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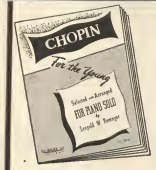

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The Quality of Great Music

HEINRICH HEINE
"The work is greater than the master."

BEETHOVEN, the incomparable, once wrote, "Although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which, like every creation of art, is mightier than the artist." No thought ever penned by the immortal masters of music is mightier than this. The quality of greatness in music is both finite and innate. It eclipses the genius that produced it. When a towering musical mind, soaring in the sphere of the imagination in search of an ideal, captures undying beauty, a real masterpiece has been brought into being. It is not a contraption produced by mathematical tricks, but a thing of eternal eminence—a fragment of divinity given to Man.

It has been the privilege of your Editor to know many of the great musical creators of our time. There is one outstanding characteristic about these composers, and that is their reverence for the art itself. None of the really immortal writers has, at any time, given the least consideration to himself, in discussing his works. There has been no ostentation among these richly endowed artists. Their attitude often has been one of reverent mystery as to the source of their inspiration. Heinrich Heine, the German-French poet, surely sensed this when he wrote, "There is certainly something marvelous in music. I may say that it is, in itself, a marvel. Its position is somewhere between the region of thought and that of phenomena; a glimmering medium between mind and matter, related to both and yet differing from either. Spiritual and yet requiring rhythm; material and yet independent of space. The work is greater than the master."

There exists a kind of sincerity and humility which are almost the invariable attributes of the great in all fields. Self-abnegation has been one of the distinguishing characteristics of the immortal figures of history. The amazing position achieved by General Dwight D. Eisenhower is due not alone to his extraordinary ability, but to his innate modesty and grateful recognition of the millions who gave their all, that he might do his part in leading the world to a new victory of decency over bestiality. With all of its national heroes, America never has had more reason to be proud than in the case of this unpretending fellow citizen, whom many in other lands have proclaimed a military genius greater than Alexander, Caesar, or Napoleon. The London Sphere, in commenting upon Eisenhower's sincere and magnificent reception of the honors bestowed upon him in London, wrote:

"*This* is the happy warrior; this is he. The King, the Government, the City, the Nation have been pleased and proud to do him honour. A great soldier, a great leader, a great heart; best, a great mind. No pettiness anywhere. We have put our garlands of bays on an outstanding public figure in whom is no littleness at all. He fought to make men free. He achieved his purpose by making them outlaw their pettiness and personal ambitions, and pull together as a team. And he promises to go on fighting for that team spirit, between Britain and America, between this official and that, between New York and London, without which there is no hope of peace for us or our children or for civilization. Indeed, Eisenhower in the past years strode this narrow world like a Colossus because his mind was really and truly big. In the midst of a dog-fight of petty and slick intrigue, we crowned a noble character who 'nothing petty did, or mean, upon this memorable scene.' "

It was likewise true greatness which led such tremendous figures as Field Marshal Brooke, Lieutenant-General Browning, Vice-Admiral Burrough, Air Marshal Coningham, Lieutenant-General Dempsey, Admiral Cunningham, Air Chief Marshal Douglas, Field Marshal Montgomery, and Air Chief Marshal Tedder in the glorious cause and thus brought to themselves immortal acclaim. But note well and often that none of the military figures of our enemy ever failed to consider themselves greater than their work, and therein lay the germs of their failure. The great ideal and its attainment is always greater than the individual.

The power and beauty which come into being in the crucible of genius, mark a work as a musical masterpiece to be revived every time the composition is performed. Sir Edward Bulwer-Lytton caught this idea in his statement, "Music, once admitted to the soul, becomes a sort of spirit and never dies. It wanders the halls and galleries of the memory and is often heard again, distinct and living, as when it first displaced the wavelets of the air."

The quality of greatness is inherent in the master work itself. Beside it, the creator is dwarfed. The conception of a rich and beautiful art work elevates the creator in the process of its development. Only in this way can we account for the fact that a man such as Richard Wagner, who exhibited many shortcomings in his daily life is, when suddenly elevated through the spiritual force of Divine inspiration, transcendently endowed with immortal greatness. When Wagner was producing his wonderful works he was always a man apart from this world, mystically oblivious to his material surroundings.

Musical composition cannot be learned through musical theory, harmony, and counterpoint. These all-essential studies are merely the keys through which the composer gains an insight to music itself. They enable him to study the technic of all great composers, from Bach to the present. Our fine friend, the late master teacher of composition, Dr. Percy Goetschius, knew this and in

his classes and in his work made interminable quotations. In communications to your Editor he always stressed this point. Once he stated, "Music is not calculus, trigonometry, or geometry. A symphony is not a development of a mathematical problem. When an architect designs a magnificent building he and his associates must be masters of technical detail, but the inspiration for the whole never came from a book of mathematics."

Richard Strauss once told us, with his great modesty, that he was annoyed by those who thought that a composer could sit down and contrive a masterpiece merely because he had had fine technical training. He had a reverence for inspiration and was conscious that when working he was controlled by a force far greater than himself. "Composition," he said, "is not a shoemaker's job. One cannot peg out music."

A more modest man than Rachmaninoff never lived. Once, when we were discussing part of one of his concertos with him, he obviously was so absorbed with the work itself that his comments were similar to those about a work written by some other composer. The great Italian Church composer, Enrico Bossi, while writing and rehearsing a new work in an office adjacent to that of your Editor, was so absorbed in it that he was wholly unaffected by a procession of assistants who were obliged to pass through his room. The following day he returned for more practice. Starting to play from his notes, which had been copied overnight by a member of the office staff, he said, *"Non ho mai scritto questo!"* ("I never wrote that.") When he was assured that he actually had written the composition, he exclaimed, *"È di vero impossibile, ho dimenticato tutti!"* (It is impossible. I had forgotten it completely!")

Gustave Mahler told us that he once came across the manuscript of a portion of a movement he had written for a symphony and which later was so new to him that he had no recollection of writing it. Thereafter he used part of it for his famous *Eighth*.

There is a tradition that Schubert often was unable to identify some of his published pieces as his own. When audiences went into raptures over his works he was embarrassed and surprised.

Experienced music critics have little regard for composers who have a feeling that the reason their great masterpieces have not been successful is that the works have not been exploited. Exploitation and publicity are most valuable, but unless the work itself has greatness in some form it is not likely to hold a considerable grasp upon the imagination of a large public for more than a short period of time. Of course a jingly tune may capture public favor and, in these days of super-radio communications, tour the world for a few months, only to crash to earth like an overworked and poorly made airplane. One rarely hears it again. America now has many magnificent original young music workers who, like MacDowell, Sousa, Carpenter, Hanson, Nevin, Grofé, and others, have had a fine technical training and splendid inspiration, and whose works will be better known a century hence than they are today. That is because they have the quality of great music, and their composers never have exhibited any silly illusions that they are greater than their creations.

"Music wakes the soul and lifts it high and wings it with sublime desires and fits to bespeak the Deity."
—JOSEPH ADDISON

HOW OPERA HIT G. I. JOE

Army Pictorial Service Photo by Choolman.

How Opera Hit G. I. Joe

by Cpl. David L. Meyer

PENINSULAR BASE HEADQUARTERS, ITALY:—After they cleared the thousands of mines and tons of debris, Opera came back to liberated Leghorn recently for the first time in four years. The Angeli Company of Rome with some members in the group borrowed from Rome's Royal Opera Company sang before 20,000 American troops in a two-week season.

Bitterly anti-fascist, Baroness Elinor Angeli, manager of the company, a Vienna-born Italian citizen, accused the Fascist State of having curtailed opera singing in many of the smaller towns. "Under Fascism," said the Baroness, "the few pets of Mussolini were given all opportunities and young singers had no chance."

Italy's traveling opera companies, once prevalent in pre-war days, have practically ceased in war-torn Italy, due to the difficulty of securing transportation, food and lodging. It was only through the sponsorship of Peninsular Base Section Special Services that opera was made possible in cities like Leghorn for the civilian population as well as Allied troops.

How was the debut of opera greeted in Leghorn?

Insistent soldier demand (and it is the job of Special Service to see that soldiers get what they want) forced another two-week opera season currently showing in Leghorn's Goldoni Theater. This time Beniamino Gigli headed the star-studded cast of singers.

Out of the 20,000 troops who heard the first operas, *more than seventy-five per cent had never heard opera sung before.* In a poll of the many Peninsular Base Section units conducted by the Special Service Section, it was discovered that more than half of the seventy-five per cent of men had purchased tickets again for the second opera season.

Typical of the first night comments was the opinion of one G.I. who said: "I don't know what it's all about but I like it. When I hit the States I'm going to the Metropolitan and see if I can tell the difference."

Want to be a Band Leader?

A MUSICAL QUIZ

by Alan A. Brown

YOU'LL have a band, after you answer the questions below. Each can be answered with the name of a musical instrument. As for the musicians themselves, you'll agree they'd be an unusual aggregation. How many of the following questions can you answer correctly?

1. The *Barber of Seville*, in Rossini's opera, plays what instrument?
2. In the popular nursery rhyme, what did the cat play while the cow jumped over the moon?
3. In Gilbert & Sullivan's "The Mikado," *Nanki-Poo* carries what instrument while disguised as a wandering minstrel?
4. *Supiyawlet*, the girl in Kipling's *The Road to Mandalay*, plays what instrument?
5. The blowing of what instruments crumbled the walls of Jericho?
6. Arturo Toscanini is a virtuoso on what musical instrument?
7. What instruments are played by the trio in the famous painting, "The Spirit of '76?"
8. What instrument did Benjamin Franklin invent?
9. In Michelangelo's statue, what does Moses hold?
10. In his early years Oliver Goldsmith, author of "Vicar of Wakefield," wandered over Europe playing what instrument to eke out food money?
11. What instrument supplies the musical accompaniment to the mariner's tale in "The Rime of the Ancient Mariner?"
12. What instrument is the national symbol of Ireland?
13. What musical instrument is depicted in Renaissance paintings as played by angels?
14. Musical tones sounded at the burial for Poor Cock Robin. What furnished the music?
15. What musical instrument did Mother Hubbard's dog play?

ANSWERS

1. Guitar
2. Fiddle
3. Guitar
4. Banjo
5. Ram's-horn trumpets
6. Violoncello
7. Two drums and a fife
8. Harmonica (musical glasses)
9. Lyre
10. Flute
11. Bassoon
12. Harp
13. Lute
14. Bell
15. Flute

Teaching Music Means Teaching Taste

A Conference with

Robert Casadesus

Distinguished French Pianist and Composer

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Robert Casadesus needs no introduction to readers of THE ETUDE. *Born in France, of a distinguished musical family, Mr. Casadesus showed his extraordinary gifts at a remarkably early age. At three, he was moved to tears by the music of Mozart, whom he did not "understand," certainly, but for whom he felt an instinctive appreciation. After studying at home and with eminent masters, Mr. Casadesus launched upon a notable career in which he has always found time to combine extensive concertizing with teaching. His platform appearances and his broadcasts have made his sensitive art a household word to millions of listeners, and his pedagogic activities include master classes at the Fontainebleau School of Music and at the Berkshire Hills music colony. Making his home in Princeton, New Jersey, Mr. Casadesus is a friend of Professor Albert Einstein, whose violin playing he likes to accompany. With his wife, Mme. Gaby Casadesus, he has presented many concerts at two-piano music. In the following conference, Mr. Casadesus discusses the fundamental elements that must underlie sound instruction.*
—EDITOR'S NOTE.

ROBERT AND GABY CASADESUS

"TO MY MIND, the first step in music instruction is, not the assigning of 'pieces', or the cultivation of technique, but the inculcation of good taste. Whatever digital powers the student develops, their value will be no greater than the value of the music to which he applies them. Thus, he should be taught to appreciate agreeable sounds and worthy music. How to accomplish this?

"I have been much interested in a 'method' developed in Switzerland, by a Mlle. Bourgeois, the results of which seem singularly happy. According to Mlle. Bourgeois, the first step is to accustom the ear of the little pupil to a beautiful, musical, agreeable tone; and to apply such a tone to absolutely everything the child plays, be it only a five-finger exercise. The emphasis, you will note, is placed on a desire to produce beautiful sound. I am convinced that this approach is a sound one by our own experiences with our three-year-old daughter. Naturally, she is accustomed to hearing piano playing and watching the 'motions' that cause it. Equally naturally, she began imitating those motions and banging on the keys. While she was a baby, we did not disturb her efforts at music-making! But when she became three, we called her attention to the difference between banging and producing tones that are delightful to listen to. Then we showed her how to hold her little hands, how to loosen and rotate her wrists, in order to call forth such a tone. Now, it is amusing to watch her *play with* the piano. She sits there, entranced, striking two notes, one with her thumb and the other with her forefinger, relaxing her wrist, and taking great care that her tone shall sound 'beautiful'! When her studies begin, at four, she will already be prepared in two immensely important elements: she will know how to produce a good tone and, more important, she will have a taste for good tone.

"In second place, then, comes the cultivation of finger dexterity. The best way to achieve that is by aware and intelligent practice of scales and the established exercises (Czerny, Hanon, Pischna, Stamaty and so forth). This part of the work is enormously important, of course, since no music can be made without adequate technical facilities for playing it; still, it must always be kept in its true place—the means to the end of making *music*. For this reason, I believe it is a great mistake to separate technical study from the study of fine 'pieces.' As soon as the pupil has sufficient command of the keyboard to encompass easy works, he should begin to work at them.

Introducing Mozart

"First, he should be initiated into the easy pieces (Little Preludes, Inventions, and so on) of Bach. And next he should learn to know Mozart. Now, Mozart presents a number of problems! Mozart, alas, is not so 'popular' as he deserves to be. Why? That is hard to say! For one thing, he is not too much played at concerts, and so the pupil has fewer opportunities for cultivating his acquaintance. Also, Mozart can sometimes have the disappointing result of *sounding* easy without *being* easy; consequently, the pupil feels that he has spent much effort on something that does not 'show.' And, finally, there is so much misunderstanding in the presentation of Mozart, that the pupil may not get a correct impression of him.

"The first problem is, what work of Mozart's shall the pupil begin with? In nine cases out of ten, the answer is, the easy Sonata, in C major. And there a difficulty arises. The Sonatas seem simple, but in reality require the interpretative powers of a great virtuoso! The young pupil may manage the notes, without actually penetrating the work. And so he leaves his task unsatisfied. A better plan, I believe, is to begin with the Variations, the teacher selecting those of the collection which are most within the compass of the student, both technically and musically. And if the pupil doesn't 'like' them? No matter! Let him study them notwithstanding! It will be training that very likely will be appreciated later.

Here I must permit myself a digression on the teacher-student relationship. I believe heartily in 'individuality' and 'freedom of opinion'—but in this case, those freedoms must be limited to the choice of a teacher. Once the pupil is in an instructor's charge, his 'freedom' stops. He is bound to follow his master's instructions respectfully and conscientiously. If he cannot, he should go to a different teacher. The student who refuses to play a work because he does not 'like' it; who refuses to carry out instructions because he does not 'agree' with them is not harming his 'freedom', but his self-control. So then, even if he doesn't 'like' to study Mozart, let him do it anyway. (Here, an interesting experiment may be made. Put a paper cover over the front page of the volume, and paste a bit of paper over the title of the work, and let the pupil find his own reactions to the selection without knowing who wrote it! This duplicates what happens on the concert platform, when works are presented anonymously, as encores. Very often, works that are not 'popular' when announced, are enthusiastically received simply *as music*. I have done this many times with the works of Chabrier.)

Mozart and the Appoggiatura

"Further, Mozart can be made entirely delightful to the young pupil, if his works are approached correctly. The first hint is to get hold of an edition that is as little 'edited' as possible. Mozart, like Bach and Scarlatti, indicated no nuancing whatever. Much of the 'feeling' that has been edited into Mozart, absolutely spoils him. The more cleanness, clearness, and truth that go into Mozart's works, the less sentimentalizing and 'effectiveness,' the better he will sound! Also, it is a greater stimulation to the pupil's imagination to study the *music* rather than an editor's apocryphal indications. (As a matter of fact, we do not know accurately *what* effects Mozart wanted—he did not indicate them, and no one else has a right to supply something about which he knows so little!)

"In working at Mozart, the pupil may be puzzled by the extensive use of *appoggiatura*—small-written notes (not grace-notes) which precede the formal notes themselves. In general, the secret is to accent this preceding note—not the note of the proper rhythmic beat. Placing the accent on the *appoggiatura* is the first step in understanding Mozart's phrasing and, of course, gives the music new meaning.

"Again, pupils are often warned against using the pedal in Mozart, the reasons being, (1) that Mozart wrote for the clavichord (*Continued on Page* 128)

What About That Song You Have Written?

An Interview with

Helmy Kresa

Music Editor and Chief Arranger, Irving Berlin Music Company

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

Here is Mr. Kresa's biography in his own words.—EDITOR'S NOTE.

"I was educated, and studied music in Dresden. My parents who were Czech, brought me to this country in 1921. I was then sixteen. We settled in Milwaukee, and I worked as a milkman, and drove a horse and wagon for three years. My evenings were spent playing in a movie. I played from seven until eleven-fifteen, and I delivered milk from twelve-thirty A. M. until ten-o'clock in the morning. With what spare time I had left, I continued my musical studies with Arthur Shattuck at the Milwaukee Institute of Music. It was here that Margaret Rice, a concert manager in Milwaukee, became interested in my work and arranged a scholarship for me.

"It was while I was studying at this conservatory that I became interested in popular music. I was not a very good milkman, as I couldn't high pressure people into buying milk. When I went to collect for the milk company, I gave impromptu recitals on the pianos in the best homes on Milwaukee's East Side. Other milkmen would tell the housewives of the butter fat content of the milk; but I would give a free recital instead. This is where I found out that the majority of housewives liked popular music. They liked the music of Irving Berlin. His songs called Remember, What'll I Do? *and* All Alone *were very popular then.*

"I started to arrange for Robert Tams who had society orchestras in Milwaukee. I told him that I wanted to go to New York, and became an arranger. He gave me letters of introduction to several large publishers and Irving Berlin was included in these. I decided to try the biggest publisher first. This was the Irving Berlin Music Company. One of their arrangers was ill, and there was an opening for just one week. I started as a music copyist, and did vocal orchestrations, and some arranging. After a short time, Irving Berlin became interested in my treatment of the themes; and I have been arranging his songs ever since, making all of his piano parts, vocal orchestrations, and dance orchestrations. Feeling the need to keep on with my musical studies in New York, I selected Tibor Serly as a teacher. With him I have studied composition, orchestration, and conducting."

