is* Time and Time Again. —EDITOR'S NOTE.

THE PROGRESS of democracy in the world is nowhere better shown than in the altered attitude of people of all countries toward music. Aristocracy, except where it has been an aristocracy of brains and achievement, always has been founded upon bluff. Even the dictators, from Nero to Hitler, have been bluffs, many of them little more than clowns in positions founded upon the assumption of power. As long as music was the servant of aristocracy there was a very frail bond between the musician and the patron, except in rare instances, such as those of the Esterhazy family in Hungary, and Frederick the Great in Prussia.

With the changing decades, the patrons of music have become the members of the public. We need not go back further than the Victorian era to find that musicians, in many cases, were separated from their audiences by a silken cord. Those aristocrats who were musicians treated the players with consideration, but others regarded them as menials, and did not hesitate to offend them by insufferable rudeness.

The Artist-Audience Bond

Now the whole situation is changed and the musician feels that his genius entitles him to every consideration and courtesy. Good performances cannot be expected unless there is a bond between the performer and the auditor. This is imperative. Those who do not understand this had better keep away from the opera house and the concert hall. The diamond encrusted dowager in her opera box, who mars a performance of her neighbors as well as that of the artist, chooses a very expensive location in which to display her bad manners.

Many of the greatest singers and the most famous virtuosi have been my friends for years and I have heard the subject of audiences discussed repeatedly. Artists such as John Charles Thomas, Igor Gorin, Josef Hofmann, José Iturbi, Jascha Heifetz, Mischa Elman, Robert Merrill, Rosa Ponselle, and others have continually discussed their audiences with me. If an artist were performing for one individual, he could appraise that person's musical sensitivity or his receptivity, and in an intimate recital expect more or less definite results. What is the situation when an artist must appear before an audience of two thousand people or, as in the case of a great radio artist such as John Charles Thomas, before millions of invisible listeners, whom he must reach through his art and personality by way of his voice, as they cannot see him in person. He knows that his audience is, after all, his instrument. It is like a huge organ. He must play upon the sense of musical tone color, the human understanding, and the musical soul of the vast instrument.

The Critical Audience

Fortunately, the radio artist (if he wants it that way) appears and sings in complete isolation. He is in a soundproof room where every imaginable care is taken that nothing mars his interpretation, even in the slightest degree. Many artists, however, feel that they cannot beat their best, singing to Johns Manville soundproof walls, and consequently the radio companies now frequently broadcast in halls and theaters, with large audiences present.

The responsibility of the artist is always great. He knows that audiences are unrelentingly critical. An artist must be good at his worst, as he is seldom at his best. One very great singer told me that only once in his life did he feel that he was in perfect voice, and on that night he had no engagement. The strain of travel, the incessant change of living surroundings, food, and climate are very taxing even to the strongest artists. Anyone who has read the remarkably naïve letters of Enrico Caruso to his wife has some idea of what the great tenor went through. Once, we find him singing to a vast audience in the pouring rain in a bull ring in Mexico City; yet the artist is told to guard his health as his greatest jewel.

MME. MANA-ZUCCA

Audiences pay top prices for their seats and they feel that they are entitled to hear the artist at his best. They think, "I don't care how well he sings in the bathroom. I have to hear him in the concert hall." Leopold Stokowski is responsible for the aphorism, "Music is painted upon a canvas of silence." Without that respectful silence the artist can do little. The higher the degree of silence, the finer the possibilities of performance. People with coughs, asthma, and the seven year itch should keep away from concert halls. Nothing can give them the right to destroy what others have paid high prices to hear. The moment noise enters a concert program, the chain of interest is ruptured, and it may take some time to restore it. This is a crime against the composer, the artist, and the auditors who come to the concert hall with the desire to hear the best.

More than this, I have another suggestion to make to American audiences. It takes some time for an audience to settle down after it arrives. Would it not be a very good idea to state that the auditors are requested to be seated at least five minutes before the time for the concert to commence? Mr. Paderewski was very sensitive to this and frequently delayed his entrance until he was assured that his opening notes would not be marred by any kind of extraneous sounds.

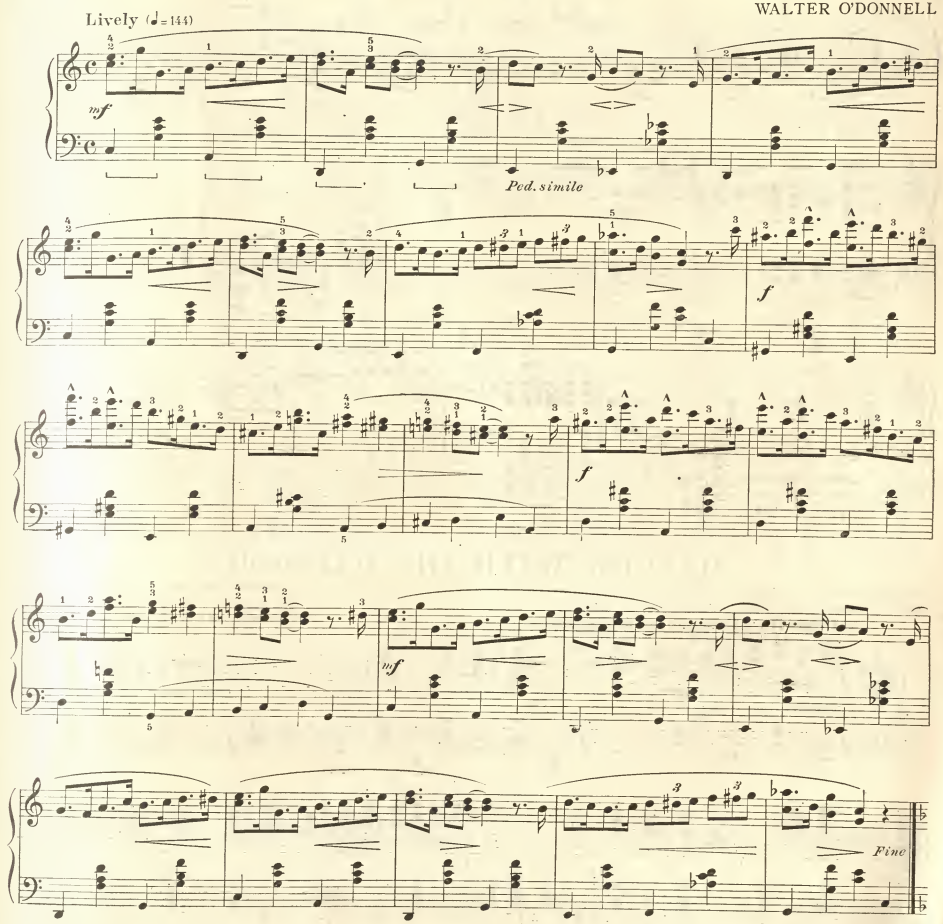
The auditors who sit in the first ten rows of seats have a great responsibility. They are within the eye-grasp of the performer, and the movement of programs, squirming, rustling, and whispered comments which might readily be deferred to a later time, should be avoided. The basis of all good manners is consideration for the sensibilities, the feelings, and the interests of others. This is the foundation of all the rules of etiquette. Artists are particularly cognizant of a well mannered audience. A superior audience is likely to hear a superior concert. I have in mind a very understanding friend. I am certain that I am at my best when I am playing for her. I wish that she might be in every audience to which I play. I would be sure of one superior auditor, at least.

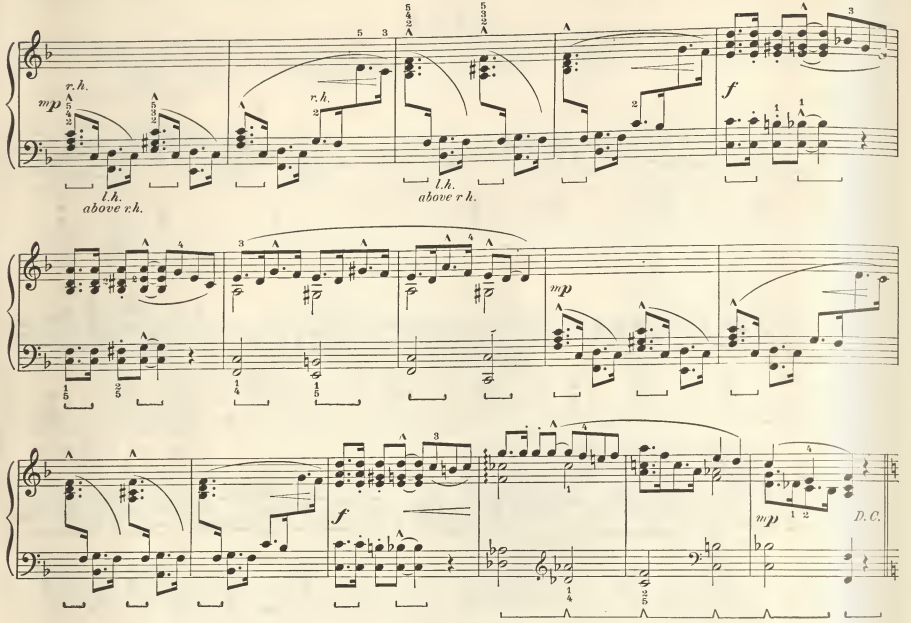
Frozen and hypercritical audiences rarely hear the best an artist has to offer. Don't hesitate to show your approbation. Applause is the currency demanded by all public performers. Lethargy upon the part of a group in the audience is contagious. (*Continued on Page 233*)

TIPPY

This fanciful composition was named by the composer for his pet black kitten, who insisted upon jumping on the keyboard and chasing after his master's fingers. Tippy was named because he had a white-tipped tail. Conceived in a spirit of fun, the piece must be played like a little *scherzo*. Grade 4.

WALTER O'DONNELL



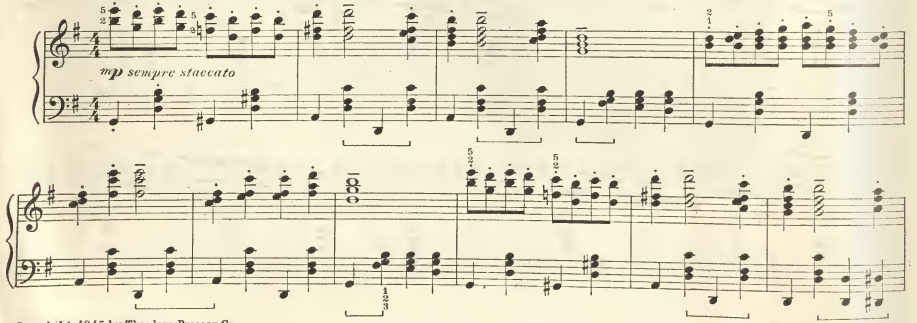


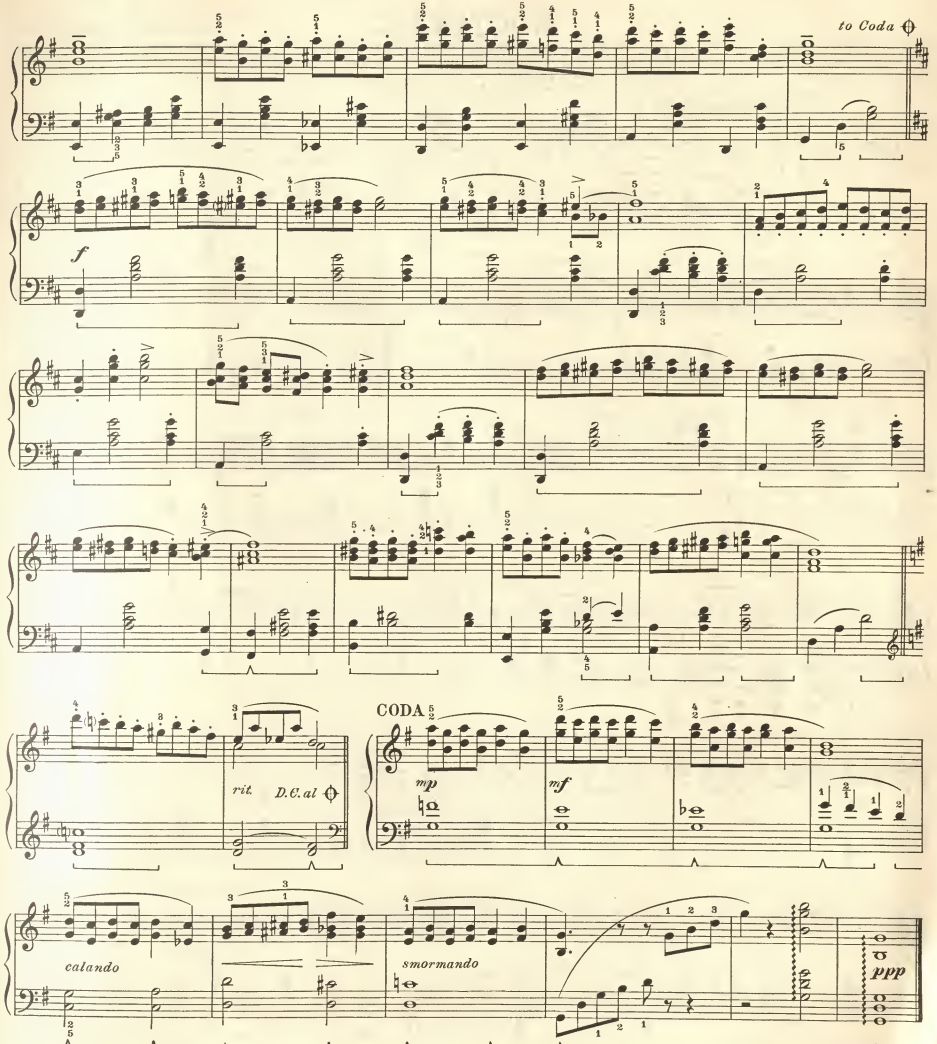
DANCING WITH THE DAFFODILS

This is one of the late Clarence Kohlmann's brightest numbers. It should be performed with a crisp *staccato* and with strict attention paid to well-marked accents. It makes a very good study in double notes. Grade 4.

Allegretto scherzando ma non troppo (♩ = 152)

CLARENCE KOHLMANN



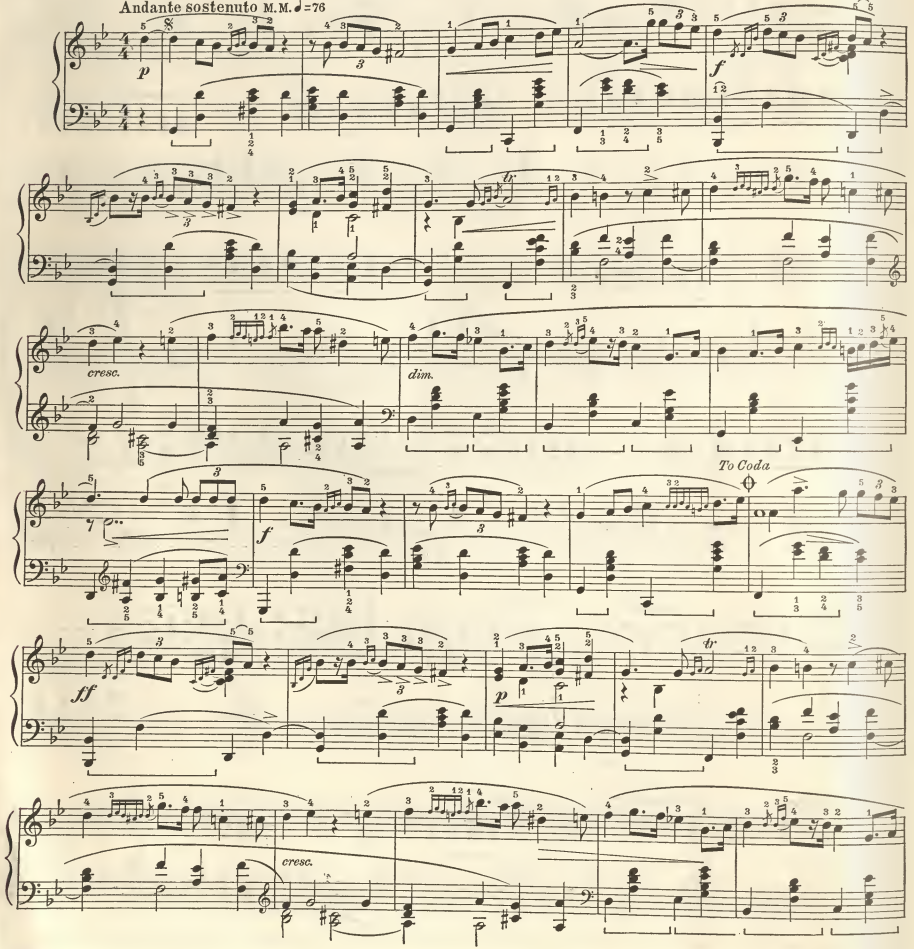


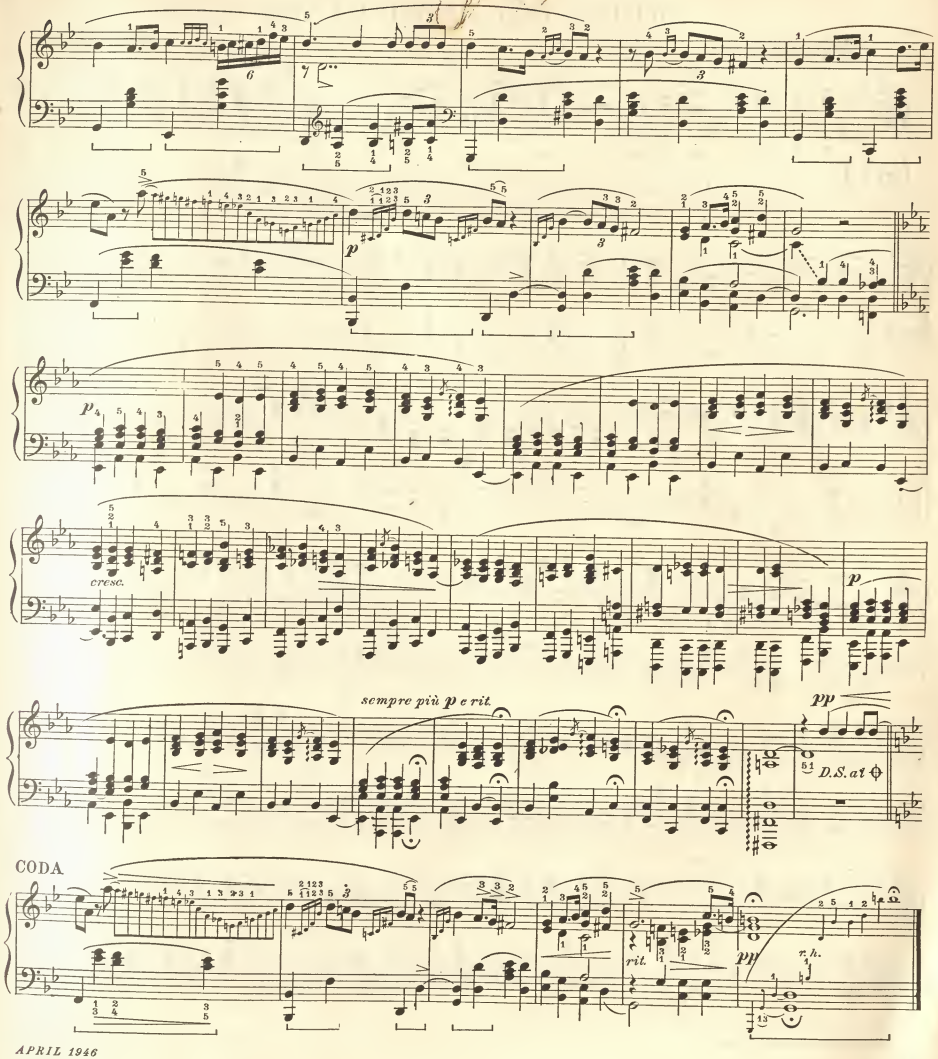
NOCTURNE

FR. CHOPIN, Op. 37, No. 1

This plaintive, somber nocturne was written in 1839–1840, during the time when Chopin was sojourning in Palma, Majorca, suffering from the respiratory disease which later resulted in his death. There were no suitable hotels, and Chopin was obliged to move to a gloomy Carthusian monastery six miles away. This funereal, march-like chorale has been called by some a "march of the ghosts of the monks." Majorca, however, did not prevent Chopin from making the second of the two nocturnes in this series one of the most vernal and luminous of all his nocturnes. Grade 5.

Andante sostenuto M.M. ♩=76

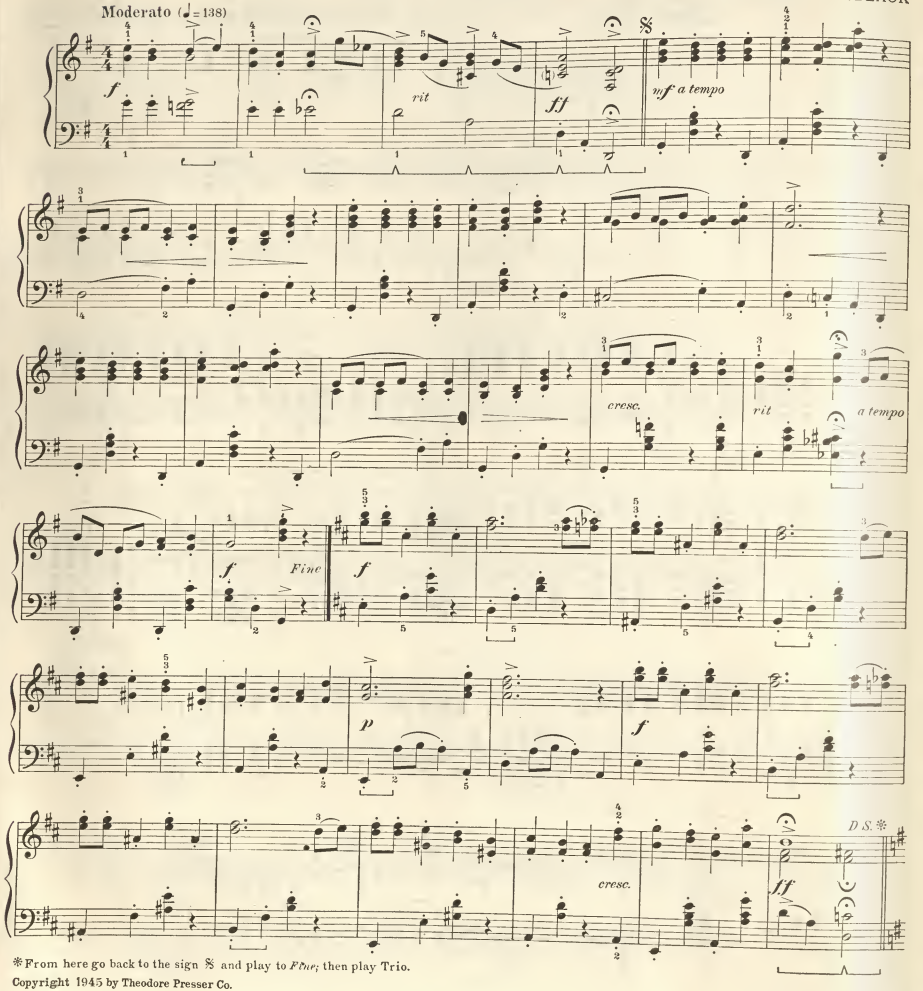




JOHNNY-JUMP-UP DANCE

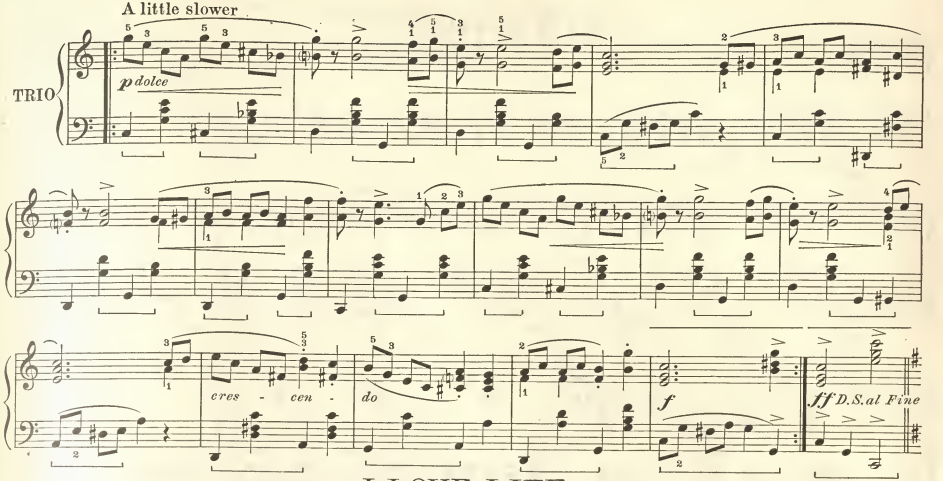
Grade 3½.

MARION R. BLACK



✻From here go back to the sign 𝄋 and play to *Fine*; then play Trio.

A little slower



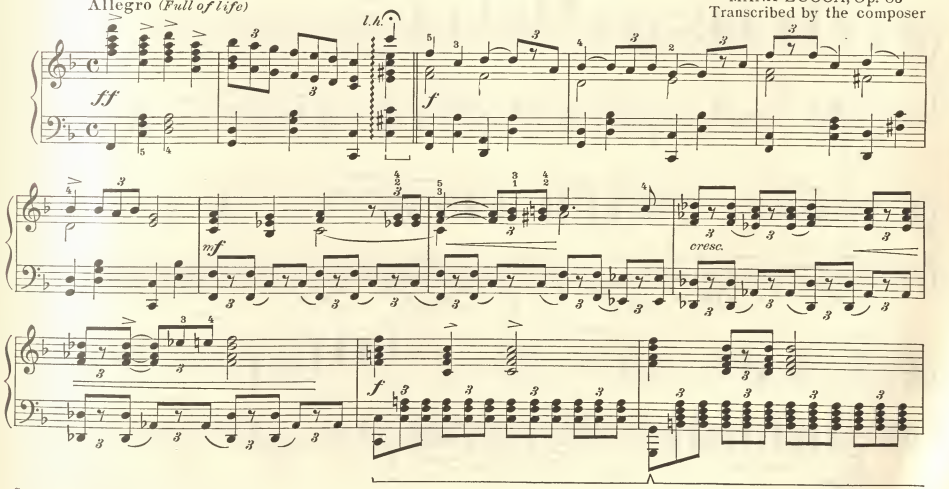
I LOVE LIFE

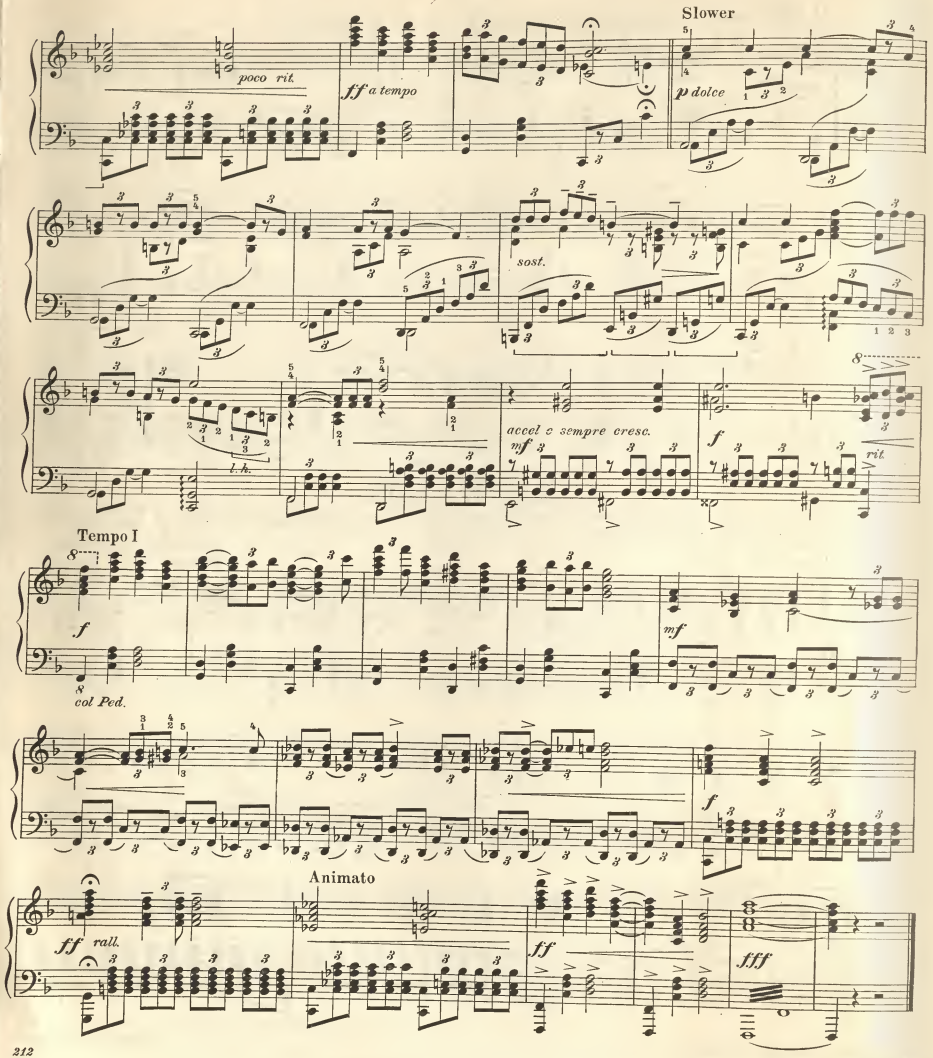
Here is Mana-Zucca's exuberant *I Love Life*, arranged by the composer for piano. It makes a very brilliant and vital exhibition piece. The rhythm is one of the most important factors in its successful performance. Do not force the tones even in the *fortissimo*. The *rallentando* in the sixth measure from the end, if properly played, will greatly enhance the animated climax which follows.

MANA-ZUCCA, Op. 83

Transcribed by the composer

Allegro (*Full of life*)



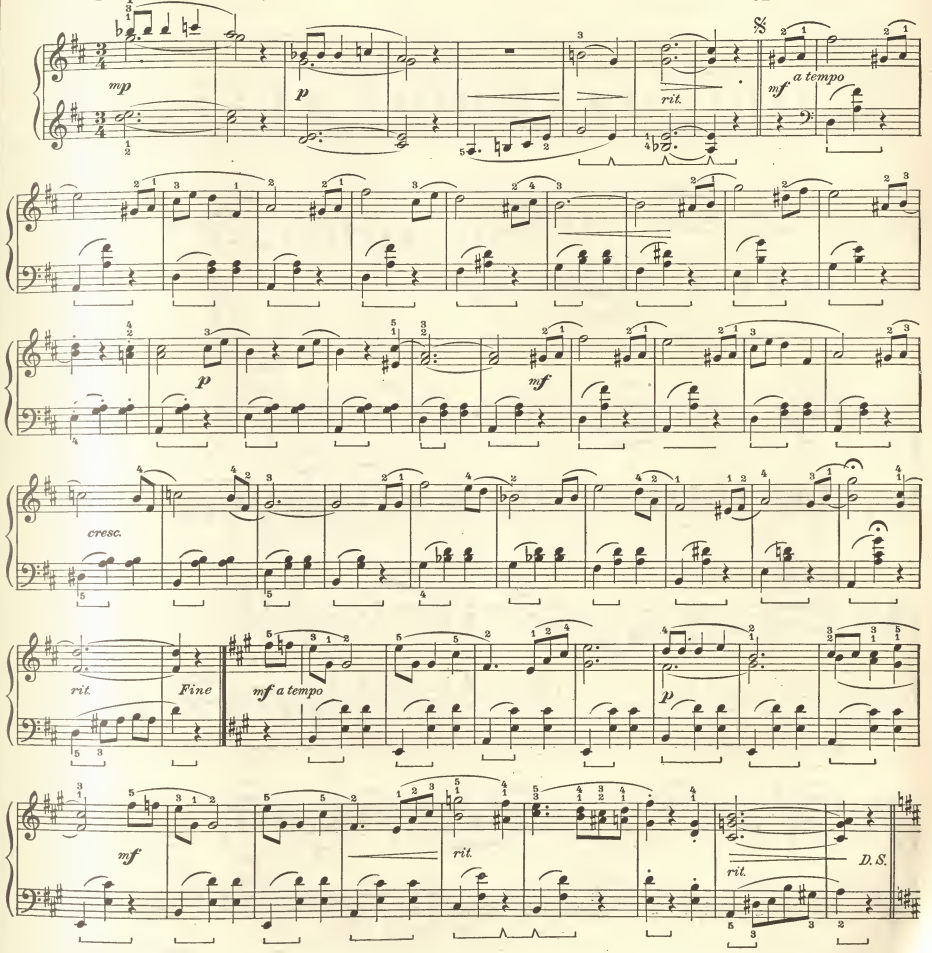


SWAYING FLOWERS

Fascination and simplicity, combined with good musicianship, mark the melodic compositions of Mr. Cedric W. Lemont. Preserve the balance of the phrases in a well-sustained *tempo*. Grade 3.

Tempo di Valse (♩.=58)

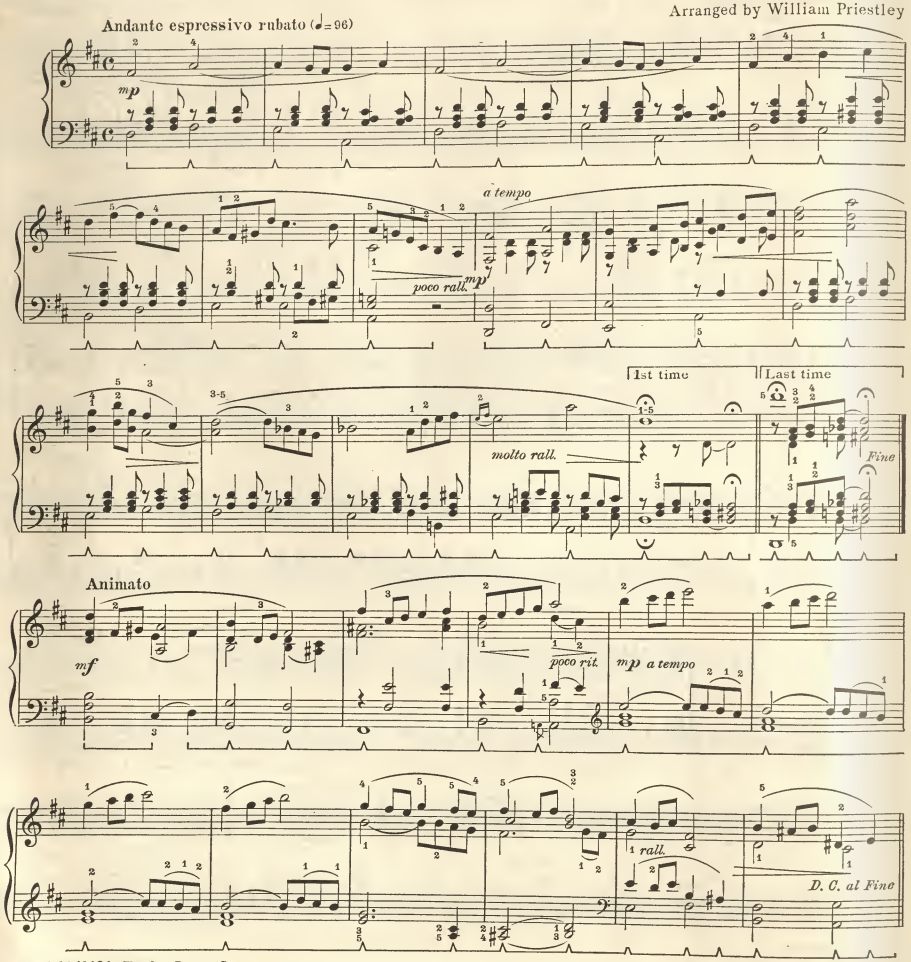
CEDRIC W. LEMONT



RÊVERIE DU SOIR

A piano voluntary for the evening service. Grade 3½.