Dr. Bellin Studios

HELMY KRESA

THE ASPIRING popular song writer must take into consideration a few important points about how a popular song should be written. The title must be fresh, and have appeal. The lyric and the melody must fit, and appeal to everyone. If it is a rhythm song, it must be up to date. Will people be able to dance to it? Will the bands play it, and will singers sing it? Is the range within reach of the average voice, and can both men and women sing it? Will the first four measures entice the listener, and is the title quickly discernible? The auditor should not have to wait for eight measures to find out what a song is about.

Let us look at your song. Can it jump the hurdles just mentioned? I hope so. Why handicap your song by giving it limitations. The average girl singer with a band has a vocal range of an octave and two tones. If your melody has a range of an octave and five tones she could never sing it. You may say that there have been great "hits" with wide ranges, such as *Smoke Gets In Your Eyes*. This is true; but a lavish Broadway production, "Roberta", featured this song, and it became so popular that all of the orchestras and good singers used it. Even now it takes a good singer to do this song justice, and one of the reasons is because of its difficult wide range. Since you have no Broadway show to use your song day after day to create a demand for it, you had better watch the vocal range of your popular song, and see that it is not too wide.

Check the verse, and see that the range is not greater in the verse than it is in the chorus. The chorus is the important part of a popular song, and it would be foolish to have a greater voice range in the verse than in the chorus. The verse should be short, and well written; qualifications which help a song when used by singers on the air. If it is long and drawn out, too much precious air time is wasted, and, as a result, it has slight chance of being used. Singers are the only people using verses today, as the dance band leaders discarded them years ago.

Music and Lyrics

Check the "perfect marriage" between your lyric and melody. Here is the most common pitfall of the amateur. Many people can write a good tune, and then they spoil it by "puttin' words to it themselves." They try hard, and buy rhyming dictionaries, and after weeks of labor get lines that fit the music. The writer probably enjoyed writing the tune but what a job the lyric turned out to be. The writer always seems to know that there is something wrong with the lyric, and that it should be improved; but he never quite gets around to fix it, and he never will because he does not have the knack. The same problem exists with lyricists who "put a melody" to their own song poems. The obvious answer to the difficulty is collaboration. Ninety-eight per cent of all of the songs that you hear were written by teams, and by that I mean one person wrote the music, and a second person wrote the words.

Writing the Song

Look at a large stock of popular sheet music, and you will not find many songs with the words, and music written by the same person, I know of only three composers who have the genius for both, and they are Irving Berlin, Cole Porter, and Noel Coward. Look around for someone who is interested in getting a start in popular song writing. An advertisement in a newspaper will sometimes produce wonderful results. A partner should be chosen for his talent and sincerity. It is much more fun to work together on an equal basis, and the lyric is just as important as the music.

There are no set rules how a song writing team should write a song; but I have seen many of them at work and I can offer some suggestions. Lyrics are often written to a melody; but only in a few cases has a melody been written to a lyric. This might seem to favor the melodic side; but it actually does not work out that way. The composer has only the notes of the scale to work with while the lyricist has the entire gamut of the English language. A band will play three choruses of a song; but only one in most cases is the vocal chorus, which means that the tune must stand on its own feet.

If you have written a melody that you and your lyric writer have confidence in, help him along by pointing out where you feel the rhymes should be placed. Make him feel conscious of the mood of the tune. He should "feel" the melody as you do, and he should "dig", as we call it, to make his words fit your melody. Once you are satisfied with it, and the melody is completed, don't change a note here or there to fit the tune to his phrase unless it improves the melody and the song. This is a common fault of the amateur. He will "cheat" on the melody to make the lyric fit, even though it is a dangerous procedure, and apt to ruin the song.

For instance, if the melody construction is AABA, meaning that the first eight measures are repeated, then a middle strain of eight measures (or release as it is technically called) is written, and the song is completed with-or rather the first eight measures are repeated at the end. This gives a thirty-two measure chorus, and if you count the measures in a popular song you will find that it will have thirty-two measures. Most of them run this length, although there are even exceptions to this rule. The first five or six measures of all the AAA's should be identical, while B should be written in a contrasting mood. The lyric writer must work to make his words fit the tune or you will hear a song that has been changed every eight measures (to fit the lyric) and it will sound out of proportion.

Your lyricist may have some good titles, and you should start to write your melody around them. Many a "hit" tune was written because a lyric writer had a good title. Play around with the title, and get the same "feeling" that you are (*Continued on Page* 128)

The Rhythmic Background of the Orchestra

A Conference with

David Grupp

Chief Percussionist, NBC Symphony Orchestra
Conductor, National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

David Grupp, who has been styled the greatest percussionist in the world, began his professional career at the age of eleven, playing the drum in a theater orchestra in New York City. He earned this engagement because the theater's manager was impressed with the child's native talent; he accepted it because his family needed his extra earnings. At this period of his career, he went to school in long trousers rolled up; rolled them down at three o'clock; and hastened to the theater, where he played from three until six and again from seven to eleven. At the same time, he began the study of the piano (on which he is a fluent performer), and a year later organized and conducted his own boys' orchestra. He reserved part of his earnings for his musical education, and studied theory, harmony, piano, and all branches of percussion with private teachers. In theory, he worked under Ambitzer, the teacher of the late George Gershwin. Mr. Grupp has worked in all branches of music. He played piano professionally a few years; did a solo turn in vaudeville, playing the xylophone (under the name of Jack Davis); made records; did motion picture recordings; and played percussion at weddings, parades, club functions, in theaters, and in radio since the inception of broadcasting. He has been chief percussionist of the NBC Symphony Orchestra since that organization was founded and speaks with enthusiasm of his work under Toscanini. Today his son, Martin Grupp, plays percussion under him. In addition to his orchestral work, Mr. Grupp serves as conductor at many of the NBC shows. In the following conference, Mr. Grupp draws on his vast and varied experience in order to outline for readers of THE ETUDE his views on the rhythmic background of the orchestra. —EDITOR'S NOTE.

"WITH the remarkable increase of interest in the 'young' orchestra and the school orchestra, it is helpful to gauge the value of the percussion section. Young people may sometimes feel that the drums and the 'noise-makers' are easy instruments, requiring less study and practice than the others and leading to quick results. Now, nothing could be farther from the truth! The real state of affairs becomes evident when we examine the function of the percussion group. Certainly, the percussion instruments are not the melody-carrying ones of the orchestra; they invariably serve as accompaniment or background to the various solo instruments. Still, they have the best opportunity of producing and marking the rhythms. Further, their rhythmic function varies with the nature of the group in which they are used. Let us look at these various uses separately.

The Drummer "Gives the Lift"

"In the dance band, the percussionist carries a greater responsibility than might be thought. The most famous and accomplished solo player (violin, saxophone, and so forth) may be spotlighted when he plays a chorus alone—the technical jargon for this is 'taking off'—but it is the drummer who inspires him by accuracy, insistence, fervor, and above all, by the balance of his rhythmic beat. The soloist is what we call 'given a lift' by the drummer. In the theater orchestra, the percussionist helps with the tempo, both for the orchestra and for any singing or dancing groups on the stage. In symphonic work, the percussionist is responsible not only for rhythmic but also for color effects. In radio, the percussionist must provide all of these services and, in addition, must know how to adapt the balance of his work to the mechanics of broadcasting. For example, he must learn how much the microphone will accept. The striking of a cymbal must be done so that it does not sound like a crash; a xylophone must not sound like wood and hence its player must be very sure of where to place his instrument and how to select and vary his sticks for volume. Again, since the tympani are of low frequency, they must be made to sound like bass instruments of mellow tone quality, and not like a thunder-drum. How is the percussionist to learn these things? Chiefly, by experience—even more, through sound and aware musicianship.

THE PERCUSSION SECTION WITH MR. GRUPP AT THE MARIMBA

One of the battery of a dozen types of instruments which have much to do with marking the rhythm.

"In other words, the percussionist is responsible for a great deal more than hitting a drum. He is first and foremost, a musician. His instruments are not 'easy' and his task is not 'easy.' These are helpful facts for the school-band drummer to keep in mind.

"The chief need, professionally, is for the all-around percussionist. Other instrumentalists are specialists on their own instrument; it is something to talk about if a pianist, for instance, is also fluent and flexible on strings. But the percussionist must be a master of more than a dozen instruments—the snare drum, the bass drum, cymbals, bells, xylophone, vibraphone (or marimba), castanets, tambourine, triangle, gong, and many other 'special effect' instruments, largely of Spanish or South American origin, such as the gourd, the shakers, the rattles, and so on. Some percussionists develop into specialists on one or two of these instruments, but the great need to-day, especially in radio with the variety of demands of its varied shows, is for the all-around man who is able to adapt himself to good work on *all* the percussion instruments. In radio, the day's work may include performances with a dance band, a radio script show, a brass band, a symphony orchestra, and a bit of solo work. After putting in such a day of work (to say nothing of the training that makes the putting-in possible), one is sometimes startled to hear an eager-eyed youngster say that he means to learn the drum because it's easy and takes little practice!

A Good Teacher Necessary

"How, then, is this eager-eyed youngster to equip himself for the professional percussionist's average day's work? First of all, he needs a good teacher, one who is a fine musician as well as a fine performer and preceptor. After he knows his business, he can learn a great deal by observing the effects and methods of others; but he can't begin by himself. Instruction in percussion is as vital as in any other branch of music. He can't 'pick up' harmony, and he can't do it with percussion. Under the care of a good teacher, then, the first thing is to master the fundamentals of drumming—a knowledge of the instruments and a completely fluent use of the sticks. Here, the 'trick' is balance. As we all know, Nature has given greater flexibility to one part of the body, as compared with others; in a right-handed person, the right hand is stronger and more manageable than the left. The first task of the drummer is to develop his less flexible hand so that both are absolutely evenly balanced. He must listen for this as alertly as the singer listens to his tone quality. Unless both hands are entirely even, a falsely accented rhythm occurs. There are a number of exercises, of course, for developing evenness and balance, but since no two pairs of hands are quite the same, it is necessary for the individual teacher to prescribe them individually.

"In second place, my experience has shown me that it is absolutely necessary for the good percussionist to master another instrument—a solo instrument, preferably the piano. In playing the xylophone and vibraphone, it is indispensable to know chord structure and the piano offers the most direct practical means of learning it. Again, familiarity with melodic instruments helps develop keenness of ear—an absolute essential to the tympanist who must tune ahead, in one key, while the orchestra plays in another. Absolute pitch is, of course, the most desirable for the tympanist, but that cannot be controlled. Relative pitch can be acquired, by intensive practice and study, and a knowledge of instruments (together with ear-training) helps develop it. In general, I think it best for the young percussionist to wait a while with 'specialization.' Let him prepare himself for all-around percussion work—and in training for this, let him put his chief energies into strengthening the *elements he lacks*.

"After the all-important fundamental training has been acquired, he will find that he still has quite

a number of problems to master. The young drummer will find that his chief need is no longer confined to his own drums; he also needs to get around and learn what other drummers are doing. He should hear and see all the varied performances he can—and the word to stress is *varied*. His heart may be centered in the dance band, but if he is to develop as a good all-around man, he must also keep himself currently posted as to the newest effects, methods, tricks, and gadgets in the other fields as well.

The New Gadget Must Be Investigated

"A good example of the constant development of percussion is to be found in the comparatively recent use of the tunable tom-toms. The moment such a novelty has appeared, *every* responsible percussionist must find out all about it! Again, in order to keep up with the demands of the xylophone group, the young percussionist must deepen and perfect his study of harmony. The tympanist must perfect his ear. In assigning these 'musts' to the various percussion players, I do not wish to give the impression that they are exclusive! Even if the young player never touches xylophone or tympani, he should nonetheless extend his general musicianship.

"Perhaps you have sometimes wondered *exactly what* makes one percussionist better than other. He'll never put 'feeling' into the melodic interpretation of the Mendelssohn Concerto; so, if his beats come in at the right moment, what difference is there? The answer is that general musicianship makes all the difference! The outstanding percussionist is invariably a sound musician. His ear and his rhythm are perfect. And he *does* impart interpretative value to his work by the quality of his beat. Thus it follows that his ability to supply the exactly suitable quality at the exactly suitable moment grows out of his knowledge of the score he plays. The fine percussionist must have a deeply studied knowledge of scores, and a clear emotional, or interpretative, pattern for their performance.

Three Important Qualifications

"In auditioning young percussionists, I look for three points. The first is genuine musical ability. By that, I mean an inherent feeling for pitch and rhythm, a comprehension of musical values, and a communicative ability to make music 'sound.' Without native musical endowment, a percussionist is as valueless as a scratchy fiddler! In second place, I look for flexible adaptability to the various types of bands, orchestras, and ensemble groups in which the candidate might be asked to play. His dance rhythms might be perfect—but if he has no knowledge of symphonic color effects, if he is short on his percussion instruments, or if he can't quite manage solo passages, he is useless in radio. The flexible all-around man knows symphonic scores and can produce any shade of color they demand; he can supply the crisp rhythm and 'lift' of the dance-band; he can subdue himself to the needs of the script-show; he can 'solo' on any percussion instrument in any of these orchestral groups. There is always a demand for such a man—but he has to offer a great deal more than the mere manipulation of drum-sticks! It requires musicianship and art to furnish the rhythmic background of the orchestra."

Teaching Music Means Teaching Taste

(*Continued from Page* 125)

which had no pedals, and (2) that Mozart, under such circumstances, naturally indicated no pedaling. I disagree with that view. Unless one plays on a harpsichord, one must adapt himself to the instrument he does use. And Mozart may safely be given the advantages of the modern piano! However, the pedal, in Mozart, must be used with understanding. Since his music is largely contrapuntal in nature, it must never be allowed to blur the pattern. It may be used harmonically—that is, for the duration of the harmonic development in any given phrase, and until the harmony changes. For instance, in the Sonata in F major (K. 332), the first four measures may be lightly pedaled, with a change of pedal in the fifth measure, where the melodic line ascends to begin the next phrase. If the pedal is either omitted or incorrectly applied, Mozart's music becomes dry—and that is, of course, an enormous pity, since a faulty presentation of Mozart spoils one's taste for him!

"In third place, great attention must be given to the left hand, or the 'accompaniment' in Mozart. Many of these *obligati* are merely the notes of the chord, formalized into a formal accompaniment. If these are overemphasized, the work can be made to sound like a scale. The answer is, to play the left hand (in such passages) as lightly as possible, merely indicating the chordal pattern. Also, such formalized accompaniments should be taken very *legato*, with the hands and fingers close to the keyboard—never with high rigid hammer strokes!

Scale Passages in Mozart

"Also, many passages in Mozart consist of scales. These passages should be taken evenly, in a musicianly manner, and never with dynamics or 'feeling'! In music of the full Romantic period, we are accustomed to make a *crescendo* in ascending scale passages, and a *decrescendo* when playing descending scales. That is very fine for Romantic music, but not for Mozart! The 'trick' is to play scale passages as simply, as flowingly as possible—and without rhythmic accent (although here an exception must be made in the case of passages where scale work is *forte;* here a slight bit of rhythm may be introduced—but never heavy scale accentuation.)

"But the technical and structural aspects of Mozart are never so hard to master as his perfect interpretation. And here it is difficult to offer advice! Some people have the innate feeling for Mozart, and some have not. For purposes of study, however, and for the building of taste, he must be approached. And so the best counsel is—to approach him with the greatest simplicity possible. Never allow him to become heavy or sentimental!

"Often enough, taste is built by allowing the pupil to become aware of contrasts in style. Thus, *at the same time* that the beginner is mastering the Inventions of Bach and the Variations of Mozart, he should be given some simple work of Chopin and Schumann. It is a great mistake, I believe, to keep a student so closely with the works of one composer that the significance of the others is blocked out. It is not only a question of making acquaintance with all of them, but of making it at such a time that the individualities—the style—of each is appreciated. Thus, while the pupil is practicing Mozart, let him also learn, say, the *Valse in A minor* of Chopin—certain of Chopin's Preludes and Mazurkas—the simplest pieces of Schumann's "Album for the Young" (although great care must be exercised here, since Schumann's 'easy' pieces are really fit for the concert virtuoso!) If a child begins his studies at five, he should be ready for these pieces by the time he is eight.

"Such a program of study will provide finger-facility for the beginner-pianist—but it will do a great deal more than that. It will provide him with the foundations of a sense of *taste*, without which the fleetest fingers will be of small benefit to him. The only reason for playing is—to make beautiful music."

What About That Song You Have Written?

(*Continued from Page* 126)

trying to convey to him about your tune. That title phrase may throw you into a rhythmic and melodic pattern, and the rest of the melody will come to you quite naturally.

Your lyric writer will have given you the start of a song, while you follow through with a melody, and he finishes the lyric, or you may have a few measures of a catchy tune which gives him a line of thought. Finish the chorus first and then write the verse. Why write a verse at all you may ask? For lyrical reasons you need a verse to introduce or "set" the chorus. If your lyric thought is self explanatory in the chorus, a verse is not essential; but try to imagine a thirty-two measure chorus spread out in print over three pages. I am afraid it would look rather skimpy.

Notating the Song

In writing the melody on manuscript paper, and especially if it is a rhythmic song, you may need the help of a musician. Most people with a fair musical education have no trouble in reading rhythmic notation values correctly; but they have a difficult time to figure out the time values of their own songs. Be sure that your song is correctly notated, or you may hear an entirely different tune than what you anticipated if an arranger starts to work on what you gave him. His version, and the result may be entirely unsatisfactory to you.

Below the melody line indicate the important chord changes. When these appear on the manuscript any good pianist should be able to play your song from this "harmony lead sheet," but only good results are obtained if you have a piano part of your song. If you can arrange it yourself it will save you the expense of having it arranged, I would advise you not to arrange it in a complicated manner; but make it a professional job, and present your song in its best possible light. If you must pay an arranger (most songwriters cannot arrange their own music) this should be your only expense.

Don't answer advertisements urging you to send your song to these advertisers. These people have no intention of helping you to get your songs published, or into motion pictures as they promise. The impressive looking contract that they send you by return mail is only a "come-on" for you to pay money to have your songs printed. As these advertisers are not legitimate publishers, they will do a third class printing job, and charge you an exorbitant fee. After they receive your fee they will put the song away in their files, as they will have no intention of doing anything more about it. They may also want your lyrics, to which they will put a melody for a fee, mostly prepaid or C. O. D.

Band Questions Answered

by William D. Revelli

Metal or Wood Cabinet

Q. I own a metal clarinet, but my teacher has advised me that the wood clarinet has a better tone. Is this true?—H. K., Pierce, Florida.

A. Yes, your teacher's advice is correct. While the tone of the metal clarinet is quite satisfactory for the beginner, the wood clarinet is recommended for the advanced players. A metal clarinet is more durable and requires less care; however, the tone is inclined to be metallic and the instrument less flexible.

A Summer Music Camp

Q.—Karschin, my thirteen-year-old daughter is very much interested in your articles of the "modern percussionist." She reads music with ease and hopes to continue with piano and percussion instruments after graduating from high school. In the meantime she would like to spend her summer in study at a school where both piano and percussion instruments are taught. Would you please tell us of a school that teaches these instruments in summer where she would be eligible to enroll?—Mrs. M. L., Meridian, Mississippi.

A. I would recommend that your daughter attend the National Music Camp at Interlochen, Michigan, where every facility and requirement in the way of teachers are available for her advancement. As you probably know, the National Music Camp is the largest of its kind in the country, and maintains a complete symphony orchestra, band, and all other organizations vital to the students progress. However, there are other excellent camps located throughout the various states, and it is possible that you have such a music camp in your area.

Instruments for a Small Ensemble

Q. I am fourteen years of age and have been studying the piano for three and a half years. In school I am organizing an ensemble. At present we have the following instrumentation: Two violins, one trumpet, one clarinet, piano, and drum. Will you please advise what other instruments we should add and in what order?—E. S. E., Maryland.

A. The following instruments should be added as listed: Four violins for second parts, one or two violas, violoncello, bass viol, flute, oboe, bassoon, two French horns, and tuba.

What of the Shrines of Yesteryear?

Weimar, Home of the Great Franz Liszt

by Norma Ryland Graves

MUCH of the romance, the drama, and the historical interest surrounding the lives of the master composers has naturally centered in the cities in which they lived. Monstrous Nazi cruelties, which made World War II the most revolting in history, had no relation to the lives and works of great creative writers except that they happened in a theater once blessed with art, culture, and music.

In years gone by, untold thousands of Americans made pilgrimages to certain musical shrines, many of which have since been pulverized. Not all the records are lost, however. While the grand ducal city of Weimar has been damaged, still the home of the great Franz Liszt remains intact. Here many of the greatest pianists of the last seventy-five years went in their youth to drink at a fountain of music.

Weimar has so long been associated with the names of Goethe and Schiller that its importance as a musical center has sometimes been overlooked. In the middle of the nineteenth century the provincial little German city of 12,000 inhabitants achieved a fame denied its larger rivals. In 1849 it became the home of the most popular musician of the time—Hungarian-born Franz Liszt, who was associated, off and on, with Weimar for nearly forty years.

In his dual capacity of composer and director of court music for the Grand Duke of Weimar, Liszt brought the city undying fame. He constantly encouraged new and unrecognized composers by publicizing their works. Among his "discoveries" were Wagner, Schumann, Berlioz, Saint-Saëns, Grieg, and others. Weimar soon became the center of the "new" German school, which included poets, philosophers, painters, and novelists as well as musicians.

An Undying Fame

In Weimar Liszt experienced his greatest triumph, and here also he met defeat so bitter that for a time he abandoned his beloved music to take minor orders in the Roman Catholic church. His devotion to Wagner, whose spectacular music at that time was caustically criticized, along with his untiring efforts to produce the best in contemporary music, made the broad-minded Liszt a target for scurrilous attacks in which details of his private and personal life were not even spared.

Although Weimar's musical importance ceased soon after the death of Liszt in 1886, the fame of its immortal son lived on. By the time World War II broke out, Weimar—now grown in population to over 51,000—had long become accustomed to entertaining great numbers of international visitors. According to reports, American soldiers stationed in or near Weimar daily visited Liszt's home. Many of them had become familiar with the composer's music through his Hungarian dances and rhapsodies, to say nothing of his ever-popular "Liebestraum."

The house, it was reported, is practically intact, although a blockbuster bomb, dropped during Allied raids, exploded but a short distance away. Some of the Liszt manuscripts and letters, once on display, are still protected in a safety vault. Other than that, the house remains about the same as in pre-war days. Even the piano is in tune! No. 34, *Marien-Strasse* is only a few squares distant from the heart of the city. It is beautifully located in one corner of the Stadt Park, through which runs the Ilm River.

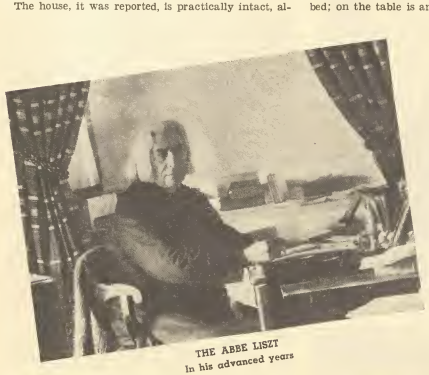
A Liszt Museum

Lisztthaus, or the Liszt Museum as it is now officially known, was presented by the Grand Duke to the Abbé Liszt following his return from Rome in 1869. Although the gift was in the nature of a peace offering, it never ceased to afford Liszt the greatest satisfaction and pleasure. It was the first home he had ever owned. "*Hofgartnerei*" (Court Gardener's Home), as it was then called, was originally the dwelling of the Grand Duke's head gardener. Before it was given to the musician, however, the house was redecorated and refurnished under the personal supervision of the Grand Duchess and her daughter.

The visitor is admitted through the kitchen and the servant's room. On the upper floor are the large music room, the Master's bedroom, and a tiny dining room. Many of Liszt's personal belongings are still lying where he left them, including his swords of honor—presented to him in much the same manner as keys of a city are today bestowed on distinguished visitors. On his desk are his glasses, the gold snuff box, and gold cigar-holder presented to him by Napoleon III.

In the Music Room, with its colorful Algerian drapes, is a Bechstein concert grand near which is a metronome. But it is in the tiny adjoining bedroom that the religious nature of the musician is disclosed. Here a picture of St. Francis of Assisi hangs above the bed; on the table is an ivory prayer book. Frugality is everywhere evidenced, in striking contrast to the other rooms. During his last years, Liszt gave away such vast sums of money that, at his death, his estate had shrunk to small proportions. It does not take the visitor long to go through (*Continued on Page* 168)

FRANZ LISZT
In the days of his youthful triumphs



THE ABBE LISZT
In his advanced years

LISZT'S STUDY AT WEIMAR
Where he taught scores of pupils

New and Notable Symphonic Records

THE DOMESTIC record companies have not quite attained their normal stride of 1941, but the year 1945 surely showed a surprising increase in the output of new sets. There are still prevailing reproduction problems in the industry, owing, we are told, to shortage of man-power and materials, so if you find certain recordings recently issued are not available at the moment in your favorite record shop we suggest that you leave your order for them because it will be a matter only of a short time before the duplicates of such items will turn up. Space does not permit us to discuss in detail the worthy releases of the past few months, nor—for that matter—all the recordings that are deserving of some mention.

Bernstein: "Jeremiah" Symphony; The St. Louis Symphony Orchestra, conducted by Leonard Bernstein, with Nan Merriman (mezzo-soprano). Victor set 1026.

In the few years that he has been before the public, Leonard Bernstein has proved himself a versatile musical personality. As a composer, his style shows individuality with a good feeling for melody. Although harmonically, Bernstein follows in the wake of Stravinsky, Milhaud, and other moderns, this symphony nonetheless is romantic in feeling. Despite its Hebraic connotations, it makes very little use of Hebrew material. The three movements convey a mood in relation to Jeremiah. The last movement which is particularly moving makes good use of the human voice. Miss Merriman sings her part splendidly, and the composer proves a vital spokesman for his own music. No one interested in music of our time should miss hearing this work; it has something to say and it says it in a persuasive manner.

Haydn: Symphony No. 98 in B-flat; The NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set 1025.

Toscanini offers us a rare musical experience in this, one of Haydn's finest symphonies—a work of the composer's richest maturity. A previous recording, by Howard Barlow and the Columbia Symphony, was lacking in the insight to the finer points of the music. Few conductors have the discerning perceptions in Haydn that the noted Italian Maestro has. This is borne out in the playing here of the deeply moving slow movement, a movement that Tovey has said might be called a *Requiem for Mozart;* here, Toscanini plays from the heart. The seriousness of Haydn's intentions is noted in the tragic implication of the introduction to the first movement. Even the *allegro* that follows does not concern itself with the usual Haydnesque high spirits but instead is full of dramatic fervor. The minuet is by means all gaiety, for there is a pensiveness in the *Trio.* The recording of this set is well contrived considering it emanated from the studio from which the orchestra broadcasts. The final side of the set contains a truly magical rendition of the *Scherzo* from Mendelssohn's Octet.

Shostakovich: Symphony No. 6; and Kabalevsky: Colas Breugnon—Overture; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set 585.

This symphony does not measure up to the composer's First and Fifth. The opening *Largo* is almost too long for its own good, and the other two movements own a brashness suggestive of a street gamin. There are some who think the *Largo* one of the composer's most impressive symphony movements he has written to date, and its accompanying movements enjoyable musical fun. Mr. Reiner proves himself a persuasive spokesman for this music; his direction is admirable from every standpoint. He points up the humor and impishness of the latter movements more tellingly than Stokowski did. The overture on the last side of the set is a sprightly, joyous little work.

Schubert: Symphony No. 6 in C major; The London Philharmonic Orchestra, direction of Sir Thomas Beecham. Victor set 1014.

JENNIE TOUREL AS *CARMEN*

by Peter Hugh Reed

Schubert's Sixth Symphony seems too near to Haydn for its own good. Indubitably, it has charm, but it also has an operatic flare which is not appropriate to its form. Sir Thomas' performance is one of "gracious distinction;" his affectionate handling of its melodies is most persuasive in ensuing our admiration for a work which if played less well might not hold our attentions.

Grieg: Peer Gynt Suite No. 1; The Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Victor set SP 10.

Respighi: The Birds—Suite; The Chicago Symphony Orchestra, conducted by Desire Defauw. Victor set SP 14.

Rachmaninoff: Isle of the Dead, Op. 29; and Vocalise, Op. 34, No. 14; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1024.

Rossini: Overtures to The Barber of Seville, La Gazza Ladra, La Cenerentola, Il Signor Buschino, and Passo a Sei from William Tell; The NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set DV2.

Goossens' performance of the "Peer Gynt" music is admirable for its nuancing of line and avoidance of stress of sentiment. If he does not obliterate the memory of Beecham's rendition of this suite, he nonetheless commands our respect for his musicianly playing. Those who encounter trouble reproducing English-made recordings, where the bass is heavier, will find this set completely to their liking in matters of reproduction.

Respighi's suite, "The Birds," is based on old music written originally for the harpsichord and clavichord. It contains five sections: *Prelude* (after Pasquini), in which the composer includes interludes drawn from the other selections; *The Dove* (after de Gallot); *The Hen* (after Rameau); *The Nightingale* (after an anonymous English composer); and *The Cuckoo* (after Pasquini). Respighi has orchestrated this music admirably, pointing up the charm and humor and giving it stylistic elegance. There are few scores aiming to be purely descriptive music that delight as much as this one does. Defauw, who recorded this work over a decade ago in Europe, plays the music with a crispness of style that is all to the good, and the reproduction is unusual in its clarity and tonal naturalness.

Rachmaninoff's *Isle of the Dead* is based on Boecklin's painting which was greatly admired in the last two decades of the nineteenth century. Some regard this as the finest symphonic work of the composer, yet its lugubrious character has precluded the widest admiration. The late Lawrence Gilman has said that the work had "no aspiration, no elevation" since there was none in the picture, and yet Rachmaninoff "expatiated with beauty and feeling upon the theme, which he chose." Koussevitzky gives this music an eloquent performance which will undeniably please those who admire the music.

There is a sense of musical fitness to Toscanini's performances of Rossini's overtures that makes them first choice when placed on records. His earlier version of "The Barber" is happily replaced here by a more dynamically compelling recording, in which the noted conductor restores a note at the opening of the *Allegro* that he omitted in his earlier version. This is the second plastic set released by Victor and it reveals fine clarity and balance throughout, with an unusually lifelike projection of percussion. Some may experience difficulty in reproducing the drums without distortion; if this proves true we recommend that said listeners have their pickups looked over. Most users of crystals are ignorant of the fact that the crystal cartridge should be changed every eighteen months for best results. Although this set provides a rare musical treat we cannot but protest its release in an automatic sequence; for few will wish to listen to four overtures and a ballet excerpt, so similar in style and content, in succession.

Prokofieff: Alexander Nevsky—Cantata, Op. 78; The Philadelphia Orchestra, conducted by Eugene Ormandy, with Jennie Tourel (mezzo-soprano) and the Westminster Choir. Columbia set 580.

Operatic Arias: James Melton (tenor), with Victor Orchestra, conducted by Paul Breisach. Victor set 1013.

There is an earnestness of purpose and a deeply moving sympathy with its subject that makes Prokofieff's "Alexander Nevsky" one of the greatest modern Russian works of our time. The music depicts the story of the Russian defense of Novgorod against the Teutonic Knights in 1242. In 1939 a Russian film of the same name was produced for which Prokofieff wrote the music. Deeply moved by the story the composer expanded his music for the film a year later into this score. Mr. Ormandy and his orchestra are splendid, Miss Tourel brings genuine sincerity to her part.

Mr. Melton's best performances are in *Il mio tesoro* from "Don Giovanni" and *O Image Angel-like and Fair* from "The Magic Flute."

RECORDS

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

Making Music Live In The Home

"Music, a Priceless Heritage." By Dr. Sigmund Spaeth. Pages, 30. Price, 10¢ in war stamps. Publishers, The Magnavox Company, Fort Wayne 4, Indiana.

It has been a part of the historic policy of The Etude Music Magazine to encourage the use of the phonograph with approved records as an educational adjunct in the home, especially the home in which children are "coming up." Little ones are exceedingly susceptible to musical surroundings and greatly influenced by the music they hear. Parents have a selective opportunity in having records in their home record libraries of just the music they deem advantageous for the children to hear, uncluttered by musical trash. Dr. Spaeth adroitly suggests that if children of all countries learn their native tongues "by ear" without conscious study, why not become acquainted with the language of music, with all its romances, its thrills, and its dreams in the same way. Later it will fit them for taking up the practical study of reading music with enthusiasm and understanding its structure. Nitika Balieff, the inimitably droll master of ceremonies of the famous Russian vaudeville, "Chauve-Souris," used to introduce his show after this manner: "Rooshin langwidge ver' seemple langwidge, seemplist langwidge in the world. Anyone can speek Rooshin langwidge. In Rooshia leetle bitta baby only four years old speak Rooshin!" There are now thousands of children who are getting their symphonies and opera in the juvenile period. The child of other days often had to wait until maturity to hear them. It is generally acknowledged by teachers that the children who have had fine musical surroundings in their homes, progress very rapidly in later study. Charles Marie Gounod, composer of "Faust," in his autobiography pays tribute to the lullabies he heard at his mother's breast and in his early childhood for inspiring him to want to become a musician.

Dr. Spaeth's excellent book emphasizes that listening comes first. He says:

"This part of a child's musical education is the responsibility of his parents, just as definitely as the first steps in speech. With the phonograph and radio coöperating, there should be no difficulty in selecting music for infant listening, whose permanent effect can hardly be measured. It is greatly preferable, however, that parents should make this introduction themselves if possible. 'But I am not musical myself,' says the average parent, 'and know very little about music. What can I do?' The answer is quite simple. Why not use the child as an excuse for a bit of musical self-education? Anybody at all can learn to sing the nursery rhymes and folk-tunes of the world, and this is the material that is obviously best for young children. What difference does it make if the performance is not very good? The baby is too young to check up on musical standards, and by the time he has grown old enough to be aware of pitch and time and quality, perhaps the parents themselves will not be so bad. Many an adult might find a stimulus to musical performance, instrumental as well as vocal, in the opportunity to play and sing with an enthusiastic child, enjoying a parallel development of taste and ability.

"The music of infancy is necessarily simple and direct. It should have a strongly marked rhythm and a melody that is easily remembered. Words of the Mother Goose type have long proved their popularity, and there is no limit to such material."

Later he stresses that music is fun, noting that:

"Even when regular lessons are started, which may be at any age from three or four up, the recreational spirit should continue to be emphasized. There is no sense whatever in turning music into drudgery at any time. If a child has to be forced to practice, by threats or bribes, the chances are that he should not be playing at all. A good teacher can turn the early lessons into a series of games, consistently making pleasant music, and letting the scales and exercises wait until a real enthusiasm has developed. Parents can also do their share of making the practice period a real pleasure."

The book concludes with a list of two hundred compostitions suitable to be played for children in this important formative period. Included are the names of one hundred and twenty-three records.

Childhood Fancies

"Sing Mother Goose." Music by Opal Wheeler. Illustrated by Marjorie Torrey. Pages, 104. Price, $3.00. Publishers, E. P. Dutton & Company, Inc.

These are new settings of the same old Mother Goose immortal doggeral verses done in excellent taste by Opal Wheeler. Added to this is a large number of the loveliest color illustrations we have seen in many a year, making the collection one of the most charming and delightful books for little children your reviewer has known. Every page is a joy for young and old.

"I Had a Little Nut Tree"

BOOKS

In this jazzatomic, comic strip age, when a premium has been placed upon distortion, as well as upon half-baked work of amateurs, it is really a thrill to find a book with such sane but imaginative illustrations, done by someone who has taken the trouble to learn to draw exquisitely. An adult not inoculated with the virus of the insanity of this mad age of confusion may have a real home picnic in taking a kiddie through this fascinating dreamland. It is one of the finest books for tots we have yet seen. Marjorie Torrey's drawings are rare masterpieces of child life.