ERNEST H. SHEPPARD
Arranged by William Priestley

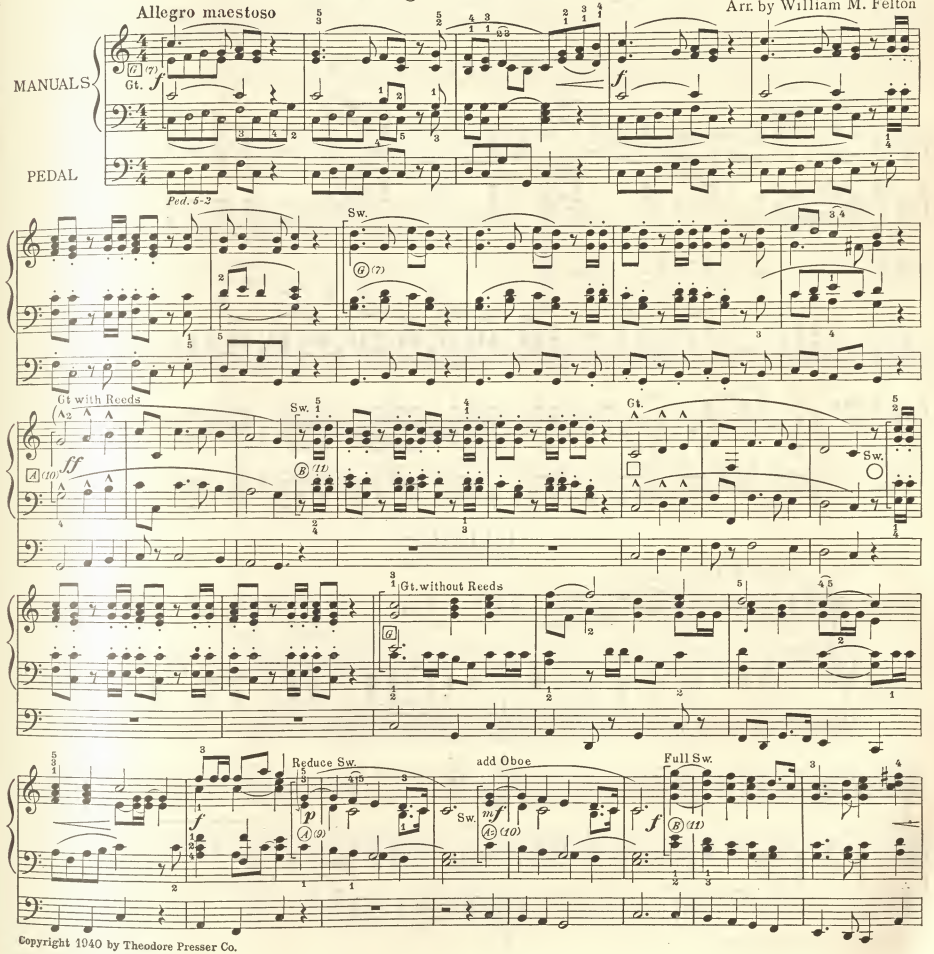


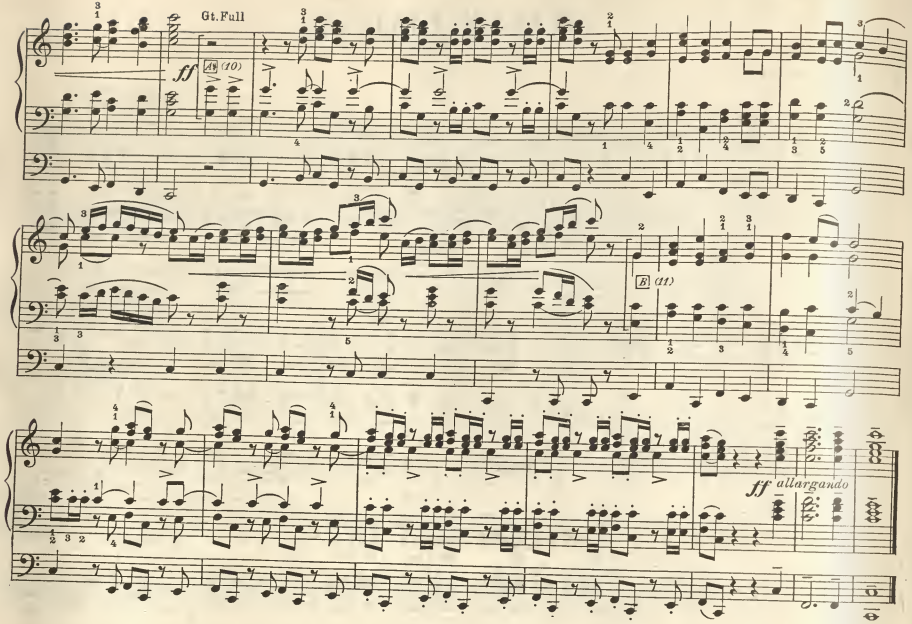
HALLELUJAH

Sw. Full
Gt. Full without Reeds
Ped. Bourdon & Gedeckt 16′

A (10) 23 8888 420
B (11) 73 8888 856
A (10) 00 7764 321
B (11) 22 8865 421

G. F. HANDEL
Arr. by William M. Felton

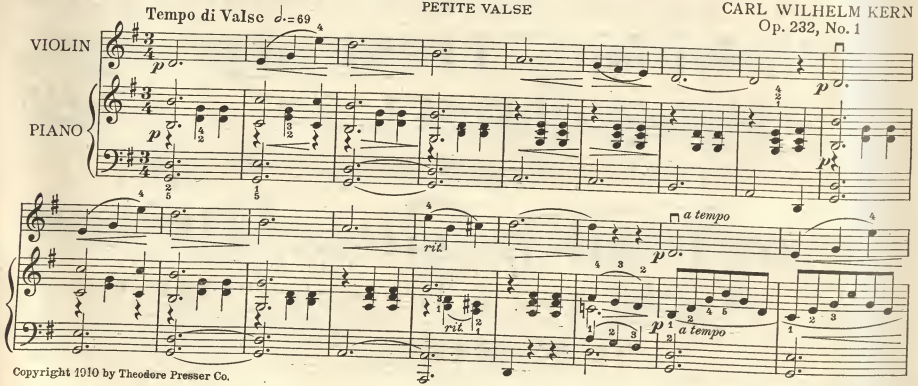


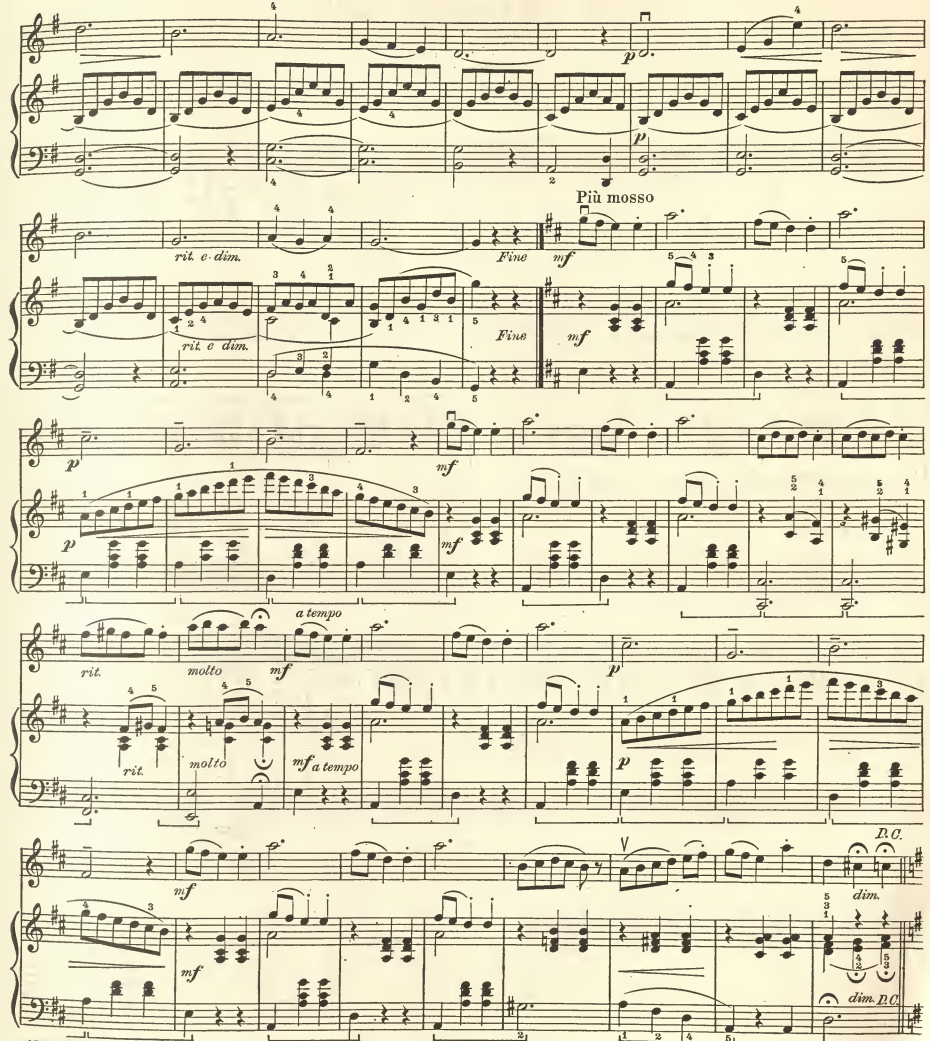


LILACS

PETITE VALSE

CARL WILHELM KERN
Op. 232, No. 1





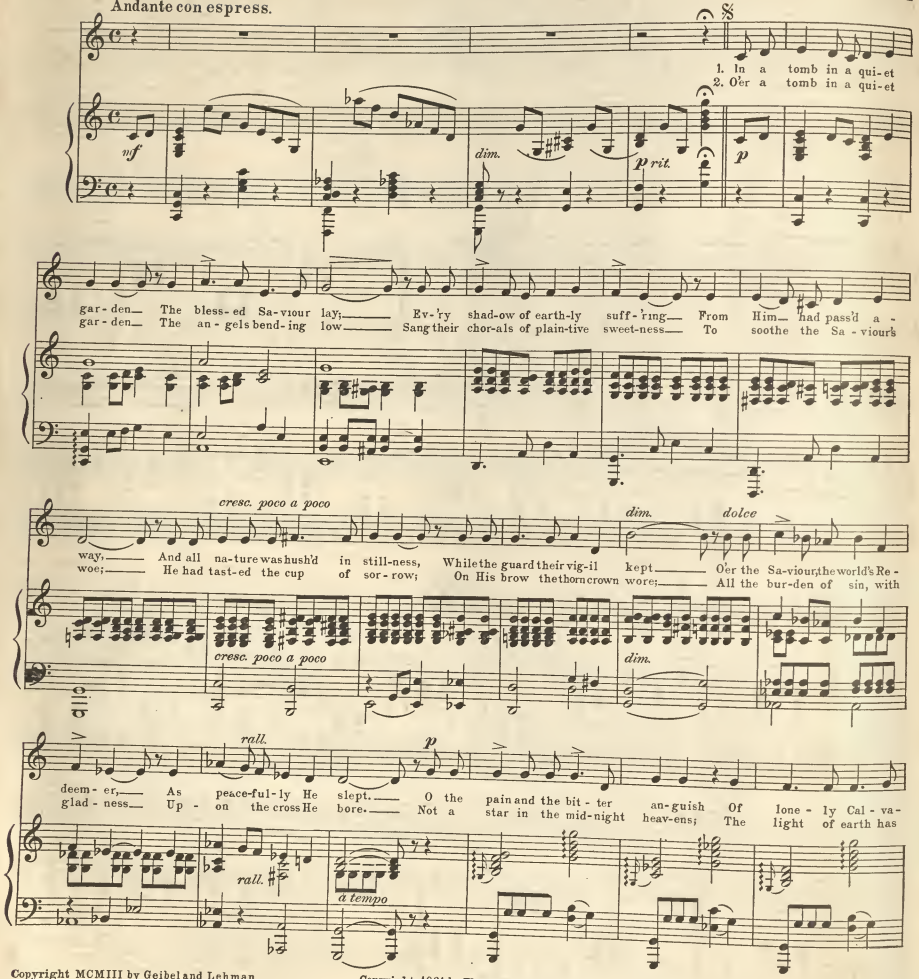
HAIL! GLORIOUS MORN

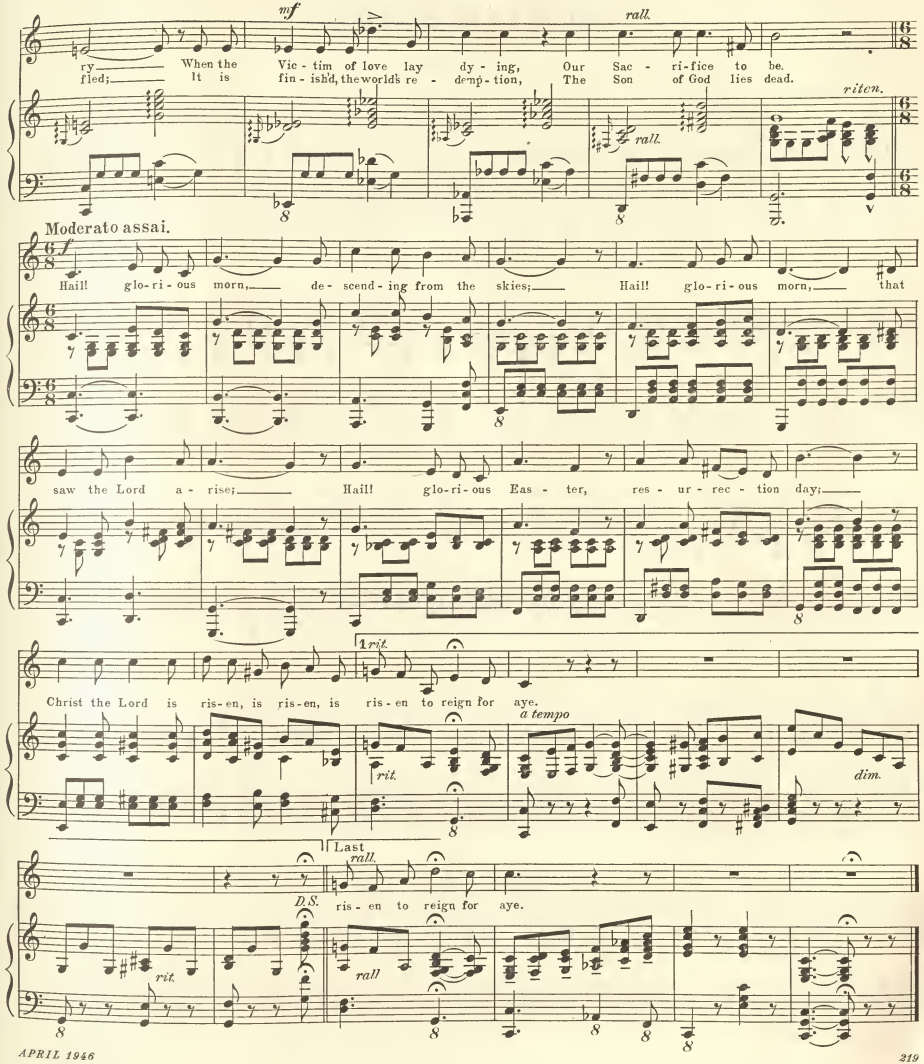
EASTER SONG

Lizzie de Armond

ADAM GEIBEL

Andante con espress.





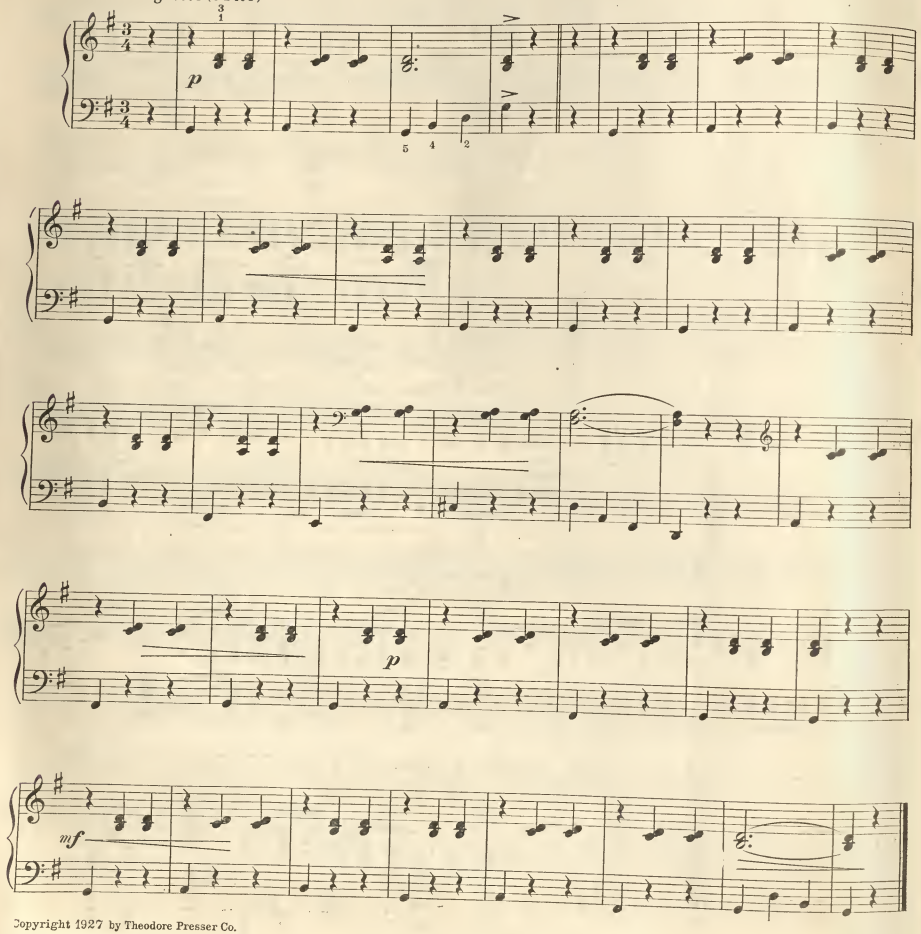
SIGNS OF SPRING

Olive Hall

SECONDO

DANIEL ROWE

Allegretto (♩. = 108)



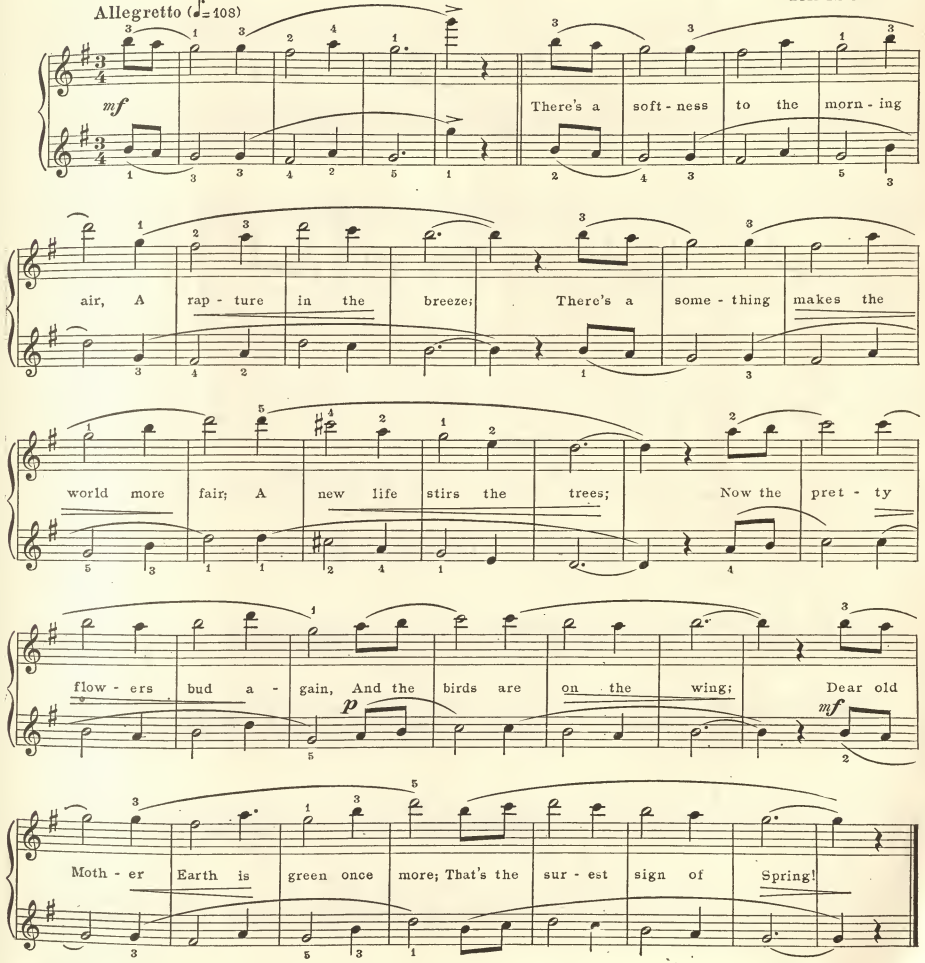
SIGNS OF SPRING

Olive Hall

PRIMO

DANIEL ROWE

Allegretto (♩. = 108)

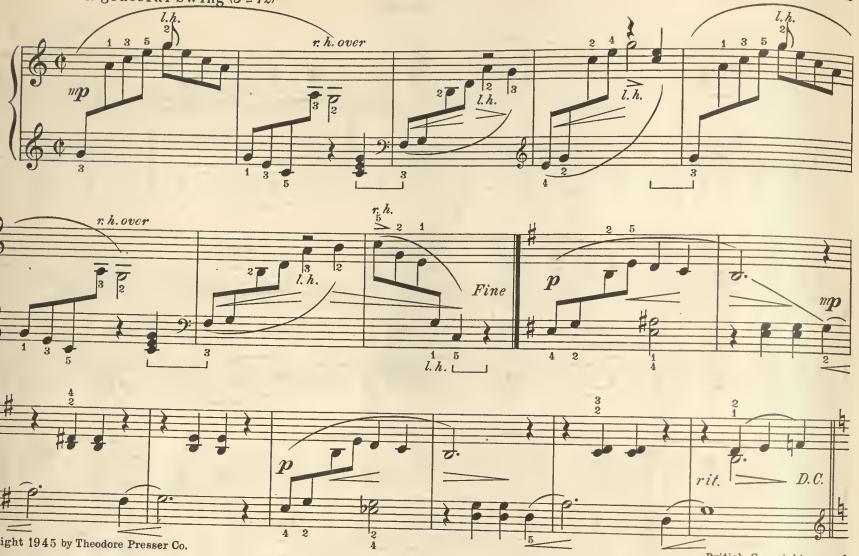


Grade. 2

APRIL BLOSSOMS

With graceful swing (♩=72)

MILO STEVENS

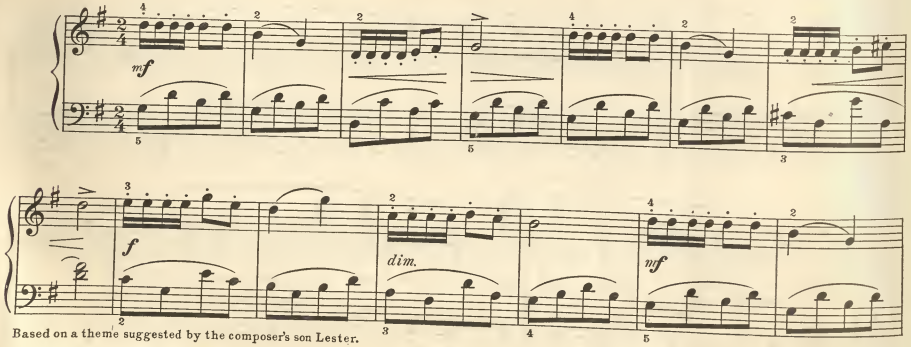


Grade 2.

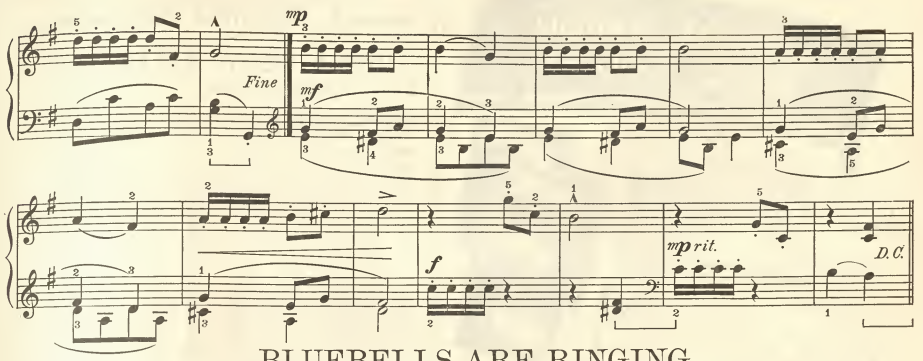
JOLLY WOODPECKER

Allegretto (♩=96)

LEWIS BROWN



Based on a theme suggested by the composer's son Lester.

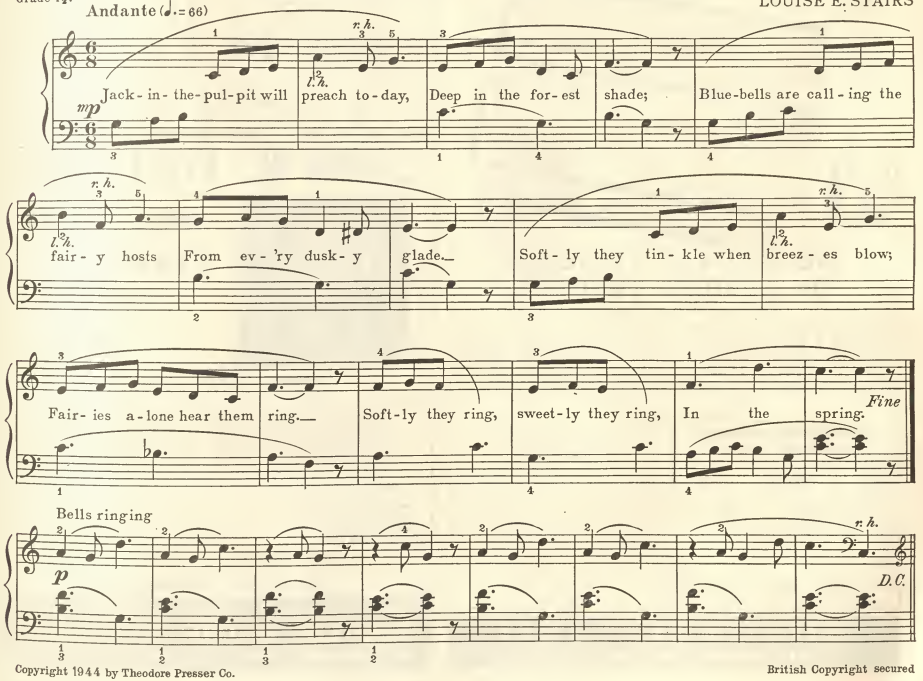


Grade 1½.

BLUEBELLS ARE RINGING

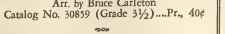
Andante (♩.=66)

LOUISE E. STAIRS



(Continued from Page 192)

"squash" groups of threes and fours, once combining the squashes in



etc.

rhythm, once in simple, rapid "broken squash" patterns. . . . Then the pupil stood up and followed (with his eyes) the music of a new piece I was assigning him as I played it. . . . Whenever I stopped suddenly he was required to point to the beginning of the *next* measure. . . . If he didn't pounce on the note, I humorously gave him the "bird" (I hope you know what that means!). . . . Just a game, you see, to painlessly instill an important sight-reading principle which he needed to learn. . . . Then I played part of the page again as he (still standing) "conducted" me . . . this time without looking at the music.

Afterward I explained clearly, and wrote brief directions in his note book how the piece was to be practiced. . . . Twenty-six minutes gone! . . . Finally I asked him to play me a review piece of his own choice, upon which I made suggestions and observations and gave fulsome praise. . . . Whereupon the half-hour clicked. . . . All too short and hopelessly insufficient! In another fifteen minutes I could not only have given him a comprehensive lesson, but we could have some music *fun* together. . . . After all, that's what music is for, isn't it? . . . Half hour lessons? . . . Phooey!

Two Piano Music for Early Grades

Could you recommend some two piano, four hand music for the easy and "moderately difficult" grades? . . . Many of my students are interested in ensemble music, and I have a large class which meets one night every two weeks to play duets and two piano music for criticism and fun.—L. B., Pennsylvania

I wonder how many Round Tablers have inaugurated such a bi-weekly or even monthly class in "Ensemble Fun", especially for their adolescent and adult pupils. (I infer that you have two pianos in your studio or home: an instructor is only half a teacher who does not own and use two pianos.)

It is difficult, sometimes impossible, to arrange convenient practice times and places for pupil-teams; but how about you playing the missing piano part for each student at regular lessons, putting your teams together only at the class periods? Such a plan takes less time and energy for all concerned, and will offer you the much needed compulsion to practice, play and "illustrate" for the pupils.

A long list is here appended. Those marked "E" are in the easy or early grade category, about grade two, while most of the others are of the Intermediate grades (three and four). . . . Duets for one-piano, four hands are specified; the two piano, four-hand compositions are usually unlabelled. . . . Don't forget that duets sound richer, freer, and better when they are played on two pianos.

1. Albums, mostly recent publication—Second Piano Part to "Tuneful Tasks," Thompson-Benford, E; Second Piano Parts to the fifteen Two-Part Inventions, Bach-Vene; "Classic Masters' Duet Book," Beer; Twenty Piano Duet Transcriptions of Favorite Hymns, Kohlmann; The Hampton Book of Two-Piano Music—twenty pieces; Harold Flammer Duet Book, E; All-American Duet Album, E; Miniatures (six pieces) Haubiel; Companion Studies to the twenty-five Studies, Opus 100, Burgmueller-Ridderhof; Love Waltzes, Set Two, Brahms-Maier; Album of Nine Piano Duos, Mrs. Crosby Adams.

2. Early Grades—I recommend the long list of Kosakoff's good, easy arrangements of short familiar Bach Minuets and Preludes, Beethoven's *Bagatelle, Ecossaise, Fur Elise* and Sonatina in G and many other pieces of Handel, Haydn, Schumann, Grieg, Clementi, Gurlitt, and others. . . . June Weybright's simple, attractive versions of *Turkey-in-the-Straw, Shepherd's Hey*, and her own *Tumble-Town Cake Walk*, and *Tumble-Down Waterfall*. Also Crunican, Rogers; *Cricket and Bumble Bee*, Chadwick; *Dancing in a Dream*, McKay; *Donkey Ride*, Dungan; *Bandura, The Sky and Earth, The Vicar of Bray*, (three very easy pieces published separately) Clarke; *Hollyhock and Honey Bee, Song of the Rain, Ye Merrie Winter, Forest Voices* (four very easy pieces published separately) D. G. Blake.

3. Classics and Romantics for Intermediate Grades—*Cradle Song*, Brahms-Kelberine; *Air in D Major*, Bach-Maier; *Pastorale*, Bach-Maier; Sonatina in C Major, Mozart-Berkowitz; *Andante* and *Minuet*, Mozart-Maier; *Plaisir D'Amour*, Pond; *Ave Maria*, Bach-Gounod-Hinman; *The Little Windmills*, Couperin-Gest; *Rondo* from Sonata Pathetique, Beethoven-Haigh; *Polonaise in A Flat*, (duet) Chopin-Guenther; *Minuet* and *Gavotte*, Saint Saens; *Liebestraum*, Liszt-Guenther; *Minuet*, Boccherini-Gest; *Prelude in C-sharp minor*, Rachmaninoff-Hesselberg; Five Variations, "The Teacher and the Pupil," Haydn-Maier for duet or two pianos. Be sure to examine some of the many Grieg pieces—Peer Gynt Suite, *Butterfly, Norwegian Dance No. 2, March of the Dwarfs*, and so on in two-piano versions; and Ottilie Sutro's arrangement of numerous Chopin, Mendelssohn and Nevin items.

4. Dances and "Popular" Music—Victor Herbert Favorites, Campbell-Watson; *Italian Street Song*, Herbert-Kovacs; *March of the Toys*, Herbert-Truxell; *Begin the Beguine*, Cole Porter; *Purple Heather*, Worth; *Nola*, Arndt; *Dark Eyes*, Stone; *Jungle Drums*, Lecuona; *Juba Dance*, Dett; *Tango in D*, Albeniz-Gest; *Tarantelle, The Fish-Wives of Procida*, Raff; *Tambourin*, Gossec-Gest; *Dancing Doll*, Poldini-Gest; *Country Gardens*, Saar; *Irish Dance*, G. Blake; *Scherzino*, Simmons; *Spic and Span*, Gehring; *Tarantella*, Grace Helen Nash.

5. Miscellaneous—*Sea-Gardens*, Cooke-Hesselberg; *Coasting*, Burleigh-Anson; *Andante*, Chaminade-Adams; *The Poisoned Fountain*, Bax; *The Pottery Wheel* and *Sea Chantey*, Turner; *Narcissus* and *The Rosary*, Nevin-Hull-Howe; *Gondoliera*, Reinecke; *Prelude*, Pietsch; *March of the Lead Soldiers*, Pierne-Riegger; *To a Wild Rose*, MacDowell-Sequeira; *Deep River*, Simmons.

Nine numbers from the Nut-Cracker Suite, Tschaikowsky-Hesselberg are published separately for two pianos. . . . The Petite Suite, Debussy, four compositions—among the best of his early works—can be had in the original duet version or in a two-piano arrangement by Busser. I much prefer the original even for playing on the two instruments.

And don't fail to use some of those effective, easy two-piano arrangements of Kreisler favorites.

Well, *that* ought to hold us for a long time!

This material may be procured through the publishers of THE ETUDE.

The Negro Spiritual

(Continued from Page 194)

true folk music, we must take cognizance of this Southern Negro who has brought the new race and its music to the front pages, through the medium of his own compositions.

Although a relatively young man, William Grant Still achieved world-wide recognition for himself and American music—a fame such as few Negro composers in the history of folk music have lived to experience. When he began composing he attracted public attention through the medium of his orchestral works, which soon numbered him among the important personalities of the Younger American School. His major works, intensely racial, brought him to the attention of the outside world.