Fun in Music

"The Victor Book of Musical Fun." By Ted Cott. Pages, 169. Price, $1.50. Publishers, Simon and Schuster.

Ted Cott, well-known radio personality, has told in a few words in the title, the whole purpose of this book, which he has been working upon for years. These are "A brand-new collection of musical quiz games, anecdotes, and cartoons." The work is fresh, original, and ingenious, and should provide plenty of amusement and be a source of a great deal of curious information for any music lover.

Mr. Cott has included a number of humorous musical stories. The book, however, is no frivolous, hurriedly gotten up batch of stale material. It represents a surprising amount of musical research of a serious nature. There never was a book like this and many teachers will find it a very practical aid to "needle" the interest of dormant pupils.

Directing Vocal Groups

"The Chorus Master." By Leslie Woodgate. Pages, 41. Price, $2.50. Publishers, Ascherberg, Hopwood & Crew, Ltd.

The English have a way of saying much in a few telling words. Mr. Woodgate's book has been brewed over the fires of experience. American readers will profit by perusing the thoughts of the British conductor, of whom the noted English master of the baton, Adrian C. Boult, says "His name is a household word for the greatest possible beauty of performance and a formidable technical equipment.

Your reviewer was particularly impressed by the chapters on "Stick Technique" and "Ensemble." At the end of the book is a phonetic pronunciation and translation of the Mass into English which should be valuable to many conductors.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

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

A Young People's Forum

"Sorry, Ladies and Gentlemen of the regular Round Table, we are having a young people's forum this month; but if you promise not to be shocked, not to talk back, not even to *suggest*, you may sit on the sidelines and audit. . . . But one peep from you, and out you go!"

Immediately up go a couple of adult hands. "What's this, eh, someone objecting?" Whereupon Mrs. Alice Thornburg Smith, a teacher from out our way (California) and a frequent contributor to THE ETUDE, stands up to say that she has something she wants to get off her chest. "Okay, but make it snappy, and it *better* be interesting!" . . . But listen to her—it's more than that—it's positively fascinating. She's taking up the cudgels for your dads. . . . Says Mrs. Smith:

"I am sure the young people present will agree with me that fathers have been too much neglected in our discussions of piano lessons. When we speak of our music we always think of mother first—she starts us out taking lessons, supervises our practice, 'eggs' us on, watches the clock for us, gripes at us for our laziness, praises us for our efforts, gets us off to lessons and recitals looking our best. Yes, praise the mothers! But how about the fathers? Some fathers are worth a dozen mothers. When a father is interested he really digs in.

"One of my students says that if she pauses to turn a page in her early morning practice, Father yells out, 'Don't stall. Get going!' Another father, when his daughter got stage-fright at a recital, said, 'Go out there and show 'em you know the dinged piece,' and she did! . . . More than one father sits patiently, counting and drilling, counting and drilling!

"Two young sisters I once taught were always prepared to play their old pieces. This was inexplicable until I learned that Dad enjoyed a Sunday evening recital. He always requested old favorites.

"When a youngster says, 'Daddy loves this piece,' I know there will be no need for a pep talk. . . . And do fathers' eyes shine and chests bulge at recitals!

"Finally, who writes the checks?

"Hail! the fathers!"

Cheers for Mrs. Smith and the dads! We're certainly unanimous on that point; and can only add. . . . "Here's to our good old Dads. . . . Bless 'em!"

Fifteen Years Old

Another adult member is frantically wig-wagging us. . . . It turns out to be Mrs. H. M. Polley, who hails from the opposite corner of our land, Connecticut. . . . "What's on *your* mind, Mrs. Polley?"

"If you will permit me, I'd like to say, 'Hail to our young people' . . . for, after all, they are the ones who take the lessons, practice regularly, and try hard year after year to improve technically and musically. I want you all to know that the mothers appreciate your efforts, and how! . . . Some of the happiest moments in a mother's life come when son or daughter plays a piece sensitively or beautifully . . . and when son says, 'Gee, Mom, I'm so glad you bucked me up and encouraged me to keep up my music during those strenuous high school years, because it means so much to me now' . . . . Well, mother just glows all over with pride and happiness.

"I'd like to tell you," continues Mrs. Polley, "about my own son, fifteen years old: After giving a recital last spring his teacher presented him with a copy of Chopin's Waltzes; immediately he fell under the spell of Chopin, read much about his life, his practicing, teaching methods, and so forth. Since then we have noticed a decided change in his playing; instead of brilliance he is cultivating a soft, singing method. Asked why he has changed, he replied that he was concentrating on producing the finest tone he could, listening to his own playing, not playing mechanically or sloppily. He added that it is much more difficult to concentrate in this way, but that he gets much more enjoyment out of the piano than ever before, and expects results if we will be patient.

"The source of his inspiration is derived from Chopin's teaching his pupils to concentrate on their playing so intently as to eliminate long hours of mechanical practice. . . . Chopin himself only worked three hours a day at the piano.

"My son has a wonderful teacher, and we have ambitions for his becoming a concert artist. So far he has surpassed our expectations."

Wouldn't any young person be happy to receive such respect and admiration from his mother—and for the finest of all accomplishments, concentration. But I feel like warning Mrs. Polley not to set her sights too much on determining that her son shall become a concert artist. That is a dangerous fixation for all concerned. Better just be happy that he is learning so much about music, making solid, fine progress, and above all developing the habit of intense concentration.

During the long course of my experience I have met so many disillusioned, maladjusted, heartbroken pianists (and their parents too) because successful careers were denied after years of grueling work and sacrifice. Isn't it wiser to say, "Yes, I'd like very much to make triumphant, thrilling appearances in recitals and with symphony orchestras, but that is not my highest goal. My tiptop ambition is to learn as much as I can about music, to play as beautifully as possible, and to teach others the secrets of technic and interpretation that I've learned. . . ." To set a goal like this is a long step toward insuring a happy, normal, well-adjusted life in music. . . .

Those Lost Years

Just here a young lady arises and speaks shyly. . . . "Louder, please!" (that's me yelling) . . . . Ah, now she's audible. . . .

"I'd rather not tell you my name, but I just want to say that you've already answered one of the questions I came to ask. I, too, am fifteen years old and have a very fine teacher. I play such pieces as Mendelssohn's *Rondo Capriccioso*, Mozart's Sonata (K. 300), Schubert's *Impromptu Op. 90, No. 2*, Beethoven's Sonata Pathetique, and so forth, and I also work hard at technic and theory. During the first three years of study, I had such poor teaching that the whole time was completely lost. Has this bad training hindered my playing, compared with what others of my age are doing? I realize that only the truly gifted have much hope for the concert field today, but I would like to aim to become a really fine concert artist. . . . You have shown me that it will do no harm to aim so long as I hold on to other, higher goals. But what I'd like to know is—is it too late after all those wasted early years?"

——I should say *not!* Think of it . . . you are now fifteen, already able to study some of the great masterpieces of piano music; you are intelligent (anybody can see that!) you have a good teacher, you have the opportunity to study. . . . The whole universe is before you. Hitch your wagon to that star, and hang on . . . anything can happen! . . . And happy traveling to you along the way!

(Note: The above youthful Round Tabler is not a figment of my imagination. . . . She lives near New York City but doesn't want me to disclose even her initials.)

A Wise Mother

All this time I have been noticing an old (I mean, young) and very attractive friend, Lois E. (California) chuckling to herself, and "high-signing" me . . . so at the first chance I call out, "Yes, Lois, take the floor!" Lois, still chuckling, rises to say:

"I could hardly restrain myself when you were talking about the mothers, because only today I found this scrap of paper written to me (years ago) when I was eleven, by mother one time when she left the house before I came home from school. . . . It says: 'Re practicing; this week you will please try practicing the sensible way, that is work *only* on the parts of each composition that are holding you back. From now on you will be timed only for that kind of practicing. If you sit down and romp through a piece, the clock will stand still; but while you are actually working out the *smelly* parts, getting them as good as the rest of the piece, the clock will step right along with you. Try it, and surprise yourself—likewise your teacher—please—signed 'Mother.'"

Well, laugh all you want; Lois' mother doesn't mince words, but she does know how to get excellent results. You ought to hear Lois play! (she's eighteen now).

Two Mozartists

Two young Nashvillians (Tennessee), a girl and a lad, are signalling to me simultaneously; I gallantly offer the floor to Miss B. M. P. who surprises us with this: "I'll wager that many readers of THE ETUDE were very glad to see your article on Mozart in the June issue, and would like to see more pages on Mozart. I would appreciate it if you would name a few of Mozart's concertos for piano and orchestra which should be heard by concert audiences. Also what numbers would you suggest a pianist to have on an all Mozart program?"

Another Mozart article appeared in THE ETUDE for July. . . . Did you see it? As to the concertos, good heavens! there are twenty-eight in all, most of them masterpieces. Artists ought to play every one of them for our audiences. It's an everlasting stigma on the American publishers that they have printed no more than a half dozen of these glorious works. These are of course "musts" for serious students and pianists . . . the Concertos in D minor K. 466, C major K. 467, C minor K. 491, D major ("Coronation") K. 537, A major K. 488, E-flat major K. 482; and now an earlier but magnificent concerto in E-flat major K. 271 is at last available.

Like all single-composer programs, it is desirable to build an all-Mozart list with contrasting long and short, serious and gay, dancing and singing numbers, not a difficult task with so many superb sonatas, rondos, fantasias, and so on from which to choose. With at least two sonatas or preferably three, as the back-

(Continued on Page 165)

Latin-American Music In the United States

by Rae Robins

DR. LEO S. ROWE
Director-General of the Pan American Union, Washington, D. C.

IN A PERSONAL interview with Dr. Leo S. Rowe, Director-General of the Pan American Union, he disclosed how greatly the musical interest of North America, and particularly of the United States has been aroused in the music of Central and South America and how great a factor the Pan American Union has been in contributing to that interest.

The Pan American Concerts, inaugurated in 1924, are entering their twenty-second year. While the concerts are presented at the Pan American Union, they are intended, through long and short wave broadcasting, for a much larger audience than can be assembled, not only for people of the United States, but as a demonstration to the people of the Latin-American countries. These concerts have served to arouse in the people of the United States a greater interest and understanding in the cultural development of Latin America, as expressed in its music.

From the very start, the Army, Navy, and Marine Corps Bands have coöperated most enthusiastically with the Pan American Union in bringing the music of Latin America to the people of the United States. The main purpose has been to make Latin-American music known to the United States, and demonstrate to the Latin-Americans that there is a real desire in the United States to become better acquainted with the cultural contribution of the countries south of the Rio Grande and in the West Indies.

"How many attended your most recent concert, Dr. Rowe?" we asked. With gleaming eyes and quick response, he replied:

"Close to 1500, but when the concerts are given in the Hall of the Americas, we can only accomodate about eight hundred persons," he said.

"There are four main concerts during the year," he revealed. "One of these is given on Pan American Day, April 14. That's when the Secretary of State, the Chairman of the Governing Board, attends personally and delivers an address. On four different occasions the President of the United States has addressed the Governing Board on the occasion of the celebration of Pan American Day."

Pan American Day is observed annually on April 14, the date on which the resolution creating the Pan American Union was adopted at the First International Conference of American States (1889). Pan American Day has been proclaimed by the President of the twenty-one American Republics and has been set aside as a commemorative symbol of the sovereignty of the American Nations and as a voluntary union of all in one continental community. The day is widely observed in schools, civic associations, women's clubs, commercial organizations, and other groups in all of the member countries.

With real pride, Dr. Rowe further continued: "We have had outstanding artists from nearly all of our

Official U. S. Marine Corps Photo

THE PRESIDENT'S OWN
The U. S. Marine Band is shown under the direction of its leader, Captain William F. Santelmann

Latin-American countries appear at these concerts."

The Pan American Union is the international organization of the twenty-one American Republics. The Union, established in 1890, has as its purpose the promotion of peace, commerce, and friendship between the Republics of the American Continent by fostering economic, judicial, social and cultural relations, and coöperation.

Music Education in the Americas

In a personal recent interview held with Charles Seeger, Chief of the Music Division of the Pan American Union, the following highlights were revealed:

"Of all the forms in which music may be employed in the building of friendly relations among the Americas none seems to have been granted a cleaner passport than music education, though the exchange of concert artists and conductors, broadcasting of name bands and visits of prominent composers have attracted more immediate attention and made more headlines. Music education, while rarely headline stuff, has tended to gradual and steady progress, since it constitutes the basis for all music activity beyond the level of oral tradition. It is more an affair of the average man—having to do not with what music is made for him, but rather with what he makes for himself.

"Music education has its professional side, as the school band, orchestra, and chorus imply, and as the conservatory and university prove, is the case; but the core of the activity is expressed in the slogan 'music for every child; every child for music.' Throughout the Americas the growing child or youth has had at best, up to and including the present time, a dual musical life: on the one hand the songs and dances of his family and his age group outside of school, and on the other, the formal training received at institutions of learning. In some regions the former—mainly oral tradition—has constituted the only music life of the child, in others, the latter—the traditions of music literacy.

"The new movement which we can see now emerging proposes not only an increase of music activity in both categories, but above all an integration of the two. Steps in this direction are to be seen especially in the thought now being given to the specific organization of music education as a field in itself."

Historical Music Memoirs

Miscellaneous news items indicate that Latin Americans had for a long time been hearing some North American music and were familiar with some of its characteristics as early as the second decade of the nineteenth century. The national hymns and patriotic songs of the United States were the best known forms.

For example, in March 1813, shortly before the Battle of Punta Gruesa between the United States and England, the crew of the battleship Essex used to sing *Yankee Doodle* in the port of Valparaiso. In those days it was customary for ships stationed in the Pacific to give *retretas* (military concerts) and dances on board ship for the entertainment of the city's inhabitants. On these occasions the navy bands played patriotic airs and dance tunes. The navy musicians were much sought after by the organizers of the first Chilean national bands, and were encouraged to desert, as for example, in the case of the frigate Falmouth in 1832.

The California Gold Rush of the mid-century increased commercial relations between the Pacific Coast of South America and the United States.

Cuba, because of its geographical proximity, was one of the first Latin American republics to have cultural relations with the United States. As early as 1847, the celebrated Havana Opera Troupe, under the direction of Francisco Martinez y Torrens, made several tours in the United States and became popular in New York and Chicago.

Late in the nineteenth century, many Puerto Rican musicians came to the United States, where they became outstanding music teachers and helped to make Latin-American folk songs known. The political expansion of the United States in the nineteenth century absorbed a large Latin-American population with deep cultural traditions of its own. Soon students of folklore began to search out the old musical traditions which had survived among Latin Americans in certain regions of the United States. Scientific societies—among them the American Folklore Society, the Texas Folklore Society, the Southeastern Folklore Society, and the departments of Hispanic studies at the Universities of North Carolina, New Mexico, and California—began to encourage these investigations and to publish folklore studies. Today, it may be said, it is possible to map the distribution of Latin-American folklore in the United States.

Concerts of Latin American Music in the United States

In 1924, the first systematic attempt to promote an interest in Latin-American music in the United States was made by Mr. Franklin Adams, Counselor of the Pan American Union, who used the method of arranging compositions for band presentation

The New York World's Fair and the Golden Gate Exposition dedicated several programs to the music and art of Latin America in 1939. Among these was the concert of the New York Philharmonic Orchestra, given at the Hall of Music of the New York World's Fair with Burle Marx conducting. Latin-American artists are coming to the United States in ever greater numbers and the appreciation of Latin-American music is growing.

Historical Data on the United States Marine Band

The Marine Band is the most ancient of American military bands and it was the only band of a public nature in Washington up to some time later than 1830. After holding informal concerts at their barracks and playing dance music for balls of the Washington Assembly—the first of which was held in 1800—the Band is said to have made its official debut when President Adams received at the White House on New Year's Day, 1801.

This was the first of a long line of New Year's Days, extending down to the present time, on which occasions the band has played at White House receptions. Since Jefferson's Day it has played at every inauguration when that ceremony called for the presence of a band. During its history every President has called upon it to play for functions at the White House, and all have praised its efforts, but of its many friends the "Lady of the White House" always has been its warmest admirer and most helpful patron. From 1798 to 1940 there have been eighteen leaders of the Marine Band.

On July 4, 1801, President Jefferson reviewed the Marines, led by their historic Band, on the White House Grounds. This was the first time that a body of regular troops was ever reviewed by a President at his residence in Washington.

Thomas Jefferson, the "God-Father" of the Marine Band, called for its presence frequently during his two administrations. It played for James Madison when he became President, and when Thomas Jefferson entered, the Marine Band played Jefferson's March.

The Marine Band has never toured abroad, but the World has come to America to hear it play. Every President of the United States, except George Washington, has heard the music of the Marine Band and all of them have encouraged its improvement.

On September 30, 1880, John Philip Sousa assumed the directorship of the United States Marine Band, which he held for twelve years. He organized the band with vigor and vision, and breathed the breath of life into a somnolent group. Sousa carried on the development of the wind band by devising an instrumentation which allowed effects as soft as those of a symphony orchestra. His leadership of the Marine organization brought fame to the band as well as to himself on tours through the nation. (During these twelve years, Sousa was active also as a composer and wrote a variety of works, including the famous *Washington Post March* and *Semper Fidelis* (1888), which became the official march of the United States Marine Corps. *Hands Across the Sea* and the *Liberty Bell* were also well known wherever band music was played.)

Sousa was one of the few men to have the distinction of serving in three branches of military service; as musical director of the Sixth Army Corps during the Spanish-American War; as conductor of the United States Marine Band, and as lieutenant in charge of Navy Bands during World War I. In the last capacity he was a "dollar-a-year" man. He also toured the country with the Great Lakes Naval Training Station Band and drew millions of dollars into the Government's treasury on Liberty Loan drives. A year after his discharge he received the rank of Lieutenant Commander. Honors and decorations were showered upon him. He received the Royal Victorian Order of Great Britain, the Golden Palms and Rosette of the French Academy, and the Cross of Artistic Merit of the Academy of Arts, Sciences and Literature of Belgium.

Sousa composed more than one hundred marches, and all of them are marked with an individuality unmistakably his own. One of his most famous marches was the *Stars and Stripes Forever*, (composed in 1897). He also wrote ten comic operas. His works include more than fifty songs, six marches, two overtures; twelve suites and a number of miscellaneous compositions. His vast library of music was bequeathed to the University of Illinois. Sousa's genial, gracious, robust wit, and personal presence always enhanced the dramatic performance of his band. Extravagant public applause followed in his wake around the world.

During over a quarter of a century as Leader of the Marine Band, William H. Santelmann led it in many important engagements of national and international importance. Mr. Santelmann, who was a composer of notable ability, organized an orchestra within the band, and in its indoor concerts he frequently performed as a violin soloist to the accompaniment of the orchestra. The band, under his direction, played for Presidents McKinley, Roosevelt, Taft, Wilson, Harding, and Coolidge; and also furnished music on many occasions when visiting royalties and other high dignitaries were present and at ceremonies of great historic importance.

Following Mr. Santelmann's death, Taylor Branson became leader, and it was about that time that interest in Latin-American music began in the United States. Both the Marine Band and the Army Band contributed to the development of that interest. After Branson's retirement, Capt. Santelmann's son, who was a member of the band, was promoted to leader. The second Capt. William Santelmann, Jr. is carrying forward with glowing colors the high traditions of the United States Marine Band with great pride.

Conference of Inter-American Relations in the Field of Music

We are pleased to quote a human interest story of the Librarian of Congress, Hon. Archibald MacLeish, who upon delivering an address in Washington, last year, before a special group at the Pan American Union, revealed the following, in which he said: "Music is a great international language."

"In Chile, last year, I went out for the weekend with a family related to one of the land-owning families in Chile. We spent the week end at the hacienda. The days were full of enormous cheeses, huge oxen, magnificent stallions, pretty good Chilean wine—in fact, very good Chilean wine—willow trees, the Andes, and everything that makes that country as beautiful as it is. We came back Sunday afternoon, drove up to that narrow tongue of land toward Santiago and came, towards dusk, to the house these people lived in, in town. It was an old house under enormous trees with a huge garden. When we came in, the gate was opened and closed behind us; it was dark under the trees; the house was also dark. Then, as we drove up the driveway in front of the house, my hostess called and there suddenly appeared in the door three children, a girl about sixteen, a boy about twelve and a younger girl. As they came down the steps, she suddenly stopped them with a gesture of her hand and without a word to me or a word to them or any instruction that I could see, she and they together began to sing a Bach choral she had arranged for these children. I assure you it was one of the most moving things I have ever heard. It was also very good music. That happened accidentally one afternoon in a city in Chile; that kind of thing happens in Latin America."

The concerts at the Pan American Union, and the popular concerts of the Service Bands present the serious music of Latin America, operatic, salon and folksongs, as well as the lighter dance music of the rhumba and conga variety, which some people erroneously believe constitute the whole of South American music. And always an announcement by a singer that she will sing *Estrellita* as an encore, brings a round of applause before she (*Continued on Page* 166)

Salesmanship in Singing

by Irene Manning

Star of Motion Pictures, Stage, and Concert

"MY VOICE is just as good as hers! I ought to be singing in that spot. I can sing better than that, I know I can."

How often have we singers, students, amateurs, and professionals, had this thought as we listened to some well-known artist. We have heard strained high notes, tremolos and other flaws in the artist's technic and have felt satisfied we could do a better job. Often enough there is some truth in this thought, but rarely the whole truth. Singers with regular engagements secure them through merit, even though some of us may find this difficult to understand at times. What is it, then? "What is it," we ask ourselves, "he or she has that I don't have?"

The answer to this, I believe, lies in a careful analysis of the purpose and meaning of of singing, which is the same whether one sings opera or popular tunes. To begin with, it is well to realize that very few singers have everything to a high degree—beautiful quality, wide range, volume, musicianship, dramatic ability. Those who do are artists who will live forever in the history of music. There remains, obviously, plenty of room for singers who have these essential qualities in a lesser degree. One singer may have a lovely tone but have a small voice with a limited range. He or she may still pursue a successful career while striving to develop the shortcomings. Another singer may have a mediocre quality but will excel in interpretative ability. These outstanding qualities are the reasons for their being where they are. So when you hear a singer with a particular lack, you may be justified in the thought you can do better, but only in that particular respect.

The Story of the Song

To my mind the most important consideration in singing is the story, the message or poem the song has to tell. I don't mean by this that the training of the voice itself is unnecessary. I think that the two are tied together and later we will explain our views on how the story of the song helps develop technic.

Too often there is a tendency to make a sharp division between purely vocal matters and what the song is trying to tell. This leads to a conflict between sound and diction. Many a singer's voice "sounds" good, but what he or she is singing about remains a mystery. The Italian bel canto method of singing, a much abused and overworked phrase, has been mistakenly interpreted by some to mean florid vocalizing at the expense of the words and consequently, the meaning of what is being sung. True, in an aria from an Italian opera one must sing all kinds of display passages on a single vowel but this is an exception to the rule. The famous voice teacher, Blanche Marchesi, probably had this thought in mind when she cautioned "—more voices are ruined through too much singing and too little study."

In singing in motion pictures and light opera I have learned that good diction is a primary requisite without which one cannot go very far. It is the first consideration in telling the story of the song. Popular singers are supreme in this respect. They know that their success depends mostly on their ability to "sell" a song, getting all the meaning possible out of a phrase or even a word. Obviously they cannot even begin to do this unless the listener can understand every word of the song.

A Singer's Art Analyzed

The subject matter of popular songs is almost exclusively love and romance. The words are often cloying perhaps, but it is nonetheless helpful to analyze the way a successful crooner will deliver them. To begin with, he or she will sing, or croon, the words as though they were meant for their own loved one and not for millions of radio listeners. Singing softly into a microphone considerably aids this feeling of intimacy but I believe the orthodox or classical singer can convey the same impression using the full voice. The crooner, for example, will play with the word "love," giving it various nuances of inflection according to the musical phrase. Some may think this gives too much credit to the popular singer, that he generally lacks sufficient musical background and training to give thought to such niceties. My reply to this is that the popular singer, however lacking in formal music education, *has* to give thought to the phrasing of his words for it is his stock in trade. Usually having a small voice with limited range, all he can rely on is his ability to get the message over in a manner that will set his listeners' hearts to fluttering. This is not an undesirable accomplishment, I might add.

IRENE MANNING
Star of the Broadway Success "The Day Before Spring"

An example of a singer who is a great artist and who accomplishes just this, is the German tenor, Richard Tauber. I earnestly recommend all singers, students and professionals alike, to listen to his records. Whether he sings Schubert Leider or a popular ballad, this artist sings with impeccable musicianship and taste, at the same time recognizing that liberties allowed in the singing of a ballad may be inexcusable in a classic. An example of his ability to "sell" a song is in his recording of *Roses of Picardy*, a ballad for which I have never hitherto particularly cared. He treats words in an onomatopoeic sense, which is to say he delivers them in a manner that makes their meaning come to life. In the second phrase of what might be called the chorus are the words, "--ro-ses are flow-'ring in Picardy-." He momentarily hovers on the first syllable of "flow'ring" so that you practically see the roses bursting into bloom right before your eyes. Again, the phrase, "--look in her deep blue eyes." He accentuates the vowel sound of "deep" so that you feel he is indeed looking into deep blue eyes. Or the phrase, "--And the years go on forever--" Here he shortens the word "forever" thereby heightening its meaning and giving a touch of sadness to the phrase. There are other examples of this sort of thing throughout the song which make it in his hands a charming love song where another, with equal vocal gifts but less dramatic or poetic feeling, would only make it sound hackneyed and trite. Here again is an answer to our earlier statement: "My voice is just as good as his." Vocally, perhaps yes, but can you equal his interpretative ability?

VOICE

Words and Technic

And now, regarding my views as to how "telling the story" can help vocal technic. This can be developed by reading plays, poetry, the lyrics of songs, aloud. Shakespeare is especially helpful for there is music in his poetry; in the different rhythms of his verse, in his wonderful selection of words for their vowel and consonant sounds as well as for their meaning. The soliloquies from "Hamlet," for example, should not merely be read quietly aloud if they are to be helpful. They should be played, declaimed as dramatically as possible! Those who do this may be accused of being "hams" by any who happen to hear, but the reward will be worth it. Take the soliloquy which begins, "Oh, what a rogue and peasant slave am I—." As recorded by Maurice Evans that line has a pitch variation of about an octave.

The value of *speaking* on different pitch levels as an aid to developing full and free *singing* tones has been recognized by most concert singers, especially those devoted primarily to opera. To sustain the meaning and musical values of other passages in the same soliloquy requires and will develop good diaphragmatic support. This same practice will be transferred to a phrase of a song to good effect. Only it will be easier in most cases since singing phrases are generally not as long as some of the spoken phrases in Shakespeare's plays. By acting out a "Hamlet" soliloquy one develops the ability to tell the story. Concentration is on the *meaning* of what is said and not on how the voice sounds. This very concentration on telling the story leaves the mind free from worry over matters of voice production which tends to develop both relaxation of the throat and a natural way of singing.

Like any other physical activity calling for sustained effort, singing requires strength. The newsman on the corner develops a strong voice by yelling his wares day in and day out. The public speaker likewise develops a strong voice by repeated use. The singer, who must be capable of producing *sustained* tones of good *quality*, can develop a strong voice not only by singing but by *speaking* words that have both meaningful and musical content. By all the foregoing I do not mean to imply that I do not believe in (*Continued on Page* 166)

What under the sun is this—a musical fire plug? These musicians are leading a procession of lion dancers in Peking.

The Indian singer is accompanied by a pair of drums (tabla) and by an Indian form of violin. My, but this sounds modern!

Here's a new one. It's a portable marimba and it comes from Chichicastenango, Guatemala.

Well, I Do Declare!

Musical Instruments Throughout the World

Section III

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

Photos—From Three Lions

Two Frank Sinatras in Japan, as Sir William Gilbert imagined them in "The Mikado."

Whoopee in Balinese. This formal dance is called the Kabiyar.

Huge native xylophone orchestra at the Easter Festival of the gold miners at Johannesburg, Africa.

Can the Small Organ Be Expressive?

by Irving D. Bartley

Irving D. Bartley, F.A.G.O., was born August 30, 1902 in Salem, New Hampshire, the son of a minister. His mother was a church organist. For five years he studied piano and organ with Alfred T. Mason at Pittsfield, Massachusetts, and substituted for him frequently at the First Congregational Church of that city. Later he studied at the New England Conservatory and was graduated in 1928 with diplomas in piano and organ. Mr. Bartley holds also Bachelor of Music and Master of Music (major piano) degrees from Syracuse University.

From 1929-1943 he was professor of piano and organ at Baker University, Baldwin, Kansas, and directed the Baldwin Community Choir. From 1940-1942 Mr. Bartley was connected with the music department of New Mexico Highlands University, Las Vegas, New Mexico. At present he is head of the piano department at the University of New Hampshire and Minister of Music at the Durham Community Church.

Mr. Bartley is a Fellow of the American Guild of Organists and served as Dean of the Kansas chapter of the Guild in 1937 and as Dean of the North Carolina chapter during 1944.

—EDITOR'S NOTE.

IRVING D. BARTLEY

THERE IS a type of small organ, quite standard in design, which is encountered in all parts of this country and is commonly termed the "stock" organ. This organ was manufactured many years before "units" became popular and was produced by organ companies to care for the needs of the church having a limited budget. The specifications were as follows:

Great Dulciana (soft string)
Melodia (flute)
Open Diapason (rich, full organ tone)
Swell Salicional (string)
Stopped Diapason or Gedeckt (flute)
Flute 4'
Pedal Bourdon 16'

This type of organ has its swell stops under expression, but the great pipes are out in the open and therefore incapable of varying degrees of loudness. There are two reasons why the "open great" (unenclosed) was found in organs that were manufactured some decades ago. Traditionally the term "great" implied that the stops belonging to that manual were heavily voiced and it was felt that they would cut through the ensemble to better advantage if they were not placed in a box controlled by shutters. As time went on the advisability of having all stops enclosed became apparent; still the organ companies doubtless felt that they could sell their product more cheaply if an extra set of shutters for the great were not included.

Let us assume that the organ in question is either of the tracker or tubular-pneumatic type, the significance of which is that no stops are "borrowed" or "extended," as they can so easily be done on the organ with an electric action. Although the electric action is admittedly the most perfect yet devised, it can be said that in the case of the older type of organ the organist does not have to puzzle his brains over the possibility of the same stop being found on more than one manual and perhaps even bearing a different name on each stop tablet. Very often the approximate number of speaking stops on a unit organ can be obtained roughly by dividing the number of stop tablets by five!

Regarding Couplers

The customary manual couplers are Swell to Great (8' unless marked to the contrary), Swell to Great 16' and Swell to Great 4'. (The last two will not be found on the tracker action organ.) Swell to Great is a device by which any stops that are drawn on the swell manual will sound when one plays on the great. Swell to Great 16' would signify that the swell combination would sound an octave lower if one is playing on the great manual, whereas Swell to Great 4' means that the swell stops will sound an octave higher when playing on the great. In regard to all 4' couplers, it would be well to realize that all notes above c''' (next to the highest C) will drop out and therefore such a combination should not be used if any notes are played above that register on the keyboard. In general Swell to Great at the 4' and 16' pitches do not lend themselves to usable combinations unless Swell to Great 8' is also drawn.

Swell to Pedal and Great to Pedal couplers serve to clarify the pedal and make it considerably easier to detect the pitch of the low notes of the Bourdon 16'. As the names imply, Swell to Pedal connects to the pedal whatever stops are drawn on the swell, and Great to Pedal connects those of the great manual.

Other couplers generally found are Swell to Swell 4' and Swell to Swell 16' (they add an octave higher and an octave lower, respectively, when playing on the Swell) and Great to Great 4' (which adds the octave above when playing on the Great).

Undeniably the matter of securing a variety of soft effects on the small "straight" organ presents a real problem. Some of the difficulties to be overcome are a Pedal Bourdon 16' which may be too heavy for the softer manual combinations and the lack of a distinctly soft stop (such as Aeoline), in which case Salicional or Dulciana must needs suffice. As for the preponderant Bourdon, it can be dispensed with at times and the pedals played for short portions with only the manual coupler to the pedals. This set-up is particularly useful in a pianissimo passage towards the end of a composition. Although the organist is never to blame for the inadequacies of his instrument, he should always strive to be on the lookout to compensate for those deficiencies if possible. A pianist would reserve his energy if he were confronted with a piano that had too loose a touch or too metallic a tone!

Because of the mechanical nature of securing expression from the organ, it has often been unjustly assumed that the church organ is incapable of any great degree of expression; that it may be good for Bach, Handel, and Mendelssohn but rather impractical for what may be called the more romantic type of music. It must be admitted that the swell pedal is more or less of a barrier to expression until the organist has been thoroughly accustomed to its technique, and there is little denial of the fact that, when it comes to eliciting expression from his instrument, the organist's lot is not as easy a one as that of the violinist or pianist.

Hints on the Swell Pedal

Now it is true that, if any degree of legato touch is maintained in the pedal part, the opening of the swell pedal presents real difficulties. The organist should, of course, be able to use either foot in manipulating the expression pedal. There will be times, however, when the *crescendo* and *decrescendo* signs (< >) will have to be adjusted somewhat in view of what is being played by the pedals. Sometimes the organist will have to use the swell pedal when he can and not just where he would like to do so!

In general, as a melody ascends it is in order to increase the volume, and the converse of this is true.

ORGAN

Then too, it is almost always proper to close the swell tightly at the last note of a phrase. If the progression II–V is used in moderate tempo, the opening of the swell for the first chord and closing immediately on the second will doubtless sound musical. Similarly when a suspension resolves at the end of a phrase the same tactics should be used. In regard to nonharmonic tones, suspensions, retardations, and appoggiatures are due for a slight accent or opening of the swell so that a sort of climax is terminated on them; passing tones, embellishments, and anticipations, on the contrary, should sound with no more volume than the notes on either side of them.

Pumping the swell pedal back and forth without regard to the music that is being sounded is useless and should never be done. Its effect is exceedingly annoying, is utterly indefensible musically, and worse than not using the swell pedal at all.

As the range of expression is necessarily limited on a small organ because of the swell box being comparatively small, the organist should be economical in the application of the swell pedal. The normal position of the swell pedal is the closed position (with the exception of during full organ passages) and the organist should see that the heel is planted firmly on it. From that point gradations should be made, being careful not to open the pedal too much at a time. The last fraction of an inch should be reserved for the highest point in the phrase. Similarly as the phrase decreases in volume it is well to close the box gradually by perhaps letting a few seconds elapse between motions, depending upon the length of the phrase.

For the softer effects the swell manual is the best to use. When both hands are playing on the same manual the following combinations will prove useful: Salicional (preferably with tremolo); Stopped Diapason alone; Stopped Diapason with Flute 4'; Dulciana (if softly voiced); Salicional with Swell to Swell 4'.

For soft solo effects (*Continued on Page* 168)

Singing in the Elementary School

by Ann Trimingham

SINGING, that joyous, infectious form of self-expression, when well taught, is considered an enriching factor in the curriculum of the modern elementary school. It aids the general plan of the educational program. By relating vocal or instrumental music to other school activities, the life of the child may be made more interesting and meaningful at school and at home.

The resourceful teacher can high light the school day by making the music period a rewarding experience. She knows that as children sing together, they enjoy comradeship, overcome tension through emotional release, become conscious of beauty, develop self-control, and feel the creative urge. She will use all of her ingenuity to keep the quality of learning on a positive, constructive plane, so that each child will make his best contribution to the performance of the class, thereby receiving a maximum of benefit.

In the majority of the elementary schools singing is taught by the classroom teacher. It is part of the day's work, and the degree of her success or failure depends on her background, natural ability, training, and skill. Often her home and community background has been excellent and her education from the elementary school through the training college has been adequate. Possessing these qualifications, a love of music and teaching aptitude, she usually makes a success of teaching vocal music. In school systems which have a carefully planned program of guidance and in-service training by a music expert, classroom teachers have developed into excellent music teachers.

Vocal training under these conditions is being discussed here rather than vocal training by trained musicians.

The teaching of singing in kindergarten and the primary grades is quite different from any other level of vocal training. Thirty children enter kindergarten or first grade with thirty ideas of what singing means. Some have never sung or have never heard singing except on the radio. Some have sung in a way peculiar to themselves. Some have good tonal sense and have learned to sing quite well at home.