His music, strongly melodic, throbs with emotion and depicts the soul of a race in the throes of a heroic struggle for freedom and uplift. For Still weaves the Spiritual into distinctly American music, and breathes new life into the primitive rhythm and the exotic charm of his African and plantation heritage. The earlier African form was chiefly for the dance, while the later American counterpart, in the deft hand of Still, is projected almost exclusively in folk song and music with New World setting and tone quality.

Critics abroad referred to his well-known *Afro-American Symphony* as "the most characteristically indigenous music to have come from this country." And in his other major composition, *Darker America*, Still gives the listener the impression that, while others in this field are experimenting with tonalities and sonorities, his chief interest as a composer is to "give expression to the gamut of his *experiences* in tones."

These experiences are recognized as those of a race and under his treatment they become a pilgrimage of Negro music, which follows a long and historic trail "on the Glory Road," from slavery to freedom.

Artists of the People

The Spiritual sprang from the life problems and spiritual perplexity of a race. The Negro's social problems and economic burdens, the emotional and religious reactions to everyday life, are alike interwoven into the Spiritual. And today we find Negro choirs and artists promoting interracial and international goodwill. Shortly before the impact of World War II, many of them gave national and international broadcasts, sponsored by prominent American societies. They toured Europe in the interests of Peace, under the patronage of the Department of State.

My Lord Delivered Daniel, they sang to European audiences, in 1934. Later, many of them gave their energies to the war effort, or their services to the armed forces, for the liberation of mankind. As liberators, they had a part in the progressive surge of mankind, *artists of the people* in the broadest sense.

Keenly aware of the social changes taking place throughout the world today, exponents of the Spiritual are buoyantly hopeful of better days to come. Protagonists of the Four Freedoms, they represent the world we know, the American of today. And in their life and work they bring a wholesome counterbalance to the men and the music of the Negro's heritage and present day achievements. Indeed, Negro choirs and singers, by making the Spiritual familiar to a wide audience, have enriched our national heritage.

We the people, at long last, have come to realize that Negro Music—the Spiritual in particular—is indeed a lively leaven in the American way of life.

Servants of the Ideal

(Continued from Page 193)

not with small things, but with duty and the way men live. The Chinese language lacked an alphabet. But Chinese education had one, given it by Confucius. The "five relationships"—of sovereign and subject, parent and child, husband and wife, brother and brother, friend and friend—were taught to every Chinese child as we teach the ABC's. "Is there one good word which may serve as a rule for the practice of life?" a pupil asks the master. "Yes," replies Confucius. "Is not reciprocity such a word? What you do not want done to yourself do not do to others." This oral content, permeating everything, was the vitality of the Confucian doctrine, and the reason for the vast and lasting influence of the scheme of education he projected.

X. I bring this roster to a close with the name of one who, like him I spoke of first, left us no writings, founded no school—who only taught and lived. He laid down two master rules, that men should love their God and love their fellows. A simple lesson, yet hard for human hearts to learn. But it has been unforgettable. Again and again men have returned to it, with an instinct dim and wistful yet insistent, that here is the resolution of all conflicts, the answer to all confusions. He who taught that lesson by word and deed was known to His contemporaries as the master teacher. And all through the long ages since, He has been reverenced as the supreme teacher, and the supreme exemplar for all who teach. His name is Jesus Christ.

These, then, are the servants of the ideal, the elder brothers of all who teach. They were great because they saw the work of teaching as part and parcel of a wider whole, and because they embodied what they saw in thought, and word, and deed. For from them the specific lesson, the specific plan, the specific program was not an end, but a means for the achievement of a greater goal—the furtherance of a better and a nobler way of life. It is by such faith and vision that every teacher can make his work endure.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Mendelssohn's *On Wings of Song*

Q. Could you tell me the best edition of Mendelssohn's On Wings of Song *and where to obtain it? I have a copy but it seems that there obtain it? I have a copy but it seems that there must be a better translation than this. Which do you consider best?* —Mrs. G. C. M.

A. A song as old as Mendelssohn's charming setting of Heinrich Heine's lovely verses, *Auf Fluegeln des Gesanges*, must of necessity exist in many editions. Heine, whose beautiful monument was destroyed a few years ago by the Germans, solely because he had been born a Jew, brought a new fluidity and melodiousness to German verse. No translation can possibly equal the original and we advise you to sing it in the original tongue if you possibly can, with great smoothness and beauty of tone. If you cannot do this, hunt through the ten or twelve available editions until you find the translation that appeals most to your temperament and sounds best in your voice. It's all a matter of taste.

How to Obtain a Bachelor of Music Degree

Q. I am twenty years of age, a baritone, and I plan to study for a Bachelor of Music Degree in voice and enter concert or opera. Will you please recommend some songs or a book of songs that would help me start towards a repertoire sufficiently difficult for entrance to school. —R. C. E.

A. Your question would be much easier to answer if you had told us more about yourself than the mere *facts* that you are twenty, that you have a baritone voice, that you desire to earn the degree of Bachelor of Music and then to enter concert or opera. We would have welcomed more details concerning your range, the size and quality of your voice, your personal appearance and how far you have advanced in general education and musicianship. As none of these details have been vouchsafed to us we are somewhat in the dark but we will do the best we can.

It is usual to commence the study of singing with exercises designated to "place the voice," develop its sureness of production, its quality and range; and to explain the formation of vowels and consonants. When this has been fairly well accomplished (and the time it takes varies greatly with the individual), one proceeds with vocalises and the simpler of the Early Italian songs. There are many collections of these songs published by various music publishers. An experienced singing teacher will have no trouble in selecting songs of this type suitable to your voice and your development. As you improve, oratorio or operatic songs may be added. There are also many fine collections of the most famous French and German songs. The publishers of The Etude will be glad to suggest suitable oratorio and opera song collections. There is enough material here to keep you quite busy for four or five years, and to these examine your singing teacher will assuredly add others according to his taste and to your increasing ability. We admire exceedingly the very ambitious program you have outlined for yourself and we wish you every success in the world.

We Are Asked Again to Recommend a Singing Teacher

Q. It is a difficult problem for an inexperienced person to select a thoroughly capable singing teacher. There are so many these days but few of them are really good, and many of them are interested in the money rather than in the voice. I shall therefore appreciate your sending me the name of a trustworthy teacher who is well informed on the human voice and who is located in New York or its vicinity. —L. K.

A. We appreciate highly the compliment you pay us in asking us to recommend to you a "well informed singing teacher in New York or its vicinity." New York is the greatest musical center in America and perhaps in the world of today. It contains many famous music schools, many singing teachers of international reputation, four or five symphony orchestras, several marvelous opera companies, and is the home of some of the most magnificent singing artists in existence Why do you not make the acquaintance of some of these musicians and ask their opinion and their help? It would not be quite tactful for the Editor of Voice Questions in a magazine like The Etude, to recommend one singing teacher in a city where there are so many competent and well trained ones. We wish you every success in your search, which should not prove difficult. In spite of your rather pessimistic question.

She Starts With a Rough Tone Which Gradually Disappears

Q. Sometimes when I start singing I cannot get a clear tone. The pitch is true, but there is a sort of vibration in my throat which sounds to me like a skate going over rough ice. It is not nervousness because it happens when I am practicing alone and it is not old age because I am only thirty-four years of age. The tones are properly placed, and clearing my throat does not help. After I sing a while it clears away. Music is my work so I must find the cause and remedy it. It is annoying when I sing in public. Are there any lozenges that will clear the throat? Thank you for your reply. —Mrs. D. M. F.

A. It sounds as if you had a slight nasal catarrh. When your voice is at rest some of the excess mucus collects about the vocal chords interfering with their free vibration, especially at the start of your singing. As soon as the pressure of the breath removes the mucus, the voice clears and tone production becomes easier and the tone quality more brilliant. Lozenges are only palliatives, they may help temporarily (and they sometimes do) but they cannot cure you. It is the business of your throat doctor to do that.

A Thin, Tight Voice. How to Cure It

Q. My daughter has just completed her first year at a good music school where she is majoring in organ but she must have voice too. Her voice is not outstanding but it is not bad either. She has had only the one year's training at college. She sings in tune and her tones are true but she has a feeling of tightness that makes her tones sound thin and her throat aches so that she can hardly sing. She would like to overcome this fault as she is afraid if she continues to practice with the throat aching as it does, she might lose her voice altogether. She has told her teacher, who says that it is all right and that it is only her imagination. Can you give any suggestions as to what she should do to overcome it? When she was twelve, seven years ago, she had had a sinus condition for which she was operated. Could this have any effect upon her voice?—Mrs R. E. D.

A. Tightness and stiffness of the interior and exterior muscles of the throat, tongue, and jaw is not a sensation alone. It is an actual and often a visual fact. These muscles are often so rigidly held that the tone sounds thin and shrill and the throat really aches. Sometimes it occurs because the singer does not know how to breathe during both inspiration and expiration. Breath is the motor which provides the power that runs the voice. Hence both these actions are clearly understood and efficiently performed there can be little ease and comfort in the production of tone.

2.—Above the larynx all the actions concerned with tone, vowel, and consonant production, must be free, delicate and unconstrained. Perhaps your daughter's speaking voice is thin and shrill. If so, change it. Or perhaps it may be that in an attempt to make the enunciation of the words especially clear and distinct, she presses too hard with the tongue, stiffens the throat, lips, and jaw and "Makes faces." Freedom is the main thing here and your daughter must be made to understand it unequivocally. If her teacher cannot explain these things to her she should look about for one who can.

3.—It is quite unlikely that an operation for sinusitis performed seven years ago would influence the quality of her tone now. If there is any doubt in your mind, consult the surgeon who performed the operation.

Claude Dubussy As a Music Critic

(*Continued from Page 203*)

of a fairy play for children. While on one hand there is nothing laughable in the fact that dragons sing, birds impart wise counsel, and a bear, a horse, two ravens, and also two black rams (I had almost forgotten them) insinuate themselves charmingly into the action, on the other hand this mixture of wild humanity and divine inhumanity creates considerable confusion. But the preceding sounds like a *dramatic* criticism, which I am but little qualified to formulate. It is much closer to my heart to tell you of the glowing musical beauties of the 'Ring.' After some moments of boredom in which one doesn't know any more what to think: 'Is it music? Is it drama?' there come passages of such undescribable beauty that all criticism vanishes. I will not annoy my readers with a description of these beauties, and perhaps these would not suit their own individual taste. However, there are enough of them to satisfy the most diversified requirements. In conclusion: one does not criticize such a significant work as the 'Ring.' The architecture of this creation loses itself into the Infinite. Its fantastic proportions disarm a conservative desire to appraise them and for that reason perhaps one feels that the structure might collapse if one removed from it a single little stone."

Debussy's admiration for "Parsifal" was unbounded:

"'Parsifal' is the ultimate masterwork of a genius before which one must deeply bow. Here Wagner has tried to be less dictatorial towards music, and consequently the music 'breathes' more freely. Never did Wagner reach greater purity and beauty than in the *Prelude* to the Third Act and in the whole scene of the Good Friday Enchantment. All musicians will be indebted to Wagner for having proposed such an eloquent demonstration of the uselessness of technical formulas. 'Parsifal' is a genial disavowal of the 'Ring'."

When one recalls Debussy's youthful enthusiasm for "Tannhäuser," which caused him to sever his friendship with Gounod, one realizes that Debussy's fight was not against Wagner himself: it was directed against Wagner's French imitators and against Wagner's influence on French music. With reason, he thought that their subservience to these Germanic ideals prevented the national school from developing along its own characteristic lines, and he compared the French music after Bizet's death to "a pretty widow who finds no one strong enough to guide her, so she throws herself into the arms of a foreigner and is crushed to death." This is why Debussy felt such sympathy toward the art of Gounod, who wrote cultured music of unmistakable Gallic character, who had studied Palestrina and Bach, and who never failed to praise Mozart to the sky, above all when he spoke with young musicians. Was not Gounod, indeed, an authentic French composer, one who never allowed the Wagnerian tide to submerge his inspiration?

Debussy also felt unlimited admiration for Sebastian Bach. Sure enough, he had moments of impatience, "when he had to make the revision of a violin Sonata on a Sunday morning, and it rained heavily outside," or when he asked, "Why did Bach feel compelled to make composing a daily duty? It was all right when he had ideas, but when he didn't he started on anything, and not being admirable he become unbearable;" and he complained about "those pages without joy, those measures that pass by unmercifully, with always the same little rascal of a subject followed by its counter-subject." But these were mere *boutades* not to be taken seriously. Let us rather consider the following:

Once Debussy called Bach "the supreme ruler of all music, whose kindness allows us to discover new doctrinal wisdom left to us as an unselfish service to music." Repeatedly Claude emphasized the greatness of Bach, "the original prophet of all music." "Don't you know," he said, "that no one has ever proclaimed the freedom of fantasy in the art of form and phrase, better than Bach? I repeat my conviction that it is against the spirit of Music to try to keep it enclosed within narrow and traditional formulas. Music consists of tones and rhythms. All the rest is idle talk thought up by anaemic brains with the blessing of teachers who themselves write mostly ephemeral music. In Bach one finds this 'musical arabesque,' or better said, this 'principle of the ornament' which is at the root of all styles. Vittoria and Orlando di Lasso used this divine arabesque; they found its original conception in the Gregorian Chant, then reinforced its soft mellowness with powerful upholding supports. Bach once more took up the arabesque and made it still more fluent, more flexible. Thus Beauty moves among a display of constantly renewed fantasy. This remains a subject of wonder even in our modern times." And Debussy concludes: "Bach alone came near the Great Truth."

In his column Debussy often deplored the fact that the Opéra indulged so much in repeated performances of such old-fashioned war horses as "Les Huguenots," "Le Prophète," and others, instead of producing works of historic significance such as Jean-Philippe Rameau's "Castor et Pollux," or the hitherto unheard "Boris Godounow."

"Rameau . . . that is the genuine French tradition. Rameau is almost a 'young one'—for has he not awaited a long overdue recognition for a century? Rameau re-creates the elegance and the atmosphere of Watteau." Claude was much gratified when soon after the publication by Durand of Rameau's complete works in 1908, "Hippolyte et Aricie" was presented at the Opéra with great success.

François Couperin also elicited high praise from Debussy's pen. Speaking of this "poet among harpsichordists," he said:

"The sweet melancholy of his music seems like an echo of those marvellous landscapes in which the figures painted by Watteau's brush move gracefully. Couperin teaches us a grace which the French music has forgotten. It has 'esprit' . . . Why is it that seemingly we no longer dare to have 'esprit?' Is it for fear of not being considered big enough? The true nature of French music is clarity, elegance, simple and natural declamation. Above all, the French music wants to bring pleasure. French music? This means as much as a 'permeation of sensitiveness and fantasy'." And thus Debussy answers the question so often

(*Continued on Page 240*)

Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

Q. The Board of our Church is contemplating changing the arrangements of our choir from a front facing, circular seating layout with organ in front, to a layout of choir divided, side facing, with organ at extreme back of choir as per sketch enclosed. This is my opinion from a musical standpoint only. I see so many objections, such as inability to see singers which interests me very much, reduction in volume generally—members of the choir have to face away from congregation in order to watch director (organist). I may be all wrong in this opinion.—M. D. M.

A. If your sketch shows the organ rather than the console only, we agree with you that the volume of the organ will be reduced in the new position. The singers facing away from the congregation is not unusual in the Episcopal Church. Authorities do not always consider practical musical results.

Q. I have been studying organ for nearly a year and need an opportunity for more practice. I have been told that it is possible to get a pedal-board to fit beneath a piano for silent practice. From articles in The Etude *I gather it is also possible to get a two manual and pedal reed organ for practice. Will you please send me names of places where I might secure a second-hand instrument. On account of very limited funds I would also appreciate information about the silent pedal board.*—C. B. L.

A. We are sending you information about used reed organs and pedal-board available. We also suggest that you notify organ firms of your needs, as they may have taken the kind of instrument you wish, in trade, and may have pedal-boards on hand.

Q. We recently purchased a used two manual reed organ. Our church auditorium is small, and we had used a piano. I am using "The Organ" by Stainer for study. However it will be some time before I will be proficient with the playing of the pedals. Will you suggest some simple Preludes adaptable to this size instrument? Specifications enclosed.—P. W. S.

A. Since pipe organ music will be adaptable to the organ you specify (registration adaptable) we suggest that you choose from the following list: "The Organ Player," Orem; "Organ Repertoire," Orem; "The Chapel Organist," Peery; "At The Console," Felton; "Organist's Offering," Orem; "Reed Organ Player" (Ditson); "Landon's Reed Organ Method; "Classic and Modern Gems for Reed or Pipe Organ," any of which may be secured from the Publishers of The Etude.

Q. I have a small one-manual reed organ, which I use for church purposes. Will you tell me where I can get some reeds for it, as some in the instrument are broken and others have poor tone.—M. V. A.

A. We suggest forwarding the reeds to the firm whose name we are sending you by mail, including the reeds one octave below those you send so that the firm may have the right pitch to test and tune your present reeds. You might correspond with them previous to sending them the reeds, and in your communications impress on them the importance of matching the old reeds with any new ones they may find necessary to use.

Q. I would like to know whom you consider to be the world's greatest organist, and also to have a list of ten or fifteen of the best organists living today. Would also appreciate information as to the name of the greatest organist of the last hundred years. Can you tell me whether Virgil Fox has made any recordings? If so, what are they and whom did he record for?—(S. Sgt. E.G.A. J.)

A. Organists have ability in different directions, and obviously we cannot name any in these columns as being the best. Virgil Fox has made recordings for the Victor Company, on the organ at Girard College, where Harry C. Banks, Jr., Mus. Bac. is organist. The Victor Company can advise you as to the releases of the records.

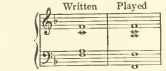
Q. I learned from and have used in teaching, Stainer's organ book. Do you recommend that for beginners in organ study, or is there something more modern? I learned to locate the white pedal keys by first locating the black *keys. Is this still correct?*—R. F. A.