The first days of "singing" by a group are often very amusing. The children are so pleased with themselves, so unaware of the strange conglomeration of sounds that they are making and so ready to try any song presented to them. The following incident illustrates: Betsy was singing a song she had learned at Sunday School. Her aunt offered to play the tune for her on the piano, since her singing was quite out of tune. She didn't care for the idea and said, "I know it, I don't have to have the tune." Children can sing quite happily without the tune and therein lies the chief problem of singing in the primary grades.

Goals in Tone Production

In the intermediate grades, the teaching of singing is very different. All learning moves at greater speed and with much more energy. There is an eagerness, an assurance and a desire to do, that makes the teaching of music exciting to the good teacher. It is here that public performance by children is most feasible because at this age they are good showmen and the child voice has reached its maximum of beauty and power.

There are two major goals in tone production in the elementary grades. First, to sing a given melody accurately. Second, to sing with beautiful, expressive tone quality.

Matching a melody often is a difficult problem for young children. There are so many exciting, distracting things happening in the first school experience that listening readiness is acquired slowly. It must come before music can really be heard and reproduced reasonably well. New experiences, confused thinking, tension, poor coördination are some of the things which affect learning to listen. These same problems have a bearing on readiness for all of the other school activities and when the miracle of orientation to school has been accomplished, singing begins to sound reasonably good.

Young children may have some difficulty in learning to find their singing voices. They will use the conversational tone because real singing has no meaning to them. Often they are too timid to try to do more than speak the words of a song. The discovery of the singing voice by these children is unpredictable and may come at the most unexpected time.

In the intermediate grades, children can, in most cases, sing a tune accurately. They have learned through many aural and visual experiences to follow the melodic line. Some, however, may still have poor tonal sense and must be given individual help even when the problem seems hopeless.

The second goal in tone production is to sing with beautiful expressive tone quality. Since teachers' standards vary, there will be many gradations of quality from tone that is rather poor to tone that is very beautiful. Children must be led to recognize beauty and real worth in music and through careful teaching in the daily music period, an appreciation of good tone quality will be one of the learnings. The singing of children must be vital, flexible, and light with that bright, fresh quality peculiar to youth. Singing provides a perfect medium through which the meaning of music may be expressed freely and joyously.

Techniques in Teaching Singing

In the elementary school the principal media for vocal training are songs. Vocal exercises are not generally used, because they have little meaning to children and they can be injurious when used by teachers who have no specialized vocal training. Songs serve the purpose admirably. They stimulate interest and provide specific reasons for singing with beautiful tone, something that the child can understand. There is no difficulty in leading children to sing more tenderly and sweetly in a cradle song or a song about a kitten, a chicken, or a tiny flower. Songs about snowflakes, clouds, birds, or airplanes, suggest a floating, liquid tone. The possibilities in this sort of analogy are endless for each song becomes a living thing to the class.

There are several other factors which affect tone quality: 1. The range of the song. 2. The phrasing. 3. The rhythmic elasticity of the singing. 4. The alert yet relaxed posture of the class. 5. The articulation of the words. 6. The speaking and singing voice of the teacher.

Tone quality depends mainly on the selection of music and the ability of the teacher to recognize specific vocal needs. Songs must be vocally possible as to range, musical structure, and text. Different age levels need very different types of songs. For example, because the range of the primary child is usually from E-flat to F-sharp, *America* is best sung in the key of G, and the *Star Spangled Banner* is vocally difficult. In sixth grade where children have ranges which are quite different and sometimes extend from B-flat below middle-C to A above the treble staff, *America* sounds well in the key of F and the *National Anthem* is performed with perfect ease.

There is an abundance of new material now available for school children. The songs are charming, largely of folk character, and the material is arranged for each grade level so that growth is natural and unforced. Teachers' manuals provide helpful suggestions for improved tone quality.

The ability of the teacher to analyze tone and discover causes for faulty voice production depends on her experience and guidance. She will check articulation, phrasing, forcing, tension, intonation, and other things that are common causes for bad singing. The experienced teacher does not lose much time in getting at the root of the problem and production is soon improved. The device may be very simple; a change of key or tempo; checking diction in specific spots; changing breath marks.

An explanation of the vocal mechanism is not good below the Junior High School level and even there, unless very carefully presented, may cause self-consciousness and tension. The classroom teacher usually has not had this training herself, and so will not become involved in something that she does not understand.

Voice testing for part singing is generally not necessary until sixth grade. In some schools there will be only first and second sopranos while in others there will also be a good alto section among the boys. This will depend largely on nationality traits and chronological ages. Some boys mature much earlier than others and for them an alto or alto-tenor part must be provided. The careful assignment to parts has a definite bearing on tone quality and no voice should be put in the wrong section to balance part singing.

Out-of-Tune Singers

One of the most challenging problems in elementary music education is the "out-of-tune" singer, the child who seems unable to carry a tune. The real music educator plunges into this problem with the zest of a prospector looking for gold, for some of these children learn to sing well, become the promoters of school music, and should be, whether they learn to sing or not, our fast friends.

Early in the school year, the classroom teacher checks or tests all of the voices in her class for tonal accuracy. Each child usually sings a song or a phrase as soon as he is willing or ready. If the pupil load is small, low singers can be helped quite casually because the teacher has enough time to study each voice and has many opportunities to check progress. If the pupil load is large, voices are tested at stated intervals, and a seating plan is devised for the music class so that out-of-tune singers are near enough to the teacher to get her much needed help. Generally, there are three major classifications of vocal response: children who sing well in tune, others who can sing part of a tune, and those whose singing is definitely out of tune.

Voices of the third classification in most cases sing below the melody and are not only low but badly out of tune. If they do not respond to the usual training given to the entire class, they must receive special study and help. Some of the causes may be extreme nervousness, poor coördination, diseased tonsils, adenoids, or ears, and immaturity. The list is a long one.

There are many ways of helping them. Teachers' manuals have helpful suggestions and every teacher has her own bag of tricks that often work. Infinite patience, sympathy, and skill will in most cases give these children the use of their singing voice.

In conclusion, let me say that the substance of this article is familiar to all music educators and to many class room teachers. It is (Continued on Page 173)

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

The Mechanical Approach To Musical Perfection

by Myron E. Russell
Associate Professor of Music
Iowa State Teachers College

WHEN IN CONVERSATION with a musician who devotes his time to the teaching of bands and orchestras, I am often prompted to ask, "What do you consider to be your greatest handicap in obtaining the results you would like to get with your young band or orchestra?" The answers run something like this: poor physical plant (rehearsal room), lack of finances, lack of community interest, lack of pupil interest, and poor native ability. However, by far the majority of answers fall into these two brackets; low quality instruments and poor mechanical condition.

The last two answers in the foregoing paragraph cannot be divorced. Low quality instruments are low quality because they are made of cheap material, badly assembled, and poorly adjusted.

When we combine cheap or poor construction with ignorance in the care of an instrument then we really do have an instrument in poor playing condition. This is the problem of the instructor. Our project here is to help eliminate as many factors as possible which contribute to this universal handicap.

We might say that the problem of the low quality instrument is frequently due to lack of finances, or ignorance on the part of the purchaser, as well as lack of knowledge in just what to expect from a low quality instrument.

Most of us have learned through sad experience, that one cannot get superior or even average results with inferior instruments. Have we really learned our lesson? I am afraid that there are too many of us who are content to approve the purchase of a clarinet just so long as it has a case, seventeen keys, six rings, a mouthpiece, and a reed.

It is true that you cannot always control the purchase of an instrument, but do you leave any stone unturned that might help your purchaser see the light? If you do, then you are falling down on the job as a guide as well as a teacher.

In my own band I am appalled at the poor quality and condition of most of the instruments brought in by students entering college. I ask a flute player, "How long has it been since you have oiled your flute?" A typical answer is, "I've had it for years and it has never been oiled." Most of the students have an excuse or alibi something like this, "My instructor never told me to oil it." I accept that not as an alibi, but as a reason. Where does the blame fall? Right on my shoulders as a person in the business of training teachers and on your shoulders as a teacher.

Possibly you think the care, minor adjustments, and elementary repair too much for you without having had special training. No, you need only a few simple tools, a little material or supplies, and an average amount of good common sense to improve the musical attainments of your organizations through mechanical improvement and thereby to clear your conscience in this matter.

We start with a representative list of tools and materials, with an approximate cost, that you should acquire if you are to be fair to your students and the school board. (Many of the following items you may acquire at no immediate outlay of money by simply using cast-off material, such as razor blades.)

1. Fishing tackle box	$1.00 up
2. Small screw drivers	.25
3. Small pliers	.25
4. Small hammer	.35
5. Small file	.10
6. Scissors	.15
7. Razor blades	.10
8. Small paint brush (1" wide)	.15
9. Emery boards	.05
10. Assorted sandpaper	.10
11. Pipe cleaners	.05
12. Clean cloth	.00
13. Alcohol lamp	.75
14. Bore oiler	1.50
15. Oil (any light grade of oil)	.25
16. Cold cream	.25
17. Tallow (beef or mutton)	.25
18. Shellac (orange or white)	.25
19. Pad wax	.10
20. Assorted pads (100)	2.00
21. Cork (sheet and bottle)	.50
22. Darning cotton	.05
23 Silk thread	.05
24. Cork cement	.25
25. 2" x 4" plate glass	.05
26. Small brass wire (24 to 26)	.10
27. Brass polish	.50
28. Small piece of street tar	.00
29. Spring hook (small steel crochet needle)	.25
30. (You will find many items to add to this collection as the need for them arises.)	

"An ounce of prevention is worth a pound of cure," translated into band language, means a drop of oil every three months on all moving metal to metal contacts and you save time, temper, and a factory repair job.

Here are a few suggestions about the organization or application of the mechanical checkup which is so universally lacking. Make out a form or blank, for you and the student to fill in, on which you will record or check the following:

1. Name .....
2. Date .....
3. Instrument .....
4. Make .....
5. Finish .....
6. System .....
7. Serial Number .....
8. Date Purchased .....
9. New .....
10. Used .....
11. Condition of case .....

Woodwind Instrument (Describe repairs needed or check O.K.)

12. Bell joint
    - Cracks .....
    - Pads .....
    - Keys .....
    - Corks .....
13. Lower joint
    - Cracks .....
    - Pads .....
    - Keys .....
    - Corks .....
14. Upper joint
    - Cracks .....
    - Pads .....
    - Keys .....
    - Corks .....
15. Top joint (barrel or crook)
    - Cracks .....
    - Pads .....
    - Keys .....
    - Corks .....
16. Mouthpiece .....

Brass Instruments (Describe repairs needed or check O.K.)

17. Finish .....
18. Water keys .....
19. Main slide .....
20. First valve slide .....
21. Second valve slide .....
22. Third valve slide .....
23. First valve .....
24. Second valve .....
25. Third valve .....
26. Main tubing .....
27. Mounthpiece .....

Now, with your check sheet made up, take each member of the band or orchestra and go over his instrument carefully (about five to ten minutes each) pointing out all necessary repair jobs, filling in two sheets, one for your records and one for him to take home to his parents or to the local repair shop.

Record the condition of the finish, tone holes, pads, keys, corks, springs, slides, cleanliness of base, and so forth. As these points are corrected you will O.K. them on your check sheet.

It is an excellent plan to make the first rehearsal of each calendar month inspection or checkup day. The first time you will need the full rehearsal time; however, after the first or second checkup day the job can be done in about thirty minutes. I am sure it will be a pleasant surprise to discover just how few repair jobs you will have once you get the main problems corrected and have this monthly checkup in action. (Just imagine, no frozen slides, no gummed pinions for lack of oil, fewer cracks in wooden instruments, and so on.) You will only examine the instrument and point out problems; the students will do all the oiling, greasing, cleaning, and so forth. They love it.

Monthly checkup or service chart.

Woodwind

1. Condition of the case.
2. Condition of the reed.
3. Cleanliness of the mouthpiece.
4. Dust under the keys with a small brush.
5. Bent, broken or keys out of adjustment.
6. Oil the mechanism at each moving metal to metal contact with a fine grade of oil. Apply it with a fine wire, needle or toothpick.
7. Clean all cork joints with cold cream and cloth.
8. Rub tallow on all cork joints.
9. Rub oil moistened pipe cleaner on all steel springs to prevent their rusting.
10. Oil the bore of wooden instruments (except bassoon) with a bore oiler (Selmer bore oiler) or with a swab slightly moistened with olive oil.
11. Clean the dirt from all open tone holes with a sliver of reed and then a folded pipe cleaner.
12. Look for bad pads, cracks, broken springs, gummed keys, bad cork joints, and so forth.
13. See that the case is equipped with a reed case.
14. Check the condition of the cleaning cloth or swab. (For clarinets use a linen cloth about six inches by twelve inches fastened at one corner to a piece of fish line and that in turn to a lead fish line sinker.) (Continued on Page 173)

BAND and ORCHESTRA
Edited by William D. Revelli

The Field of the Viola

A Conference with *William Primrose*

Famous Viola Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

WILLIAM PRIMROSE

William Primrose, one of the foremost present-day exponents of the viola as a solo instrument, was born in Glasgow, Scotland, in 1904. His father was a viola player in the Scottish Symphony and the London Symphony orchestras. His first studies were on the violin, with Eugene Ysaye, who advised him to take up the viola. Following this, Mr. Primrose accepted the position as viola player in the London String Quartet, with which group he toured for five years. He has appeared as viola soloist in many cities of Europe and America. In 1938 Mr. Primrose became first viola player of the NBC Symphony Orchestra.—EDITOR'S NOTE.

"THE VIOLA is not just an overgrown fiddle," said Mr. Primrose emphatically.

"I hope every reader of THE ETUDE sees those words, because the idea is far too widely held that the viola is merely an out-size violin, played like a violin by men who have failed to make a success with the smaller instrument. On each count the idea is wholly inaccurate. For one thing, the histories of the two instruments are not by any means the same; in fact, the violin might be considered a comparatively new arrival on the musical stage. For a long time, particularly in France and England, people much preferred the viola. Furthermore, its role in the instrumental scheme of things is distinct from that of the violin, as distinct as that of the oboe or the French horn. The tone quality is quite different and its gamut of expression is different in many respects. There are hundreds of melodies in the chamber music and symphonic repertoires that belong essentially to the viola. For example, who can imagine the principal theme of the Smetana Quartet being given its first statement by any other instrument? The violin picks up the theme later, yes, and does a splendid job with it, but in the listener's ear there is, there must be, always a remembrance of the viola tone and the viola's peculiar individuality of expression.

"As for the notion that viola playing is the province of unsuccessful violinists . . . well, it is a complete fallacy. It's ridiculous. I'll grant that some violinists who are having hard sledding do turn to what is mistakenly thought to be the "easier" instrument, but that does not explain why so many people *prefer* to play the viola.

"In Art, there is a certain type of temperament that pushes a man into becoming an etcher, or a watercolorist, or a sculptor, or a worker in oils. In his chosen medium he is at home and can give fullest expression to his artistic impulses; in any other, he would be uncomfortable and probably not very successful. So it is with instrumentalists. One kind of temperament is best suited to the piano, another to the clarinet, a third is at home only with the violin, a fourth finds best expression only on the viola, and so on.

The Viola Personality

"The question whether there is a type of individuality and talent better suited to the viola than to the violin is one that is frequently put to me, and I am quite sure I am right in saying that there certainly is. My own case, if I may cite it, is a case in point. Even when I was studying the violin, and doing pretty well with it, I took every opportunity I could to play viola, and as I grew older the tone meant more and more to me. Later I studied with Ysaÿe, and he told me that in his opinion my style and temperament were better suited to the viola. He advised me to change. I took his advice and have never regretted it, for always when I am playing the viola I feel a sense of oneness with the instrument that I never felt when I was playing the violin. I have heard a number of violinists who seemed to be more suited to the viola, and it has been interesting to discover that several of them did later make the change.

"In general the viola technique is very similar to that of the violin, but there are subtly important differences, differences more easily demonstrated than described. Most of them, I think, pertain to the right arm. But this must be qualified at once. Put it this way, rather: The average violinist, whose bowing has been trained along conventional lines, usually finds it rather difficult to adapt himself to the viola; but the violinist who has been schooled according to the best modern principles of bowing rarely has any difficulty when he changes to the larger instrument. I have heard many top-rank violinists play the viola, and the best were Ysaÿe and Kreisler. The reason for this, I am sure, was that each man was able to transfer his right-arm technic from one instrument to the other without alteration.

Economy of Motion

"The one point of technic most essential to a good tone production on the viola is the straight-line position of the right arm. This is one of those things which is much more easy to demonstrate than to describe. Let me see if I can make clear what I mean. At the nut, beginning a Down bow, there should be no break at the wrist joint: the forearm, the wrist, and the knuckles should form a straight line. This position of the arm should be kept until after the middle of the bow is passed, when, of course, the forearm straightens out in the elbow joint. The elbow should not at any time sag below the level of the bow.

"The elements of good bowing are complicated enough, in all conscience, and there is no place for excess motion. In viola playing, as in golf or tennis or ballet dancing, economy of motion is the goal at which to aim. The violinist who prides himself—or, more often, herself—on the gracefully undulating, swan-neck motions of his (or her) bow-arm had better not take up the viola, for he would find his antiquated bow technique a far more noticeable handicap than it is on the violin. The reason for this is that the heavier strings of the viola need a closer contact of bow with string, a more intense pressure, than the lighter strings of the violin. The straight-line position of the arm allows the player to maintain this intensity almost without conscious effort; whereas a wrist that bobs up and down like a cork on water cannot help weakening it. This, of course, is not news to the violinist who has been trained according to modern ideas; most of the great violinists of the present day play with a straight arm. It is a pity, though, that the method is not more widely taught in the early grades.

"This emphasis on the straight arm must not lead anyone to think that the (*Continued on Page* 172)

WILLIAM PRIMROSE WITH BRIG. GEN. EARL H. DE FORD, COMMANDING GENERAL, SIXTH AIR FORCE

The Violinist Draws a Tone

by Kathryn Sanders Rieder

EACH YEAR many enthusiastic young people begin the study of the violin, but many others who have started as eagerly, give it up. We are experiencing a lack of enough violinists for our high school orchestras, a lack which is as widespread as it is lamentable. In many cases the failure comes from lack of the ability to draw a good violin tone. While tone production is the lifelong study of the violinist and is influenced by many changing conditions, it is also one of the most fertile sources for motivating the study of the young violinist.