A. We recommend "The Organ" Stainer, for beginners, and the locating of the white pedal keys through the black ones, though we suggest that familiarity with the pedal board, enabling the student to locate the pedals without using too much time, is advisable.

Q. I have a small folding organ of the type manufactured by the ——— which was issued to me as part of the Chaplain's outfit. I find I cannot play it, and I want to find a book of instructions which will guide me in learning to do so. I wrote to the manufacturers and they suggested that I write to you.

—Chaplain.

A. Since inquiry as to the contents of the organ you mention indicates that it has 8' and 4' sets of reeds, we suggest that you be sure both knee swells are open for full power of the instrument. You might augment the effectiveness of the instrument by playing the chords as follows instead of as written:



You will notice that by playing chords as suggested, the effect of lower bass notes is secured.

Q. I am a high school boy, sixteen years of age and have recently taken an interest in learning to play the pipe organ. I have never had lessons of any kind. Is it necessary to learn the piano before attempting the pipe organ? If so, how many years must a person have? What do you suggest that I do?—L. S.

A. While it is not necessary to "learn" the piano before attempting the organ it is highly advisable. We suggest that you take piano lessons until you have fluent finger technique. If for any reason you cannot forego strictly organ work while preparing for it on the piano, we suggest that you take piano lessons with organ lessons at the same time, though we recommend thorough piano preparation previous to taking up study of the organ.

Q. I have not played the pipe organ for several years, and now find myself organist of a church which seats three hundred people. Our organ is new with stops on enclosed list. What is the best selection of stops for use for playing the hymns?—E. J. R.

A. For "playing over" of the hymns we suggest that you play on the Swell organ, with the Great organ prepared for use in congregational singing, as follows: Swell organ: Salicional, Gedeckt, Diuciana and Flute d'Amour with pedal stops to balance. Great organ (in preparation): Open Diapason, Duiciana, Gedeckt, Salicional, Flute, and Octave. For congregational singing we suggest the use of the Great organ with Pedal stops to balance. To brighten either combination (we judge the instrument to be unified and duplexed) we suggest the addition of bright stops such as the Violina, Nazard, Flautino, and Dulcet.

The Violinist's Forum

(*Continued from Page* 201)

bend and straighten his fingers; he or his teacher has subconsciously exaggerated the importance of the Finger Motion at the expense of the Wrist Motion.

To begin with, remind the pupil that the movement starts in the wrist and is merely carried on by the fingers. Have him take up a pencil, holding it as if it were a bow, and swing his hand backwards and forwards from the wrist joint without using his fingers at all. The pencil, naturally, will not move in a straight line, but this is temporarily unimportant. When the wrist is working flexibly and easily, let the pupil introduce the Finger Motion, explaining to him that this is necessary only to keep the pencil—and later the bow—moving in a straight line. The idea, you see, is to play down the importance of the fingers.

As soon as the pupil can move the pencil to and fro with a smoothly coördinated Wrist-and-Finger Motion, let him try it with his bow on the violin. The old habit may tend to reassert itself; if so, you must guide his hand for a few minutes. With your left hand hold his arm lightly but firmly a little above the wrist, and place your right hand over his so that you can control the movements of his fingers while you move the bow up and down. Usually, the pupil will be making the Motion with perfect coördination within a very few minutes.

This method of correcting an exaggerated finger movement is also an excellent way to teach the Wrist-and-Finger Motion to a student whose hand is stiff or tense. However, most young children have very flexible hands and need little specialized instruction in order to learn the Motion. The best way to teach it to such lucky youngsters is through the change of bow in full-length bows. Later, when they must begin to develop agility, they should work on the specialized exercises in the lower third of the bow.

There are two points which should be kept in mind in the teaching of the Wrist-and-Finger Motion. (1) Although a fairly wide swing of the hand and fingers may at first be necessary in order to develop flexibility and control, the motion should be reduced to a minimum when the arm participates in the stroke. Any exaggerated movement is quite out of place if the hand is relaxed and flexible. (2) There must never be any "flick" of the hand or fingers at the change of stroke. If the arm is carrying the bow along slowly, the little movement of the wrist and fingers must be made just as slowly. If it is made with a "flick," there will be an unpleasant accent at the end of the note.

I appreciated your letter and am very glad my ideas have helped you. I hope you will continue to find them equally helpful.

The Organization of Ensembles in the College Curriculum

(*Continued from Page* 199)

is my belief that the greatest good to the player comes in putting on the finishing touches to his preparation. The fine points of ensemble really present themselves in this highest stage of practice preparatory to public performance. Oberlin's chief outlet for performance is the Conservatory's weekly Student Recitals. Civic, social, and school functions also play their part as incentives.

The ensemble library is furnished by the institution, although each teacher has a certain number of favorite compositions which he frequently uses. The time of scheduling is arranged to fit the convenience of the teacher, but with the added thought of using afternoon hours when the minimum of curriculum conflicts are encountered. My own ensemble classes meet, for example, on Monday and Thursday at two o'clock and on Tuesday and Friday at three o'clock. Other meetings are arranged for as may be necessary and feasible.

In closing, I wish to emphasize that if any given college or university music department is to realize its aims, it must create an environment where music can prosper—where it can be heard and studied and loved. But the college student of today is busy. He has many irons in the fire, and if the small ensemble is to function as it should, the players must be given credit for their work, just as players and singers in large ensemble groups receive credit for membership in bands, orchestras, and choruses. Their musical growth gained through small ensemble experience certainly warrants such credit.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

A Strad Copy

L. M. F., Minnesota.—The label in your violin says that the instrument was made by Friedrich August Glass and that it is a copy of a Stradivarius violin made in Cremona in 1737. The fact that it claims to be a Strad copy does not add to its value, for the violins of F. A. Glass are not well liked by violinists and are worth at most a hundred and fifty dollars.

Concerning the Violinist's Playing Position

Mrs. J. T., California. I must confess that I cannot give you an authoritative reason why violinists stand to the right of the piano, instead of in the wing of the instrument as nearly all singers do. It is one of the very few traditions I have accepted unquestioningly! Of course, most singers are more dependent on the accompanist than the majority of violinists are, and it is generally more necessary for an accompanist to watch a singer than it is for him to watch a violinist. And there have been a few singers, top-notchers, who did not stand in the curve of the piano. When a violinist stands there, nearly everyone has a slight sense of artificiality. The visual effect is even worse when a duet sonata is being played and the violinist is using his music. Perhaps some tradition-conscious reader of these columns can give a definite answer to this question. If so, I should be glad to hear from him.

Glaesel a Repairer

A. E. B., Kansas. So far as I can find out, Hermann Glaesel of New York made very few violins. He was chiefly active as a repairer and restorer. The few violins known to be his work are soundly made and have a very fair quality of tone. There are not enough of them on the market to create a standard of value. The worth of each instrument would have to be estimated on its own intrinsic value as a sound box. If the tone of one particular violin was especially good, it would be worth more than an equally well-made instrument that did not have so good a tone.

Only an Appraisal Will Tell

L. L. C., Illinois. As I have had occasion to remark very many times in these columns, there is only one way a person can determine the authenticity (or otherwise) and the value of a violin, and that is to take or send it to a reputable dealer, pay his fee, and get his appraisal. As you live near Chicago, I suggest that you take it to Wm. Lewis & Son, 207 South Wabash Avenue. But I must warn you that the odds against your violin being genuine are astronomical.

Violoncello Vibrato

Miss P. M., Illinois. The vibrato on the cello is not produced with quite the same motion as it is on the violin. The intervals on the cello being wider, the motion of the hand must also be wider; therefore the arm must participate more than it does on the violin. On the upper strings, and particularly in the higher positions, the vibrato can be made from the elbow joint; but on the lower strings the upper arm should take part in the motion. The important point to remember is that the hand must move to and fro parallel to the strings: a twisting, sideways movement produces a *quasi-vibrato* that is decidedly unpleasant. (2) At what stage in a pupil's advancement the vibrato should be introduced depends entirely on the individual pupil. As soon as he has a solid hand position and accurate intonation he can begin to vibrate. This can be anywhere from three to twelve months after he has begun to play. The vibrato is essential to natural melodic expression, and the sooner a student learns it the sooner it will become part of his natural equipment. (3) There is no set rule for the order in which the various positions should be taught. The best way to learn them is through the practice of scales. (4) For studies in the positions, there are none better than the "New School of Cello Playing" by Percy Such. The first book deals only with the first position, but the second, third, and fourth books take up the different positions in studies of increasing difficulty. (5) I do not know of any concertos in the first position for the cello, but there are many shorter pieces. I would suggest that you obtain the "Six Easy Pieces" by Schmidt, "Old Masters for Young Players" by Moffat and Such, and "Old Master Melodies" by Moffat and Rapp. The publishers of THE ETUDE will be glad to send you catalogs giving the names of many other pieces in the first position.

A Factory-Made Imitation

Mrs. D. F., Pennsylvania. The name "Rossini" stamped on the back of a violin would indicate that the instrument is in all likelihood a factory-made German or Bohemian fiddle worth at the very most seventy-five dollars, but more probably not worth more than twenty-five. Violins stamped with the name "Paganini," "Rossini," "Ole Bull," or the names of other famous violinists or composers practically always fall into this category.

On the Use of Rosin

A. C., North Dakota. I think it probable that you are using an inferior grade of rosin, or else that you use too much and your bow needs rehairing. I can think of no other reason why the rosin should become sticky on the hair. (2) Gasoline can be used to clean the hairs of a bow, but it is rather a slow and messy job. You would do better to have your bow rehaired every four or six months. And don't use a cheap rosin. Buy a good brand and use it sparingly.

Information Solicited

G. W. B., Illinois. The violins of Ralph Coss are not well known in New York, and I have not been able to obtain any information regarding them. Perhaps some of our readers can send in some information. If so, I shall be glad to print it.

Violoncello Cracks

H. W. P., New Hampshire. The cracks in your cello are undoubtedly caused by the cold, dry winter air of your State. If you have to take it out doors you should wrap it in a thick flannel cloth before putting it in its carrying bag. But really you should have a hard, triple-ply wooden case for it. To deal with the cracks that already exist, you should take or send it to a first-class repairer. He would open the cello and close the cracks with studs on the inside. Mere regluеing is of no use in your climate.

Gauge of Viola Strings

Mrs. J. L. G., Texas. It is almost impossible to give accurate string gauges that will apply to all violas. Nearly every instrument has its own little peculiarities, such as thickness of wood and height of arching, which have to be taken into consideration when it is being strung. However, as a general rough rule one can say that the A, D, and G strings should be about the average gauge used on a violin. The C string should be about as thick as the old, unwound gut D of the violin. If the viola is a large one, the strings should be somewhat thinner, in order to encourage resonance and response. Most people have a tendency to use on a viola strings that are too thick. And then they wonder why the instrument does not "speak" easily.

"Thar's Gold in Them Thar' Grades"

(*Continued from Page 198*)

asking to try anything.

The predominating pedagogic principle of grade school education lies in fundamentals. The roots of high school English are anchored in the A B C's of the first grade. An eleventh grader unconsciously credits his comprehension of higher mathematics to his success in understanding the multiplication table. For centuries, academic subjects have been taught with success in schools. Let us as teachers of something relatively new take a leaf from the experience of wise convention and profit thereby. We should not lose sight of the fact that fundamentals are fundamentals, and that first things must come first. Impatience can easily cause us to attempt too much; expect too much is perhaps more accurate.

A good tone, pure intonation, and rhythmic sensitivity are goals to be attained, but let us not forget that they are goals, not immediate culmination of the fact. What about embouchure, posture, and breath control? May not these "firsts" of instrumental music be analogous to "an adjective is a word that describes a noun" and "two plus two equals four"? The understanding of youngsters precludes the ultimate. To them simple tunes are symphonies. Each new fingering is an adventure. Let us stick to music well within the possibility of every beginner. If the going is rough, embouchure, position, and breathing are likely to suffer. There is something democratic about a whole note. That democracy is evident in the grade school instrumental class. Even the slowest thinker feels, when playing the "big notes" that his effort produces results just as satisfying as that of the most gifted. He also has the "thinking space" in which to absorb the teacher's advice concerning a habitually correct embouchure, the manner in which he sits and holds his instrument, and he can be successfully coaxed to "Make your lower ribs move when you take a breath."

A Different Approach

In a certain sense, it takes more understanding and intuition to teach grade school pupils than it does to guide more mature students. It certainly requires a different approach. Children in the elementary schools are more strongly individualistic than their older brothers and sisters. They require infinite patience and a firm, but persuasive manner. One must be exceedingly specific. *Mezzoforte* means softer than *forte*, but *mezzopiano* means louder than *piano*. Little folks are apt to conclude that the preceding *mezzos* mean softer in both instances. The teacher must take pains to explain the difference. When doing black-board work, black notes are not black—they are white. The instructor should be careful about his note nomenclature. Every instrumental teacher in these United States has trouble negotiating clean first and second endings. Half the group when approaching a first ending know that they must negotiate a repeat, but they have trouble locating the beginning of the repeated strain. A goodly percentage of the others can't remember whether they have played the strain once or twice. Such befuddled musical thinking can be avoided to some extent in top bands and orchestras if the grade ensemble is never permitted to stop before it has played completely through all first and second endings.

In contrast to their elders, youngsters are never bored. When teaching the mystery of a dotted quarter note followed by an eighth note, they are perfectly content to repeat endlessly and in unison, "One, two, and three." These children are used to chanting for results in academic classes and rather expect it in the band or orchestra. They enjoy uniformity—"Sit forward in your chair so your feet will touch the floor"; "Concert rest when not playing"; "Let's all start playing when the baton comes down here."

Even in the case of the baton beat, complete simplicity gets the most concrete results. The unison work of teaching beginners eliminates all baton histrionics. It is better to beat once for a whole note and count *aloud for the duration*. The voice is more authoritative and conducive to attention than reliance on the eye as is the case when one pins his hopes on a baton. More than that, if the personnel has to listen for rhythmic stability, it is less apt to produce a coarse and raucous tone. If the ensemble plays too noisily, how can the beat be "heard"?

Few directors would have the courage to stand in front of the high school band and admonish the players to "Make your belly hand when you blow," but he can get away with it in the lower grades. In the interests of habit, he can be an opportunist and use his chance when he has it at no expense to his dignity.

Patience with the Beginner

To children the violin is a violin. It is not a "Fiddle" nor yet a "Gourd." It can be an adventure on the part of the teacher to introduce it. The instrument seems to expose talent. A clarinetist fingers B-flat on the third line and blows for correct tone and intonation. He may not be rewarded with a satisfying result because of the physics of his instrument. The embryonic violinist has the assurance that his instrument will produce, if his musical reflexes put the first finger on the A-string in the correct place and the right hand pulls the bow in the correct manner. In other words, a keyed instrument may fail the best efforts of a player, but if results are not satisfying on the violin, the blame can be traced directly to the player.

With violin, let us not be hasty and in the same breath let us avoid "open string boredom." Suppose we adults were beginners at golf and we had a teacher who prattled on and on in a lofty idealistic vein concerning the sport. On the other hand, if our mentor harped day after day, never giving us a chance to take a healthy clout at the ball, we could become bored and perhaps take up checkers where something happens at least every fifteen minutes. The same goes for violin tyros. They want to play something. Since the bowing arm must be cultivated, let us avoid the real issue temporarily and get the children going on the *pizzicato*. A procedure such as this calls for maneuvering from the expedient to conventional methods and back again, but in the process youngsters have a feeling that a violin does not necessarily have to be "squeaky."

Anything that is efficient seems to run itself, grade school instrumental classes being far from an exception. Many executives attribute their success to the fact that they as administrators never do a thing they can get some one else to do equally as well or better. We can put that idea in practice when it comes to checking roll, setting up chairs, locating misplaced music, and cornering a little fellow who misses rehearsals. Every sixth grade in the land has a boy who is itching for a chance to handle such chores as these. When spotted, give this child the job and mentally reserve a set of senior high band corporals chevrons for him when he gets to be a sophomore or junior. Big business gets things done that way. Our business is truly big, so emulating the practices of successful business in this respect cannot be very far amiss.

Mascots are the pride of organizations the land over. A senior band and orchestra possessing a grade school mascot evidence a pride manifested only by the mascot himself. Simply hand some carefully chosen solos to promising sixth graders and let them do the rest. At the proper time, they may appear before senior organizations and play their pieces, a winner to be chosen by election. The fortunate winner can be further rewarded with unreserved membership in the senior organization and dropping the requirement of serving an apprenticeship in the junior high training organization the following year.

The life and strength of high school bands and orchestras depends upon the incoming constituency. The resourceful teacher will look to the elementary schools for recruits to satisfy the requirement of numbers and experience. With every effort pointing to his goal—a smooth, splendidly developed, well-balanced high school organization, he will nurture these grade classes through the informative years. He will send pupils into junior high school training organizations well oriented in policy and routine and possessing a fundamental musical background.

What the Audience Should Give to an Artist

(*Continued from Page 204*)

There is a psychological justification for claques. The Latin performers congeal like ice before an unresponsive audience. A claque sometimes ignites a latent warmth and fires it to flames of enthusiasm, leading the artist to success. The artist soon detects insincere applause. He is not fooled. The Latin claque is nothing more than a spark to touch off the smouldering enthusiasm. Once, at the Metropolitan Opera House, as a young girl, I attended a performance of "Mme. Butterfly" in which Geraldine Farrar was the prima donna. I was burning with uncontrolled enthusiasm and applauded vociferously. In the adjoining box, seated next to me, was a man who did not applaud at all. I nudged his arm and said, "That was wonderful. Why don't you applaud?" He then started to applaud. The man was the singer's father, Syd Farrar, the famous baseball player.