Many beginning violinists are frankly puzzled that the beautiful tone is not a part of the violin. They had expected to pick up the violin, draw the bow over the strings and have a wonderful, transparent, crystal tone sound quite naturally. The only problem they expected was that of placing the fingers at the proper intervals to produce the desired pitch. To too many this remains the central problem.

Soon the young people notice their lack of progress and wonder if their choice of instrument was wrong. They had been attracted by the warmth of tone to which they could listen indefinitely without tiring of it; to the comparative physical ease with which it could be played; to the variety of effects possible: the *legato*, the *détaché*, the *martelé*, the *tremolo*, *vibrato*, *staccato*, *pizzicato*, the double-stopping, the harmonics, muted tones, and even the back of the bow being used in bizarre, *col legno* effects.

First Concern Is Good Tone

But after some struggling many of them have felt in the class with King George III. Professor Leopold Auer, in his "Violin Playing as I Teach It," tells how King George went to his teacher, the violinist Solomons, to ask how he was getting along.

"'Well,' said Solomons to his illustrious pupil, 'all violin players may be divided into three classes. The first class includes all those who cannot play at all; the second class those who play very badly; and the third class those who play well. Your Majesty has already managed to advance to the second class.'"

The problem of beautiful tone should be the first concern of the young violinist, for the question by which any player may be judged is: "Can he draw a good tone?" Too many young violinists go stumbling on, insisting on adding problems of fingering technic, bowing, and positions to their difficulties with the result that they become swamped and discouraged. Then, if they are fortunate, some good teacher takes them back to fundamentals, shows them how to master problems of tone production and the pupil begins to see his way out of the morass of failure.

One college teacher, noted for the interested, capable class he had year in and year out, found this procedure necessary. Pupils came to him from many high schools often eager and complacent about their attainments. He would listen without comment. So often he found he must say, "First I shall teach you to draw a tone." The pupil would be humiliated. "But I learned that my first lesson," they would protest. The teacher would pick up his violin and bow an open string. "Like this, perhaps?" The pupil, if sensitive at all, would have to admit, "No, not like that." (If he did not, he promptly had his violin tone dissected.) "Can you teach me to play with tone like that?" they would usually ask. "Why not?" He would lead them to a mirror and set about the important instruction slowly, methodically, and almost laboriously. In time that pupil played with infinitely better tone. Not one pupil, but all his pupils, regardless of their other limitations, played with good violin tone quality. It came first, and nothing else proceeded until the pupil was playing with the best tone quality possible at his stage of development.

A Good Violin Necessary

The tone one gets is affected by the nature and quality of the violin and bow. One teacher referred to many violins brought to him for repair as "cheese boxes, not worth over twenty-five dollars at Christmas time." Yet the owners often thought them valuable. He shook his head over the prices paid for them to some private individual. The bows were often as unpromising, with all the shape and resiliency gone from the stick and most of the bow hairs missing.

The violin must be reasonably good, and the bow too, if beautiful violin tone is the object. Too often people are misled by the fallacy of buying a cheap instrument until the child learns. They plan to buy him a better one when he proves himself. Many times this only results in handicapping the child so greatly that he is defeated before he starts. Artists take great care to have the best, though their skill could compensate for much, yet the child with no skill is given the additional burden of a poor sounding instrument with pegs that will not turn and bridges that warp and snap. A good instrument is an investment, and may always be resold for its worth if that becomes necessary.

The violin must be adapted to the size and individual characteristics of the player. Too many children go on playing on half-sized instruments when they have outgrown them and far too many play on instruments that are too large for them. A close relationship in proportions should exist. Length of the violin and length of the pupils arm must be considered. The size and type of the pupil's hand makes further demands. Upon the length of the pupil's neck depends the type of chin rest and the necessary type of shoulder pad.

All of this is important, for as nearly as possible, the violin and the player should be as one. Efficiency in violin playing as in many other things is dependent on the adequacy of the equipment used. Some violins are the better for age but it does not follow that all old violins are good ones. Most of them are not; the country is flooded with old violins which are not even handmade. Only an expert's opinion on the violin has value; a person who handles and judges many violins professionally can advise the best instrument to be had in the desired price range. Only the expert teacher can see that the violin fits the particular student, though these two experts may sometimes be one.

Importance of Correct Position

Young players interested in improving their violin tone will do well to check their position carefully. Unless the violin is held securely by the jaw, with the left hand touching the neck lightly and ready for instant, unhampered movement, no competence can be gained. Unless the violin is supported without assistance from the hand the tone will be affected by the slight jarring and shifting as the different tones and positions are called for. Unless the bow arm is relaxed, ready for free, full bow sweeps, that seem to come from between the shoulder blades, as readily as the easy stroke from the elbow or wrist, unless fingers and wrist are relaxed and supple, yet controlled, the tone will reflect the tightening.

It is a good practice to check the path of the bow by observing it in the mirror. Is the line of the bow straight with the bridge? Any wavering from side to side spoils good tone. In general the bow should travel midway between bridge and fingerboard. However, after the pupil has advanced somewhat he should be told that to produce a tone both vibrant and intense, he should bow near the bridge, while to produce a soft tone, he may bow nearer the fingerboard.

Is there enough rosin on the bow? Most young players use too little rosin. Is the tone even in loudness—as loud at the tip of the bow as at the frog? Slight wrist pressure at the tip balances this.

Much practice on open tones enables the young player to get a correct conception of uninterrupted flow of tone, of learning to change the direction of the bow without its being heard in the tone produced. Too often the young player has his mind on the fingers and finding the next position needed to produce the correct pitch. Playing and listening to open tones allows him to concentrate not only on the tone produced but on the accompanying feeling present in his hands and arms, the correct feeling of having the violin under complete control so that it seems almost a part of him instead of some foreign, clumsy addition which he supports awkwardly and with effort.

The Habit of Listening

Tone is affected by the firmness and sureness with which the fingers are set upon the strings. Many young players wear their nails too long for them ever to play with the finger tips. Unless nails are trimmed short to allow playing on tips, the strength in the correct finger position is lost, and the firm flesh pads never form on the finger tips. Many, when first practicing, find tiny callouses forming on the finger tips. This gives way to the firm finger tips that snap into place surely, like tiny hammers.

The habit of listening first affects tone. The mental conception of tone and pitch should precede playing. Many young players do not listen until after they have played. They need to cultivate keenness of hearing, to listen to fine tone and then try to reproduce it on their own instruments. It is the same with pitch. They need to practice hearing before playing. A good ear is the violinist's friend and much can be done to improve the keenness and discrimination with which it hears. Many people do not hear well because they do not give their full attention. It is not so much their ear which is at fault as it is the mind which is permitted to wander. If good violin tone is to result we must change minds that slide over details into minds that think and discriminate between good and bad.

The Vibrato and Good Tone

Good tone can not be considered without reference to vibrato which does so much to improve it. Pupils are eager to learn this special effect and it is a study to be encouraged. Mr. Harold Berkley, Violin Editor of THE ETUDE, in an article in the issue for July 1944, explains problems presented by vibrato in considerable detail and gives specific, helpful instruction for developing a good vibrato.

Once the pupil has learned the concept of good tone, once he has produced good tone, he has a new feeling of enthusiasm for all violin playing. He takes more interest in playing the studies, which sound altogether different with the pleasing tone he has learned. He has the feeling of success as he plays efficiently and capably on even simple open string tone.

Whether he ever attains brilliant technic, whether or not he has the wonderful natural equipment to make a professional, he can know the pleasure of the cultivated musical amateur. He can play simple, beautiful solos, play a reliable part in his school orchestra or string quartet, and he will be started on the right path of becoming all he has it in him to be as a competent violinist.

* * *

"I am not concerned about the educational, sociological, or material value to those who study music; that it is one of the finest media for generating joy in the human individual is enough for me."

—HENDRIK WILLEM VAN LOON.

VIOLIN

Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

When Shall Ann Begin Piano Lessons?

Q. Ann is five and one-half years old, and I am wondering whether she should have formal music lessons now. I have always heard that it is unwise to start a child on an instrument (unless he is very talented) before seven or eight; and that is what puzzles me in her particular case. She is not talented, but she shows such interest.

Ann could hum a nursery rhyme—any—before she was two. Now she can recognize all simple melodies—Grieg, themes from *Peter and the Wolf*, minuets, and so forth—and sing them. For the last few weeks I have been teaching her to play a few very simple songs by rote. She seems to memorize them as quickly as I do; that is, by the time I have repeated the notes by letters enough to know the piece, she also knows it on the piano. There is no question of forcing Ann—she forces me to teach her! She is trying to work out melodies, but except for three-note combinations, so far without success.

Ann has heard music all her life—recordings every day. Also, she has heard me play the piano every day, though badly. I wonder whether her interest may therefore just be from hearing and not from aptitude?

It would be difficult for me to teach Ann because I am a very poor pianist. I'm afraid I'll do more harm than good. But no teacher nearby is interested in teaching her at such a young age. Do you think she should have piano lessons now—I could take her to a nearby city—or do you think I should wait until she is older?—H. M. F.

A. Your letter interests me greatly. And so does Ann—I'd like to meet her! In general I feel that it is good to have small children who have musical interest and ability begin to study early. But the fly in the ointment is the difficulty of finding the right teacher. Most piano teachers don't know how to handle a child who has not yet learned to read language, and rather than put Ann into the hands of the average teacher I would have her mother continue to provide her with musical experience, just as she is at present doing.

Ann is probably not a musical prodigy, but just a very nice, extremely bright little girl with above-average inborn intelligence and sensitivity. If she had lived in a home where there was great interest in pictures or poetry, or in science or mathematics, she would probably have developed considerable knowledge or skill in one of these other fields. But being lucky enough to have a mother who loves music and is musical, Ann has developed along that line. And I think it is terribly important (for the sake of Ann's own future happiness) to keep her going along the same simple, natural lines as at present. So I suggest that for at least another year you yourself assume the guidance of your daughter's musical life. Continue to play records for her, choosing the compositions very carefully: some short piano pieces, a few compositions for violin, certain songs for high soprano voice, an occasional string quartet or symphony movement. Work for variety: some lively, "dancey" music during which Ann will probably make movements of her body to correspond with the music (this is good!); but some quiet, melodic music during which she will just listen—or possibly sing.

Continue to play the piano for her, and if you are not satisfied with your playing, begin to take lessons and to practice an hour or two a day if you can manage it. Play hymn tunes and folk songs for her, but play folk dances too, and encourage her to express the latter by physical movement. Order a copy of "My First Song Book" by Damrosch-Gartlan-Gehrkens (procurable through the publishers of THE ETUDE), and sing the songs to her, playing the melody on the piano some of the time and showing her how the notes in the book go up and down, represent longer or shorter pitches, and so forth. She will of course sing these songs, and soon she will be playing them, too.

All this will be excellent musical experience for Ann, and it will be fun for her mother. In fact it will be an absorbing experience that may well come to be one of the most important things in your life.

How Do You Count It?

Q. In Boccherini's Minuet, please, how do you count this measure?

Of course I see that the two eighth notes get a half count each, and that the two quarter notes get one count each, making the three counts, but do you strike the eighth note in the treble first and have the pupil call it "and" then strike the quarter in the bass, or does the quarter in the bass come first? It is in one of the John Thompson books and the way it is written has me puzzled.—F. M. B.

A. Strike the high A in the right hand with the low A in the left hand, then count *and* for each succeeding note in the right hand.

Where Did the Sixths Get Their Names?

Q. Will you please refer me to a book that gives the origin of why and how French, German, and Italian sixths got their names? The harmony books I have state only that they are called by these names but I would like to know why.—B. H. S.

A. I have looked in half a dozen books, including the new "Harvard Dictionary of Music," for this information, but they all ignore the origin of the names. The "Harvard Dictionary" states unequivocally that the names have no significance whatsoever, so I guess we shall just have to forget the whole origin business—at least so far as the altered sixths are concerned.

Shall I Use the Pedal in Playing Bach?

Q. I used to study piano, but of late years I have not been able to carry on because of other duties. Now, however, I am able to practice again, but no teacher is available and I need advice frequently. I am working at Bach Inventions and Partitas, and I am confused because there are no pedal markings. Does that signify that these pieces are to be played without pedal?—C. C.

A. The answer to your question is twofold: In the first place, there was no such thing as a damper pedal when Bach wrote his music—in fact, there was no piano in the modern sense; and, in the second place, most of Bach's compositions are in polyphonic style, and in such music absolute clarity is necessary if the different voices are to retain their beauty and individuality. Therefore a good rule is, "When playing Bach, use little or no pedal." It is of course true that artists use the pedal somewhat, even in playing Bach fugues, but an artist has a discriminating ear—he can hear the slightest blurring, and he uses the pedal so skillfully that each melody in the total texture remains clear. An amateur, however, and especially one who is studying by himself, is not so likely to be sensitive in this respect, and since the musical effect is better with no pedal at all than with too much pedal, I advise you to use the pedal very little or not at all in playing the Inventions. In some of the movements of the Partitas the structure of the music is more monophonic, and here the pedal adds sonority. It is therefore entirely correct to use the pedal even though there are no pedal markings. But train yourself to listen to the musical effect, and remember that blurring is always bad—at least in playing the classics.

Advice to a High School Student

Q. I am sixteen years old and have studied piano for four years but unfortunately have little time to practice. Recently I have learned (though not memorized): *Polonaise in A* Chopin, *Serenata* M. Moszkowski, *Consolation* Mendelssohn, *Chanson* (Donkey Serenade) Rudolph Friml, *Wedding Day at Troldhaugen* Grieg, *Estrellita* Ponce, *Fugue*, No. 5 J. S. Bach.

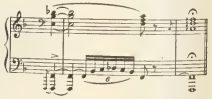
I am a sophomore and with two and one half years of study before graduating from high school; do you think Doctor Gehrkens, that I could become a teacher of piano? I believe that financially I will be able to go to college but wonder if I could qualify. I am studying in John Thompson's fifth grade book. I have learned part of the solos but some are too "deep." Could you give me the name of a book to bridge the gap? Also a book on harmony and theory for beginners? Could you also give me the names of several concertos, the solo being about fifth grade?—L. W.

A. It seems to me that you are doing just the right things. You should probably add some Haydn, Mozart, and more Bach to what you are studying, and if the Thompson fifth book is too hard it would be sensible to go back to the fourth one, or even the third. It is far better to learn to play easier things well than to blunder through more difficult music. I also suggest that you memorize an occasional piece, but I would postpone concertos for a while.

As to supplementary study, I suggest that you get a copy of my book "Music Notation and Terminology," and one of "Harmony for Eye, Ear, and Keyboard." Both of these may be obtained from the publishers of THE ETUDE. I think it would be fine also to read some volume on the history of music. Perhaps your library owns one or more such histories, but if not then you might send to the publishers of THE ETUDE for a copy of Dr. James Francis Cooke's "Young Folks History of Music."

How to Play a Grace Note

Q. I am enclosing the last few bars of *Nachtstuck* by Schumann. How is the low "F" grace note executed? I feel it should be played with the count of four in unison with the right hand and let the upper octave "F" in the left hand follow immediately. Is this right? I am enclosing a self-addressed envelope which I hope you will return soon. Thanking you for your helpful column in THE ETUDE, I am.—J. R.



A. Grace notes are interpreted so variously that I always hesitate to tell anyone positively that his way is wrong. However, in this case I feel so strongly that the musical effect produced by your method is inartistic that I must tell you that I believe practically all pianists would sound the low F just an instant before playing all the rest of the chord. I have tried it your way, but it just doesn't sound right to me at all.

A Notable Friend of Music

From a Conference with

Elizabeth Sprague Coolidge

Noted Philanthropist

SECURED EXPRESSLY FOR THE ETUDE BY KATHERINE SULLIVAN

WERE IT NOT for Elizabeth Sprague Coolidge, chamber music in the United States might still be classified with powdered wigs, harpsichords, and eighteenth century drawing rooms. Almost singlehanded, this philanthropic widow has made instrumental music a prominent part of the nation's musical scene. Like a mother who gently but persistently forces her children to eat vegetables, Mrs. Coolidge has dogedly spent her life inviting the public to listen to chamber music. She knew they would like it if they heard it often enough. A veritable fairy godmother to musicians, she has encouraged hundreds of composers in and out of the United States, paid their rent, printed their works, arranged their concerts, and given them fat prizes, usually at times when they most needed them.

World War I was on in 1914 when Mrs. Coolidge first adopted the role of music patron. She has never since stepped out of character. It was then she inaugurated the famous Berkshire Music Festivals at her summer home in Pittsfield, Massachusetts. From year to year they grew in popularity, becoming the most important chamber music event in America. From Europe came eminent musicians to produce pure strains of music against the picturesque wooded background of South Mountain. The nation's most talented young artists rehearsed around the calendar for Festival time. They worked hard to create new chamber music works, for although she loved Mozart and Brahms, it was the modern compositions that set Mrs. Coolidge's eyes sparkling behind her pince-nez.

Since all her protégés at one time or another wrote a work in her honor and since she commissioned dozens of pieces annually, Mrs. Coolidge amassed an impressive number of manuscripts. She decided to donate them to the Library of Congress in Washington. It was then she had a real inspiration. Why leave music to be filed away on shelves when she could also donate a place where it could be performed?

The Elizabeth Coolidge Auditorium, a handsome $60,000 structure adjoining the Library of Congress, was dedicated in 1924. Along with it went the Elizabeth Coolidge Foundation, a $400,000 trust fund to help achieve its purpose. Mrs. Coolidge was making history. The Auditorium was the first such building donated to the United States government by a private citizen and it inaugurated a new era for America's national library. It engaged the government directly and definitely in the affairs of music and musicology.

The Projects Begin

Elizabeth Coolidge was born in Chicago on October 30, 1864, the daughter of the socially prominent Albert Arnold Sprague. The family fortune was made in the wholesale grocery business but both her parents were far more interested in music than in groceries. Elizabeth plainly inherited their great love for music. She was barely able to reach the keyboard when she started piano lessons. She attended private schools but never went to college.