Even the greatest artists respond to applause. Paderewski was greatly influenced by it. When I was studying with Alexander Lambert in New York, I was little more than a child. Mr. Lambert gave a concert at the end of the season and I was selected to play the Chopin E minor Concerto. The other performer was Paderewski, but I was too young to be awed by the great master. At the end of my performance he patted me and kissed me and told me that some day I would be a mature concert artist.

Paderewski was very charming and very witty. I remember he once wrote to Mr. Lambert: "How about pokerski, tonightski with Paderewski?"

For some time as a pupil I lived in Mr. Lambert's home. Mr. Josef Hofmann frequently came to visit. Mr. Lambert was very insistent upon rigorous daily practice, making it clear to me that the amount I would have to accomplish demanded enormous labor. But I said to Mr. Lambert, "Mr. Hofmann does not practice all the time!" "Ah," said Mr. Lambert, "when you get to be a Hofmann you can let up on your practice a little!" Hofmann had worked so hard all his life that he seemed to have memorized everything. His memory was uncanny. Once, I was present at a gathering where Kreisler played his *Liebesfreud*, accompanied by Gabrilowitsch. Hofmann, who never had heard the composition, went at once to the piano and repeated it flawlessly.

To return to our subject, one of the nicest things an artist can receive is an intelligent and sincere letter from some auditor, stating the pleasure the concert has given. Artists like to have the flowers while they are living.

When I commenced to compose I divided my time between composition and performance. I can hardly realize that over one thousand of my compositions have been published. It is singular, in these days, what may happen to a composition. My most sung song *I Love Life*, the words of which were written by my husband, Irwin Cassel, is known to most people by its rendition by great concert artists. One might think that parodies upon such a serious song would injure its sale. This, however, has not been the case, and the parodies by Frank Fay, Alec Templeton, Bert Lahr, Jerry Colonna, and even Charlie McCarthy have had large sales and have interested people in the original version of the song. The records of the Colonna parody have had an especially large sale. The song was even used by the boys in the Army, drilling to a march version:

"I love life
So I want to live."

I Love Life has been heard "time and time again," which, by the way, is the title of my latest song and the one in my opinion most likely to succeed to the favor which came to *I Love Life*.

There is only one way to determine the success of a song and that is by the opinion of the audience. If the audience is especially attentive during the singing of a song and then bursts into spontaneous applause, there is an indescribable something in the air that proclaims at once that a "hit" has been born. Composers are especially annoyed by noisy, inattentive audiences. Composing is creative, and anything creative comes from the soul and deserves courtesy from those who hear it, see it, or read it.

Know Your Instrument!

(*Continued from Page* 189)

key has been depressed, have no effect whatever on tone quality as such. (It is possible that they may have a sort of encouraging, or psychological effect on the performer, but that is another matter.)

The only thing that affects tone is the way in which the key is put down at the *exact moment* of putting it down! Sending it down fast gives loud tone; sending it down slowly results in soft tone. These things *are* so, remember, regardless of 'temperament!' All this has been pointed out very clearly by Matthay, but, unfortunately, the 'weight from the shoulder' overshadows it.

"But the key must also come up again, and many technical problems may be clarified by understanding the enormously important difference in the behavior of keys when they are sent down and when they come up! *Legato* and *staccato* depend largely upon the timing of the return movement of the keys and not at all upon high finger action or low finger action (or any other kind of finger action). This, of course, is wonderfully helpful to know in playing Bach, or any polyphonal music.

"Now, the key comes back to place with a normal speed of its own—it does this, because of the way the piano is built. The controlling finger can do but one of three things: it can come up along with the key; it can leave the key in a hurry and come up faster than the key; or it can break the normal speed of the key, thus delaying or making slower its normal return. And there, precisely, lies the 'secret' of *staccato* and *legato* 'touches.'

"Just as the speed with which the key is put down determines volume of tone, so the speed at which the key is allowed to *come up* determines *staccato* and *legato*. *Staccato* results, not from any special finger position, but, quite simply, from allowing the key to come up as fast as it can—by removing the finger from it with maximum speed. *Legato* results from holding on—from delaying the normal return of the key.

The Pianistic Act

"As for tone quality, harsh tone results from putting down the keys with too much speed (not speed in touching successive keys, as in rapid passages, but speed in sending down the individual keys into their beds.) Good tone results from sending down the keys at the exactly suitable speed, *suitability* depending upon the loudness or softness of tone desired.

"The pianistic act consists, really, of four elements: (1) the *production* of the tone itself (controlled at the exact moment of putting down the key, *not after*, and dependent upon the speed with which the key is put down); (2) the *prolongation* of the tone (holding the key down according to the indicated time-value of the note); (3) the *cessation* of the tone (letting the key come up at the exact moment of the end of the note); and (4) the *preparation* of the next tone (moving the hands across the keyboard, unless the fingers are already placed over the required keys). Now, the round and swaying motions we so often see at the keyboard have their only value (if they have any) in *preparing for* the putting down of the key. Thus, they concern the player only—the piano *is*; it does no preparing. One of the most important factors in acquiring a good technique is focusing your attention on these four points while you are working. It means constant attention to *spacing* and *timing*, in regard to keys. And now we come to the performer—to YOU.

"First of all, ask yourself *just what* you work with, in playing piano. Personally, I hold the old-fashioned view that one plays with the tips of the fingers. I label it 'old-fashioned' because of the great things we have been hearing about the upper arm, the shoulder, the weight of the body. (This body-shoulder-upper-arm school of thought is itself an interesting development, indicative either of man's search for perfection, or his fickleness, I really don't know which. Years ago—as far back as Bach's time—people admitted quite shamelessly that it was the finger-tip that did the playing. Comments on Bach's own playing state that he used only 'the nail joint' of his fingers on the keyboard! Skipping over the intervening centuries as rapidly as possible, we find that the development of the instrument brought with it new needs in playing and that, in meeting those needs, pianists discovered that something more than the finger-tips was involved. Making another fast skip, we find the 'body-weight' school as the climax of reaction against the 'nail joint' school.)

The Finger Action Analyzed

Certainly, more than the finger-tip is involved in playing piano. The tip is attached to the other finger joints, the finger belongs to the hand, the hand is guided by the arm, the arm is hung at the shoulder, and the shoulder is part of the body of the person who plays! One must even go further and say that the hips are involved, since they control the sitting posture, and one cannot execute certain passages without moving the body sideways from the hips. Evidently, it doesn't make a particle of difference to the piano which part of the human anatomy puts down the keys. But it does matter greatly to the player! Only the most unusual player would find it convenient to put down the key with any other part than his finger-tip. Whatever lies back of it (and much does lie back of it—see above!), it is nonetheless the finger-tip which puts down the keys.

"Thus, it seems to me that the fingers and the hand are the most important points to concentrate upon in playing. Since these parts are controlled by the forearm, we also must take it into consideration. But the upper arm is merely the cause which steers the direction of the forearm, the hand, and the fingers. (Arnold Schultz has published an enormously interesting, though by no means light book on the conditions of playing, called "The Riddle of the Pianist's Finger.") And finger action may again be subdivided into the behavior of the four fingers and the thumb, because the thumb articulates differently from the fingers and requires different treatment —the important thing about that treatment being *never bend the thumb at the nail joints*, except when it is moved under the hand.

"The 'secret' of finger action, I believe, is to use the hand at the keyboard as naturally as possible. By 'naturally,' I mean—as in the ordinary processes of everyday living. Our normal motions of hand-use are an inward pull of the fin-

(*Continued on Page* 240)

Junior Etude

Edited by

ELIZABETH A. GEST

Stories in Music and Dance

by Paul Fouquet

AS THEY left the record store Bobby remarked to his Uncle John, "I certainly am glad you selected the 'Nutcracker Suite' for my birthday, Uncle John, 'cause we learned about it in school once, and it's one of my favorites. I had to have practice for the exhibition that day so I got in late and didn't hear what Miss Jones said about it, so now you can tell me."

"The story of this suite is based on an old fairy tale," began Uncle John, "which tells how a group of toys engage in a sham battle with a nutcracker. The nutcracker is saved by a little girl named Marie who flies away with the nutcracker who is transformed into a prince. They reach the court of the Sugar-plum Fairy where they are entertained by dances, the *Chinese Dance*, the *Russian Dance*, the *Arabian Dance*, *Dance of The Mirlitons*, *Dance of the Sugar Plum Fairy*, and the *Waltz of the Flowers*."

"Is a ballet something like an opera without any singing?" asked Bobby.

"Very much. The dancers tell the story with their motions. Dancing is a very old art, you know, Bobby. Thousands of years ago the Egyptians had ceremonial dances something like ballets and so they did in India and China. Even the American Indian had serious ceremonial dances, though we would not call them ballets, exactly. Since the time of Lully, Rameau, and Gluck it has been customary to include a ballet in the opera. Wagner broke away from this custom but he was advised to add one for his Paris production of 'Tannhäuser'; then he broke away again by putting it in the first act, and everybody who came late missed seeing it!"

"Uncle John, do the opera ballets have the same story as the operas?" asked Bobby, always wanting to know the answers.

"Not usually," his uncle told him; "in operas the ballets are more for entertainment and diversion."

"Who else wrote ballets?" he asked again.

"Saint-Saëns has a 'Bacchanale' in his opera 'Samson and Delilah;' Ponchielli wrote a well-known one, the 'Dance of the Hours,' in his opera 'La Gioconda'; Tchaikovsky wrote several besides the 'Nut-Cracker', 'The Sleeping Beauty', also based on a fairy-tale; Stravinsky wrote one called the 'Fire Bird', the story of a beautiful bird with wings of flame, which is caught by a prince, who then frees it and is given a magic feather; and 'Petroushka', the story of a little puppet. The Spanish composer De Falla wrote a delightful ballet called the 'Three Cornered Hat'; Ravel's famous *Bolero* was written for a Spanish ballet; Debussy wrote a ballet for children called the 'Box of Toys'; even his *Afternoon of a Faun* has been used as a ballet. And although the ballets are not given very often, the music of them has become extremely popular and is often heard in concerts."

"Are there any American ballets, Uncle John? I should think there ought to be."

"Oh yes, our own composers have written ballets, as well as all other forms of composition. John Alden Carpenter wrote three ballets, 'Skyscrapers', 'Krazy Kat', and the 'Birthday of the Infanta'; Aaron Copland has given us 'Billy the Kid'; Elliot Carter's 'Pocahontas' is based on the Indian story, to mention some."

CORPS de BALLET
Radio City Music Hall, New York

Photo by Jimmy Sitro

Quiz

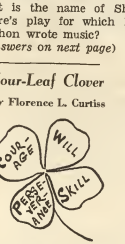
Musical Names

1. What was MacDowell's first name?
2. What was Mozart's middle name?
3. What was the name of Schumann's wife, a celebrated pianist?
4. What is the name of an opera by Wagner in which there appears an enchanted swan?
5. What is the name of the composer of *Swanee River?*
6. What is the name of the composer of the fairy story opera, "Hänsel and Gretel?"
7. What is the name of Beethoven's only opera?
8. What is the last name of the composer whose first name is Franz Peter?
9. What is the name of the well-known fairy story suite by Tchaikovsky?
10. What is the name of Shakespeare's play for which Mendelsshon wrote music?

(*Answers on next page*)

Four-Leaf Clover

by Florence L. Curtis



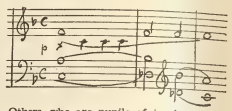
Some call it LUCK,
But it's nothing but PLUCK,
And doing things
Over and over.
COURAGE and WILL,
PERSEVERANCE and SKILL—
These *make* the four
Leaves of the clover.

(Reprinted by request from October, 1935 Junior Etude)

Results of Original Composition Contest

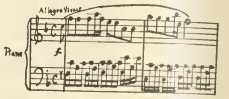
We really do have some good young composers among our Junior ETUDE readers, and many teachers of today teach music through the composition angle. Therefore some of our contestants entered compositions that showed training.

Church Bells. Clyde Osterhaus



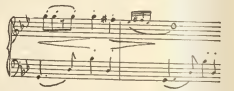
Others, who are pupils of teachers who do not teach composition, sent in compositions which showed a great deal of natural talent though not so well trained.

Sonatina. Robert Rivers Harris



In any case, writing a good original composition does not mean that you will be an outstanding composer when you grow up, any more than writing a good

Serenata Espagnole.
Robert Abramson



essay in school means you will be an outstanding writer when you grow up; or that doing well in physical training means you will become a member of an Olympic team.

One thirteen-year-old contestant sent in a composition scored for full orchestra, and we feel this is beyond the ability of our readers as far as competition is concerned. Therefore we are giving a special prize for this composition.

The opening measures of the other prize winners appear above.

Junior Etude Red Cross Afghans

While the hostilities have been over for many months, the wounded soldiers are still in the hospitals and must be cared for, for a long time to come. Afghans are therefore still needed.

Remember, knitted squares are four-and-one-half inches; woolen-goods squares are six inches, cut straight, not on the bias.

Knitted or woolen goods squares have been received from the following since the last list appeared in our columns, for which we send thanks:

Mrs. Elmer Nelson; Sharon Collins; Lamona Collins; Daisy Angermeier; Marcia Masters; Myrna Evans; Phyllis Lesgue; Evelyn Rouselle; Fern Rouselle; Jeanette Hardy; Mrs. H. W. Jackman; Clara McCochrane; B. Guion; also several came with no names.

Junior Etude Contest

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

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

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

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of April. No essay contest appears in this month. Poetry contest appears below. Results in April.

Prize Winners

Special prize winner, for full orchestra score: Mayne Moine Mille (age 13), Illinois.

Class A, Robert Abramson (age 17), Pennsylvania.

Class B, Robert Rivers Harris (age 12), New York State.

Class C, Clyde Osterhaus (age 4), Long Island.

Special Honorable Mention

Ruth Mariner; Ronald Pierolo; Vilma Grassl; Bob Van Alstine; Hilda Hoyer.

Honorable Mention

David Will; Ellen Norl Coyle; Regina Britt; Arthur Chapman; Rose Marie Murphy; Ruth Neal; Margaret Neal; Joanne Stoneback; Shirley June Small; Renee May Council; Jona Gogel; Jack Linden; Bobby Luben; Nancy Gay Silverman; Carolyn Ruth Thornburg; Mary K. McManus; F. G. Engler, Jr.; Eleanor Kirk; Nancy Joyce; Martha V. Duval; Joan Cologero; Martha Jean VanDyke; Helen Tate; Mary Carol Smith; Virginia Lee Inman; Rosemary Bruhl; David Will; Forest C. Jones, Jr.; Arthur Chapman; Helen Nord Coyle; Rose Stephens; Myra Stormer; William E. Moultrie; Elaine Thvelt; Carolyn Curtiss.

Answers to Quiz No. 10

1, Edward; 2, Amadeus; 3, Clara Wieck; 4, Lohengrin; 5, Stephen Foster; 6, Humperdink; 7, Fidelio; 8, Schubert; 9, "Nutcracker Suite"; 10, "Midsummer Night's Dream."

DEAR JUNIOR ETUDE:
I am only six years old and I like my piano so much; I go to Oklahoma City for my lessons. It is so far; we travel three hundred miles for each lesson. I practice an hour and a half every day because I want to be a concert pianist. I am sending you my picture.
From your friend,
BARBARA ANN MITCHELL (Age 6),
Oklahoma

Barbara Mitchell (See letter above)

Poetry Contest

This month there is another poetry contest, so get out your pencils and papers and put on your thinking caps. The poems may be any length and on any subject, but of course, it must relate to music. Follow the regular contest rules.

Last year some excellent poems were sent in and this year we look for still better ones.

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:
I play piano and clarinet and I like one just about as well as the other. I am in both the band and orchestra at school. My ambition is to lead a band, but first I want to learn to play well.
From your friend,
Phyllis Page (Age 13),
Ohio

Elva Templin; Joan Hovey; Jane Peer; Shirley Thomas; Roverta Mierach; Donald Marrolett; Ellen Wright; Betty Ann Mick.

DEAR JUNIOR ETUDE:
I have taken piano lessons for nearly three years and like it very much. I like the duets in THE ETUDE and I like to read the Junior Etude. And I would like to receive letters from other Junior Etude readers about my own age.
From your friend,
JESSIE L. BOORN (Age 13),
New York

DEAR JUNIOR ETUDE:
I have studied music about a year and it gets more interesting at every lesson. I think that is because I read the Junior Etude. When any of my friends get tired of practice after a few lessons, I suggest they take THE ETUDE.
From your friend,
BETTY JANE HURST (Age 14),
D. C.

DEAR JUNIOR ETUDE:
For four years I played the violin without having any lessons, not realizing what bad habits I was forming; then last year I had an opportunity to take lessons. The first lesson made me feel very down hearted because my teacher found it almost impossible to correct me, but as I would not give up the violin, she agreed to give me another trial.
Ten months have elapsed and I am now on the last part of Book II, and am also working on solo pieces.
I like your articles on the violin and I found in your violin Questions the formula for a good violin cleaner. This makes my violin clean and shiny and makes me forget it only cost twenty-five dollars.
I enjoy good music and hope to play in the Honolulu Symphony Orchestra some day.
From your friend,
RUTH ALICE NOH (Age 17),
Hawaii

THE COVER FOR THIS MONTH—Among the articles in this issue of THE ETUDE will be found one to which our front cover makes an excellent supplement. The portrait sketch on the front cover of this issue is the work of Mrs. Charles O. Gebauer, of Weehawken, New Jersey.

All the world knows Pietro Mascagni as the Italian operatic composer whose fame came about through the success of only one of his operas, which is the one-act opera "Cavalleria Rusticana." Mascagni was born in Leghorn, December 7, 1863, and died in Rome, August 2, 1945.

THIS IS AN IMPORTANT TIME FOR TEACHERS OF MUSIC—Some wag once observed that "Anyone could go to bed but that it took a real person to get up." When Spring is in the air there are too many who find it a very easy thing to succumb to the lassitude it engenders, but the teacher who practices that self discipline so necessary to success finds it important at this season of the year to be busier than ever, with the need for looking after current schedules of teaching, attending to all the extra activities incident to planning and carrying through the programs for at least several pupils' recitals, and above all in working out every detail vital to the promotion of special summer music classes.

At the Spring pupil recitals there are excellent opportunities for the teacher to get over to the pupils and to the parents of younger pupils the fact that with the passing of cold weather and with the let-down in school study demands the summer-time offers opportunity for accomplishing more in music than during the regular school season, and that the vacation season from music lessons ought to be limited to four to six weeks at the most.

Special efforts should be made by the teacher to make summer study unusually attractive, and besides emphasis in the gaining of accomplishments either on an instrument or in vocal rendition the pupils should be given opportunities to develop their musicianship and musical knowledge by special classes for studying such things as harmony, counterpoint, composition, history of music, music appreciation, lives of great musicians, etc.

Any teacher in need of information as to materials to utilize in the conduct of such special classes need only write to the THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia 1, Pa., asking for recommendations as to such materials that may be used for the successful conduct of special summer classes.

SIX MELODIOUS OCTAVE STUDIES *by* **Orville A. Lindquist**—This book covering the more familiar types of octave work, will be an outstanding addition to the famous *Music Mastery Series* of educational material. The numbers included are in grades three and four difficulty. The study called *The Xylophone Player* deals with repeated octaves. Tremolo octaves are introduced under the title of *The Spinner*. Practice in melodic and legato playing may be found in the study called *Solitude*. The gay mood of the chromatic octave study is highly characteristic of its title, *Mirth*. The vivacious number called *The Chase* is a tone picture in interlocking octaves; while the final piece called *Victory* is a study in sonority for both hands.

Your order for a single copy will be accepted now at the special Advance of Publication Cash Price, of 25 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

April, 1946

ADVANCE OF PUBLICATION OFFERS

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

Album of Easy Piano Solos.....Stairs .40
The Child Chopin—Childhood Days of Famous Composers—Lottie Ellsworth Coit and Ruth Bampton..... .20
Choral Preludes for the Organ..Bach-Kraft .50
Concertino on Familiar Tunes—
For Two Pianos, Four Hands.....Avery .35
Eighteen Hymn Transcriptions—For Piano Kohlmann .45
Mother Nature Wins—Operetta in Two Acts for Children.....Shakunbi-Wallace .30
Organ Vistas ..... .70
Peter Robbit—A Story with Music for Piano Richter .35
Ralph Federer's Piano Solo Album..... .40
Selected First Grade Studies—For Piano Lawton .25
Six Melodious Octave Studies—For Piano Lindquist .25
Themes from the Orchestral Repertoire—For Piano .....Levine .40
The World's Great Waltzes .....King .40

ORGAN VISTAS—This new compilation is sixth in Presser's popular cloth-bound series for organ, which includes the outstanding success THE ORGAN PLAYER. The medium-grade melodious contents of this new book will be found in no other album, so one may be assured of freshly arranged material. The varied needs of the church organist have been the criterion for selection of the twenty-eight compositions.

In advance of publication one copy of ORGAN VISTAS may be ordered at the special cash price of 90 cents, postpaid.

RALPH FEDERER'S PIANO SOLO ALBUM—The final selection of pieces for this new collection of recreational piano music is completed, and the many pianists who already have ordered this book very soon will be receiving their copies.

With so many successful compositions available from the pen of Ralph Federer, the final choice of contents was not an easy one. The twelve numbers appearing in the book are *Across the Footlights; Cute as Cotton; Happy-go-lucky; Lonely Dancer; Night in Vienna; An Old Romance; On a Summer's Night; Roses at Twilight; Smoke Dreams; Song at Midnight; Starlight Serenade;* and *Struttin' Along*. A nice variety of tempi and style is achieved in the foregoing selections.

An advance copy of this attractive volume may yet be reserved at the special cash price of 60 cents, postpaid.

EIGHTEEN HYMN TRANSCRIPTIONS *for Piano Solo, Arranged by* **Clarence Kohlmann**—This third collection will come as a welcome companion volume to Mr. Kohlmann's phenomenally successful CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS and MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS. As in the volumes just mentioned, this album also will include hymn favorites in transcriptions for fourth grade pianists. These are ideal for home and church uses, and in many cases can be used to accompany congregational singing, since many of the original keys have been retained.

EIGHTEEN HYMN TRANSCRIPTIONS will include such favorites as: *All Hail the Power of Jesus' Name; Holy, Holy, Holy; Crown Him with Many Crowns; Jerusalem, the Golden; Lead, Kindly Light; My Faith Looks Up to Thee;* and *Ten Thousand Times Ten Thousand.*

Prior to publication, orders for single copies of this book may be placed at the special Advance of Publication Cash Price of 45 cents, postpaid.

MOTHER NATURE WINS, *An Operetta for Children, Libretto by* **Mae Gleaton Shokunbi,** *Music by* **Annabel S. Wallace**—Here is a two-act operetta flexible enough for use with various children's groups. It can be simply or elaborately staged and costumed and can be easily regulated as to the number in the cast and the time of performance. Tuneful music, clever dialogue, and numerous dances land themselves well to the capabilities of children between the ages of five and thirteen. The cast comprises five solo voices, a chorus of twelve for unison and two-part singing, and a group of dancers. The unique story, with the awakening of spring as its theme, tells of King Winter's struggle to rule the world. The director who chooses this operetta for staging will please cast and audience alike.

A single non-returnable copy may be reserved now at the bargain Advance of Publication Cash Price of 30 cents, postpaid.

THE WORLD'S GREAT WALTZES, *Arranged for Piano by* **Stanford King**—This notable collection includes fifteen captivating waltzes especially arranged for the average pianist. In spite of slight simplification these pianistic versions have lost none of the melodic and rhythmic charm of the originals and will appeal both to musician and non-musician. Among the favorites in this volume are *The Beautiful Blue Danube* and *Tales from the Vienna Woods* by Johann Strauss, *The Kiss* by Arditi, Lehar's *Gold and Silver*, and Waldteufel's *Estudiantina.*

Until THE WORLD'S GREAT WALTZES is ready for sale, a single copy may be ordered at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale is limited to the United States and its possessions.

THEMES FROM THE ORCHESTRAL REPERTOIRE, *For Piano, Compiled by* **Henry Levine**—Music lovers everywhere have enjoyed the compiler's THEMES FROM THE GREAT PIANO CONCERTOS; THEMES FROM THE GREAT SYMPHONIES and THEMES FROM THE GREAT OPERAS. For his new book Mr. Levine has selected suites, overtures, and tone poems of leading orchestral composers. Several of these have been especially arranged for this book; *Air from "Suite No. 3 in D,"* by Bach; *Themes from "The Sorcerer's Apprentice"* by Dukas; Debussy's *Prelude to the Afternoon of a Faun; Themes from Roumanian Rhapsody No. 1* by Enesco; *Nocturne from "A Midsummer Night's Dream"* by Mendelssohn; *Theme from Les Preludes* by Liszt and Saint-Saens' *Danse Macabre*, and other selections by Grieg, Rimsky-Korsakow, Tschaikowsky and Smetana have been cleverly transcribed.

These arrangements, slightly more advanced than those of the earlier volumes, border on fifth and sixth grades. All have been carefully fingered, phrased and edited.

Receiving a copy of this new work may be assured by placing your order now at the Advance of Publication Cash Price 40 cents, postpaid. Sale of this book, however, is limited to the United States and its possessions.

THE CHILD CHOPIN, *Childhood Days of Famous Composers,* **by Lottie Ellsworth Coit and Ruth Bampton**—This book will constitute a most important addition to the *Childhood Days of Famous Composers* series, the popular works on the youthful activities of the masters.

THE CHILD CHOPIN will preserve all the educational features which have made the series so widely successful. Chief among these will be the simplified versions of the great composer's *Nocturne in E flat; Waltz in A minor; Prelude in A; Theme from the "Ballade in A flat;"* and the *"Butterfly" Etude.* There also will be an easy duet arrangement of the *Military Polonaise.* Directions for setting up a miniature stage with a scene from Chopin's life will be included, and there will be hints on the production of the story as a musical playlet.

Until this book is ready, orders for single copies are being accepted at the special Advance of Publication Cash Price of 20 cents, postpaid.

CONCERTINO ON FAMILIAR TUNES *for Two Pianos, Four Hands, by* **Stanley R. Avery**—Here is a novelty for two pianos which will provide genuine pleasure for players and listeners alike. It is about grade three in difficulty and will have extensive use in teaching as well as on recital programs.

Mr. Avery's CONCERTINO ON FAMILIAR TUNES is in three movements. The first is an *Allegro Moderato*, founded on the childhood favorites, *A.B.C.; London Bridge;* and the Welsh folk song, *All Through the Night.* The famous English air, *Drink to Me Only with Thine Eyes,* is the theme of the *Andante* (second movement), and the gay third movement, *Allegro con Brio*, is an ornamentation on *Three Blind Mice* and the famous fiddle tune, *Pop goes the Weasel.*

The special Advance of Publication Cash Price for this work (a single copy only to a customer) is 35 cents postpaid. A special string orchestra arrangement of the second piano part will be available on rental for those desiring to play the solo part with orchestral accompaniment.

SELECTED FIRST GRADE STUDIES FOR PIANO, *Compiled by* **David Lawton**—An unusual selection of early grade studies forms this newest addition to the *Music Mastery Series.* Consisting of easy supplementary material for the young pianist, it will be welcomed by teachers of all methods. The educational value of the book is unusually high because the numbers were written by famous specialists in teaching children and composing for them. Gratifying inclusions in the list of composers' names are those of the highly esteemed Kohler, Gurlitt, and Streabbog and of the modern experts Bilbro, Bugbee, and Parlow.

A single copy of this book may be ordered now, at the Advance of Publication Cash Price, 25 cents, postpaid. Sale is limited to the United States and its possessions.

ALBUM OF EASY PIANO SOLOS *by* **Louise E. Stairs**—This composer's notable success has been due to the educational qualities of her compositions. Now, in response to a need among teachers for a collection of Mrs. Stairs' pieces, this book is being prepared. It goes without saying that a warm welcome awaits it.

Nineteen of Louise E. Stairs' most popular early grade pieces will make up this ALBUM OF EASY PIANO SOLOS, among which will be the favorite *Blowing Bubbles; Chipmunks; Dreamy Daisies; The Jolly Cobbler; A Pony Ride; A Visit to the Farm;* and *Wild Flowers.* Orders for single copies are being accepted now at the special Advance of Publication Cash Price of 40 cents, postpaid. Delivery will be made immediately after publication.

PETER RABBIT, *A Story with Music for Piano, by* **Ada Richter**—Now comes the dramatic tale of the most popular of all childhood story-book heroes, to highlight *Ada Richter's A Story with Music Series.* As in JACK AND THE BEANSTALK, CINDERELLA, and THREE LITTLE PIGS, the narration is enlivened with the addition of descriptive music and conversational text to be sung. Full page line drawings to be colored portray the vivid events. For supplementary study material, or recreational playing, for recital or group play, children will love this.

Previous to publication, a single copy may be ordered at the special Advance of Publication Cash Price of 35 cents, postpaid.

CHORAL PRELUDES FOR THE ORGAN *by Johann Sebastian Bach, Compiled, Revised, and Edited by* **Edwin Arthur Kraft**—It is with great pleasure that we announce the forthcoming publication of Bach's CHORAL PRELUDES FOR THE ORGAN, edited by Edwin Arthur Kraft, highly successful organ virtuoso, teacher, and authority on the works of Bach. Mr. Kraft has devoted his most sincere efforts to the matters of fingering, pedalling, phrasing, and registration in this book.

Included in this volume are *Liebster Jesu, wir sind hier; Alle Menschen mussen sterben; Ich ruf' zu dir, Herr Jesu Christ; In dulci jubilo; In dir ist Freude;* and *Herzlich thut mich verlangen*, and others. Organists will find this book equally valuable for church and concert purposes.

While the book is being prepared, an order may be placed now for a single copy at the Advance of Publication Cash Price, 50 cents postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—As the mechanical details—engraving the plates, proof-reading, printing and binding—are completed of each book described in these PUBLISHER'S NOTES, copies are sent to music stores and mailed to those who ordered them in advance of publication. With the publication of this note the special introductory price offer is withdrawn and copies may be obtained from your music dealer, or from the publishers, for examination. This month we announce a new collection of educational and recreational material that cello pupils and teachers will find interesting.

Classic and Folk Melodies, In the First Position for Cello and Piano, Selected, Arranged and Edited by Charles Krane, presents melodies from Bach, Mozart, and Brahms, together with Folk songs of Bohemian, French and Russian origin, in easy-to-play arrangements for cellists of limited experience. These are intended for use as an incentive to practice, or as first recital pieces. Musically the pieces are most interesting and the editing makes them excellent for laying a good foundation of correct fingering, bowing and phrasing. The piano accompaniments lend ample support to the solo parts but are well within the playing ability of the average pianist. Price, 75 cents.

Claude Debussy As a Music Critic

(*Continued from Page 228*)

asked: where does the French individuality show itself in music?

It may surprise many to hear that Massenet, so often wrongly considered as a facile, superficial composer, found grace before Debussy. "Massenet has recognized the real problem of Music," he wrote. "Music must be freed from any scientific overweight; it ought to strive, very simply, to bring pleasure. A great fullness of purpose can be reached within such boundaries. Is there not a tyrannical and secret skill constantly at work in Massenet's indefatigable effort to write in his music a history of the feminine soul?" Such a judgment, however, is natural coming from one who already in his Conservatoire days reveled in the "pleasure of the ear."

One of Debussy's most interesting statements concerned the fugue as a form of musical expression:

"Bach's ewn fugues are admirable because they express perfectly the musical atmosphere of his time, It is because of this that he reached in them such a degree of expression and even emotion. This is no longer possible now that the musical language has changed, and that's why modern fugues are so dry and so uninteresting. I accept them as a sort of gymnastic for pianmanship, and nothing more."

"Debussy wrote very little about Brahms, but at that time the German master's works were practically never heard in Paris; moreover, the tendencies of the two musicians were so totally opposed that they could not help conflicting violently. Once after hearing the violin Concerto performed by a visiting foreign virtuoso, he wrote a few lines and qualified the work "unentertaining, rugged, and rocky."

In his student days Debussy expressed himself severely about Beethoven, with the exception of pages like the slow movement of the Second Symphony and the *Adagio* of the "Emperor" Concerto; and as late as his mature life it was not uncommon to hear him quoted as an irreducible opponent of the master of Bonn. Debussy protested violently: "They say that I despise Beethoven, that I insulted him, called him 'the deaf old man.' I may believe that Beethoven was too prolific and some of his sonatas or variations are without joy. But let us take the Ninth Symphony: the idea has prodigious beauty, the development is magnificent, each progression is a new joy. In this work of colossal proportions, not one bar is superfluous."

Sometimes Debussy expressed himself poetically about Nature, in which he found so much inspiration:

"The trees are such good friends . . . and the sea is like a child, it has long, lovely hair, and a soul; it comes and goes in unceasing changes; today it shines under the sun, it smiles; tomorrow it will be wild, vicious, threatening, then again grey, sad, weary . . ."

Summing up Debussy proved to be a fair and unbiased critic. As could be expected, he sometimes judged the compositions of others without being able to make complete abstraction of his own personality. One must also remember his peculiar disposition and the spirit of contradiction that prompted him more often than not to place himself on the side of the opposition. But his writings will always interest because of their marked individuality and discreet sense of humor, and they will be consulted with profit by the generations to come.

Know Your Instrument!

(*Continued from Page 235*)

gers (as in making a fist), and an outward thrust of the fingers (as in unmaking a fist!). These are the two most helpful motions in playing. Most of all keep your fingers free. In most cases, the 'stiff wrist' isn't really a stiff wrist at all, but the muscular pull of stiff fingers. To cure a stiff wrist, forget the wrist and *loosen the fingers*. Unless your problem is structurally an abnormal one, the wrist will become free as soon as the fingers do.

"Acquaint yourself with what I call the 'scratching' or 'trigger' motion of the fingers—that is, with the forearm, wrist, and fingers held loosely and naturally, approach your keys with the inward pull that you use in scratching or in pulling a trigger; and pull with the muscles inside the hand. Remember that no tone is actually produced from the upper arm.

"The action of the pedal is not so involved anatomically as the action of the fingers on the keys, but since pedaling is of the greatest importance in playing, it might be well to consider it here. There is no fixed rule, of course, that can be offered in connection with pedal use which has to do with phrasing, which, in turn, has to do with the musical and not with the mechanical aspects of playing. A sound general working maxim, however, is this: when the fingers go down, the foot goes up. Keys and pedal go down together only in *staccato* chords that have no pedaling before them. The secret of pedaling is attention to the correct timing of *both* the up and down movements of the pedal.

"And so, at last, we approach music! You have an edition which gives you a clear, unvitiated (un'edited') set of directions of the composer's wishes. You have a clear understanding of the way your instrument works, of the structural properties which enable it to do certain things under certain stimuli, and which permit it to do *only* those things under *only* those stimuli. And you know enough about your fingers, hand, and forearm to enable you to give the required stimuli to the keys at least expense to yourself. The next step is, quite simply, to 'act according'! If you know what you are about, your playing should become not only better, but simpler. And, finally, be sure you know *what* you are going to play. By that I mean more than memorizing the notes! I mean that no work should be brought to the keyboard without a clear conception of the way it is to sound. Don't be too much troubled with 'inspiration.' (I once heard a student object that a precise counting of the rhythm blurred her 'inspiration'!) Depend, rather, on a thoughtful planning of every note, every indication, every effect, worked out in advance, and always with complete respect to the wishes of the composer. Then take such a well-planned conception to your instrument—and be sure you know your instrument!"

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