Elizabeth was twenty-seven when she married Dr. Frederick Shurtleff Coolidge, a distinguished Boston surgeon who specialized in the care of crippled children. One son was born to them. Early in their marriage, Dr. Coolidge fell ill and their search for a healthful climate brought them to Pittsfield, in 1901. The doctor died there some years later and Mrs. Coolidge dedicated their estate in his memory as a home for crippled children. She also built and endowed a Frederick Shurtleff Coolidge Memorial Home for Incipient Consumptives and a Settlement School in Pittsfield.

A friend suggested that Mrs. Coolidge engage a house quartet to help her during the days over which sickness, her husband's death, grief, and loneliness had cast shadows. It was out of this house quartet that the Berkshire Festivals grew. Mrs. Coolidge could not resist having others hear her quartet perform. It was not long before she had built the Temple of Music on South Mountain. The first audiences were made up of close friends. Before the Festivals moved to Washington in 1924, music lovers were traveling from California, Oregon, and all parts of the country to hear them.

A good-natured autocrat, Mrs. Coolidge always liked to manage things by herself, avoiding hair-tangling committees. Her ability to line up people would make a union organizer swoon with envy.

Once nature tried to interfere with the fortunes of chamber music by blasting South Mountain with a tremendous wind and rain storm during Festival time. The lights in Music Temple flickered and went dead. Mrs. Coolidge was not to be circumvented; she sent her out scurrying for an auto battery. Then while the audience listened in the dark, some of the world's best known musicians played merrily away in the dim light rigged up from the battery.

Occasionally Mrs. Coolidge herself played the piano during a Festival. Although great artists have complimented her on her efficiency at the keyboard, she dislikes playing before audiences. She has composed many children's songs and some chamber music works. One of her compositions was performed in Washington in 1941 but the critics were lukewarm.

Her Influence World Wide

Mrs. Coolidge would never permit more than five performances to be given at her three day Festivals; she felt that audiences might tire of more. But not Mrs. Coolidge. A big, portly woman, she was never content unless she was stirring. When the Festivals ended, she sent her chamber music groups out on tour. She sponsored concerts every season in at least half-a-dozen cities throughout the country. It did not matter that she could not attend them all. She wanted everyone to have the opportunity of hearing chamber music well performed. One season she arranged fourteen concerts in England, Russia, Hungary, Austria, Germany, France, and Italy. She imported musicians from abroad and sent Americans to the continent. The roll call of musicians whose works have been first heard in Coolidge concerts is enormous. There are names from this country, from England, France, Italy, Germany, Austria, Poland, Czechoslovakia, Russia—names like Stravinsky, Prokofiev, Milhaud, Ravel, Casella, Malipiero, Hindemith, Schoenberg, Pitelberg, Martinu, Frank Bridge, Benjamin Britten, and Eugene Goossens, Aaron Copland, Howard Hanson, Roy Harris, Walter Piston, Quincy Porter, and Randall Thompson are a few of the Americans who have benefited by her encouragement.

Many of Mrs. Coolidge's philanthropies will never be known, since she has the same feeling for publicity which she has for yellow fever. Her modesty matches her generosity. When she was thanked for donating the Coolidge Auditorium to the nation she said that she was the one to be grateful—"for being allowed to do it." With reporters she is kind but firm. She prefers to talk about the talent of her musical protégés.

MRS. ELIZABETH SPRAGUE COOLIDGE

Varied Philanthropies

Once during an international music tour, she was riding in a Venetian gondola. Suddenly it was surrounded on all sides by gondolas filled with admirers of *la nobile Americana* who had bestowed a generous award on their native son, Francisco Malipiero. It was probably the only time that Mrs. Coolidge found herself unable to escape adulation.

Mrs. Coolidge's gift-giving has had the unending character of a rondelay. In memory of her father, a Yale graduate, she and her mother built a Memorial Hall which houses that University's entire music department. In memory of both her parents she gave a $200,000 Memorial Fund to the Chicago Civic Orchestra, to provide pensions for its members. Her parents' home in Chicago she turned into a home for Presbyterian Nurses. Her own Chicago residence which her father had built for her was dedicated as a home for Catholic Nurses.

Although many Americans are unaware of her national role as a music patron, Mrs. Coolidge has received high honors both at home and abroad. Yale University and the University of California, Smith, Mount Holyoke, Mills, and Pomona Colleges have given her honorary degrees. In France she was decorated with the Legion of Honor and in Belgium she received the Order of Leopold and the Order of the Crown. In London she was presented with the Cobbett Medal for her service to chamber music. She holds one distinction of dubious value today—when in Germany she was made an honorary citizen of Frankfort. Two musical groups of wide prominence bear her name—the Coolidge Quartet and the Elshuco Trio, the latter adapted from the first letters (*Continued on Page* 166)

This Business of Conducting

by Reginald Stewart

Conductor, Baltimore Symphony Orchestra

WRITTEN EXPRESSLY FOR THE ETUDE

Reginald Stewart, famous as pianist and as conductor, pursues a dual career with equal success in each field. He was born in Edinburgh, Scotland, the son of a professional musician. Talented from childhood, Stewart sang in cathedral choirs and studied with his father until 1914, when the family migrated to the new world. From then on, his musical education progressed, first to Toronto, later to London and Paris. Abroad he studied piano with Isidor Philipp, Arthur Friedheim, and Mark Hambourg. He also worked at harmony, counterpoint, and orchestration with Nadia Boulanger.

Since his American debut as pianist in New York's Town Hall on March 6, 1937, Reginald Stewart has appeared with consistent and growing success in piano recitals throughout the country. His 1941-42 tour was highlighted by an engagement with the New York Philharmonic-Symphony as one of the picked piano soloists of its gala Centennial season. He has appeared also with the Chicago and Detroit orchestras. Mr. Stewart was appointed Director of the Peabody Conservatory of Music in 1941. In 1942, he accepted the conductorship of the Baltimore Symphony Orchestra which he completely reorganized and increased to ninety-five players. This, the fourth season under his direction, the orchestra will give over seventy concerts, twenty-eight of them on long concert tours that will take the orchestra from Florida to Canada. Mr. Stewart will also appear as guest conductor with a number of symphony orchestras this season.

—EDITOR'S NOTE.

WHILE the conductor of a symphony orchestra is a much publicized individual, the general public knows relatively little about his duties and functions. His favorite breakfast food and fondness for collecting vases of the early Ming period may be common knowledge to many of his admirers but to a deplorable number of them his geometric actions are as incomprehensible as the wigwagging messages sent by a sailor on one battleship to another. To these fascinated but baffled watchers, he is no more than a strange, lone figure who writhes before the orchestra in alternate moods of agony and pleasure, these convulsions taking place atop an eminence known as a podium and in full view of the audience. Some learn to ignore or, at least, to tolerate him while others (and these are greatly in the majority) find it impossible to keep from watching the way in which he coaxes a "concord of sweet sounds" from the obedient musicians spread out before him. Laurence McKinney has aptly, if a bit acidly, individualized him as follows:

This Backward Man, this View Obstructor
Is known to us as the Conductor.
He beats the time with grace and vim
And sometimes they keep up with him.
But though they're eloquent and snappy
Conductors always seem unhappy.
Their strange grimaces on the podium
Suggest bicarbonate of sodium
May be, perhaps, the proper diet
To keep their inner fires quiet.
They have to think up countless capers
To keep them in the daily papers
Which help them in financial strictures
Or fit them for the motion pictures.
Conductors worry all the while
That's why they bow, but never smile.*

Conducting, as we know it today, is about a century old and stems back to Mendelssohn who founded the "elegant school" of conductors during his tenureship of the Gewandhaus concerts. Following this came the more modern school of conducting, headed by Richard Wagner and with such men as Hans von Bülow and Hans Richter as high priests. This was succeeded by the present "virtuoso school," so called, the pioneers of which were Felix Mottl, Arthur Nikisch and Felix Weingartner. Legends grew up about these men and their fabulous feats which did much to obscure the very practical, vitally important role played by the conductor in relaying great music to an audience.

An Increased Interest in Conducting

Today, conducting is no longer an esoteric art. Conservatories of music throughout this country—the Juilliard School of Music, the Eastman School of Music, the New England Conservatory of Music and numerous others—are teaching it just as they do piano, voice, violin, and other major subjects. Here at Peabody, for instance, we have had a large class in conducting for a number of years. As a matter of fact, *all* students at Peabody, no matter what their subject, are taught the basic rudiments of conducting.

Because of this increasing, broad general interest in conducting, I hope I may be forgiven for referring to it as a "business." As a matter of fact, there is an astonishing analogy between conducting and business. To begin with, the businessman usually has to deal with three elements: his *material*, the *means* of promoting that material and the *market* which he is endeavoring to reach. These same three elements also confront the conductor. His *material* is the music the composer has written, his *means* are the orchestral musicians under his direction, and his *market* is the audience gathered either in the concert hall or before the radio loud speaker.

A conductor's function is to select the most suitable *material*, perfect its production by the best available *means* and project it to the largest possible *market*.

First, let us look at the material with which the conductor must work. There comes into a man's head, somewhere, sometime, a succession of notes, a melody. It may be to a Stephen Foster as he dreamed of his "Jeanie with the Light-Brown Hair" or to a Brahms as he works on a new symphony. Now, the simple little tune, *Jeanie with the Light-Brown Hair*, would not be very attractive if it had no harmonic accompaniment, so the tune is clothed with agreeable harmony. In the case of a symphony, new themes are added, developed, and extended until a master work is produced.

If the work is to be played by a symphony orchestra, the composer must next determine which instruments are to play the various themes and harmonies and he must write out all the notes for each instrument. He prepares what is called a "full score" on which the notes for each instrument are written on a separate line. Copyists are then engaged to copy out each instrumentalist's part, putting in not only the notes but rests, expression marks, dynamics, and so forth. It might be said that the score is nothing more nor less than a schedule of instructions, specifications, and detailed drawings, such as an architect might give to a building contractor and which, if followed explicitly, should produce in actual form what has hitherto existed only in the imagination of the architect. To carry the simile of construction a little farther, the general contractor (conductor) then hands out to each of his tradesmen or workers (the orchestra) instruction sheets copying his particular part of the work while reserving for himself the blue print and specifications of the whole (the score), by means of which he is able to supervise and correct the work of the individual while bringing into one harmonic whole the varying activities of the bricklayers, plasterers, carpenters, and electricians.

The Composer's Interpreter

The conductor stands between the composer and the performer as an interpreter of the composer's message. On his interpretation of that message depends the virility and significance of the performance. By far the greater proportion of the music now being played by symphony orchestras was composed by men who have long since passed from this earthly scene. They are not able to express themselves as to whether their music is being correctly interpreted. We might be shocked if we were to hear how they would conduct their own works. Perhaps it is well just as it is.

Sometime ago, Stravinsky conducted a performance of one of his compositions with the New York Philharmonic-Symphony. The next morning, Mr. Olin Downes of the New York Times, while praising the concert, criticized the conductor-composer on the ground that many times during the work he completely ignored his own markings (*Continued on Page* 180)

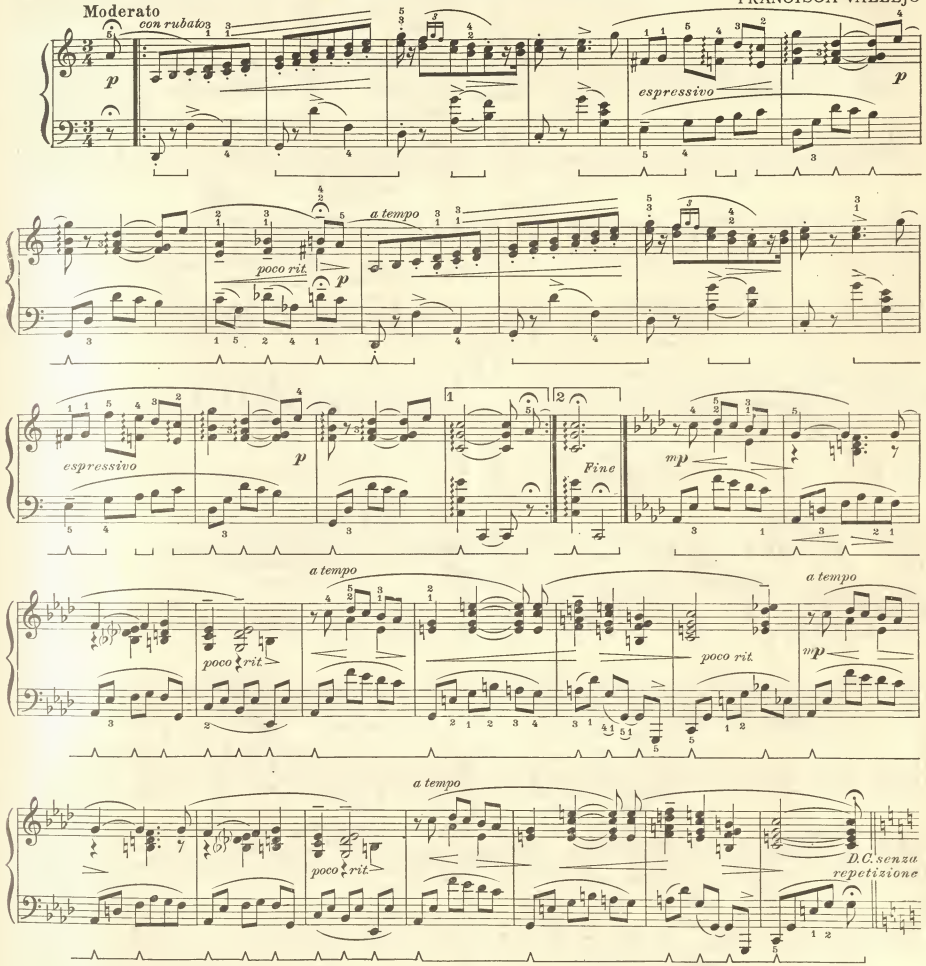
REGINALD STEWART

* From "People of Note," by Lawrence McKinney, published by E. P. Dutton & Co., Inc.

PASSING FANCIES

An interesting musical sketch to be played *con rubato* and with great freedom. Note that the thirds in the first and second measures are all played with the first and third fingers, lightly and *staccato*. The composition requires deft pedaling. Grade 4.

FRANCISCA VALLEJO



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ADAGIO

FROM THE OXFORD SYMPHONY

F. J. HAYDN
Trans. by Percy Goetschius

Haydn wrote his "Oxford Symphony" in 1788. He went to England in 1791, and the Symphony was then performed with great acclaim at Oxford University, where Haydn received at the same time the degree of Mus. Doc. There is an unauthenticated story that the merry Haydn, in leaving the hall, twisted his diploma into a fools cap and put it on the head of a servitor, saying, "There, I make you a Doctor of Music!" Of the hundred and more Haydn symphonies, this is one of the most dignified and spirited. Grade 5.

Adagio

cantabile

p *f* *p* *sf* *p* *f* *p*

f dim. *dim.* *pp* *p* *f*

f dim. *p*

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p *f* *p*

f staccato *f* *p*

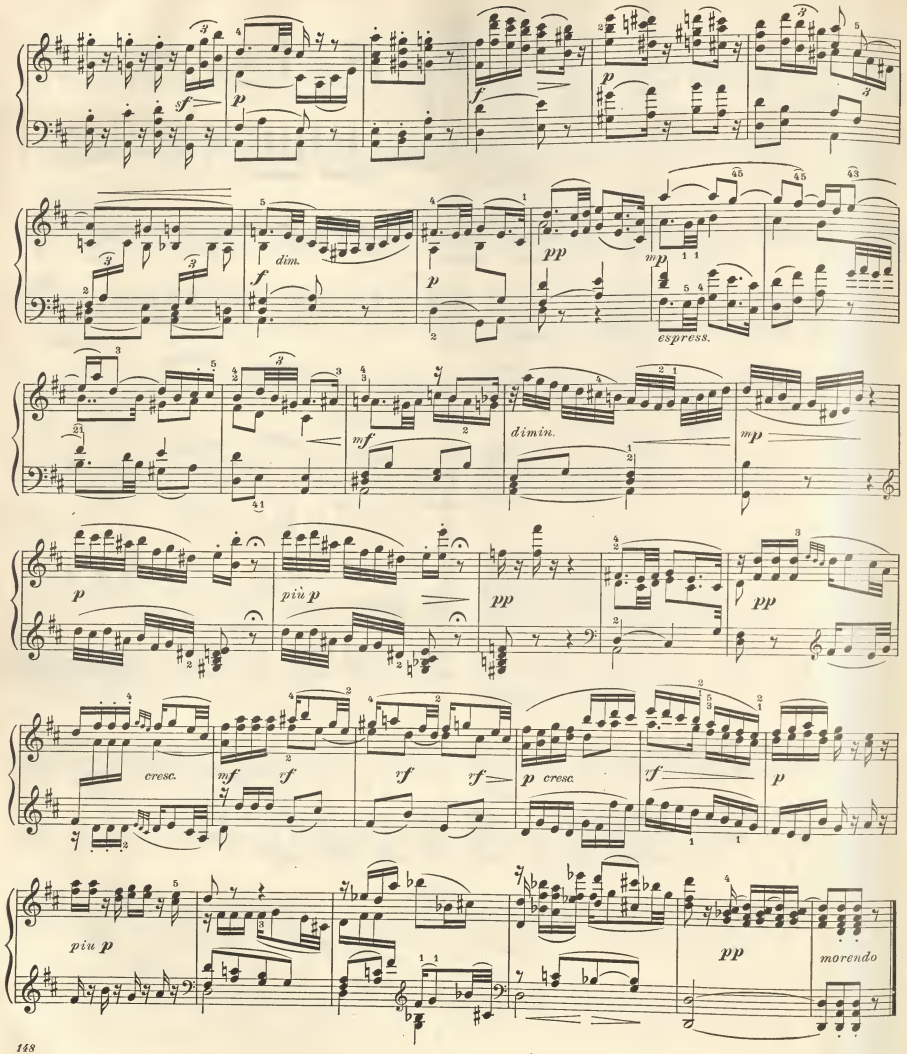
f *dolce* *rf* *rf* *rf*

f *p* *f* *p* *f* *pp* *f*

p *f* *sf* *sf* *p*

Maggiore

dolce

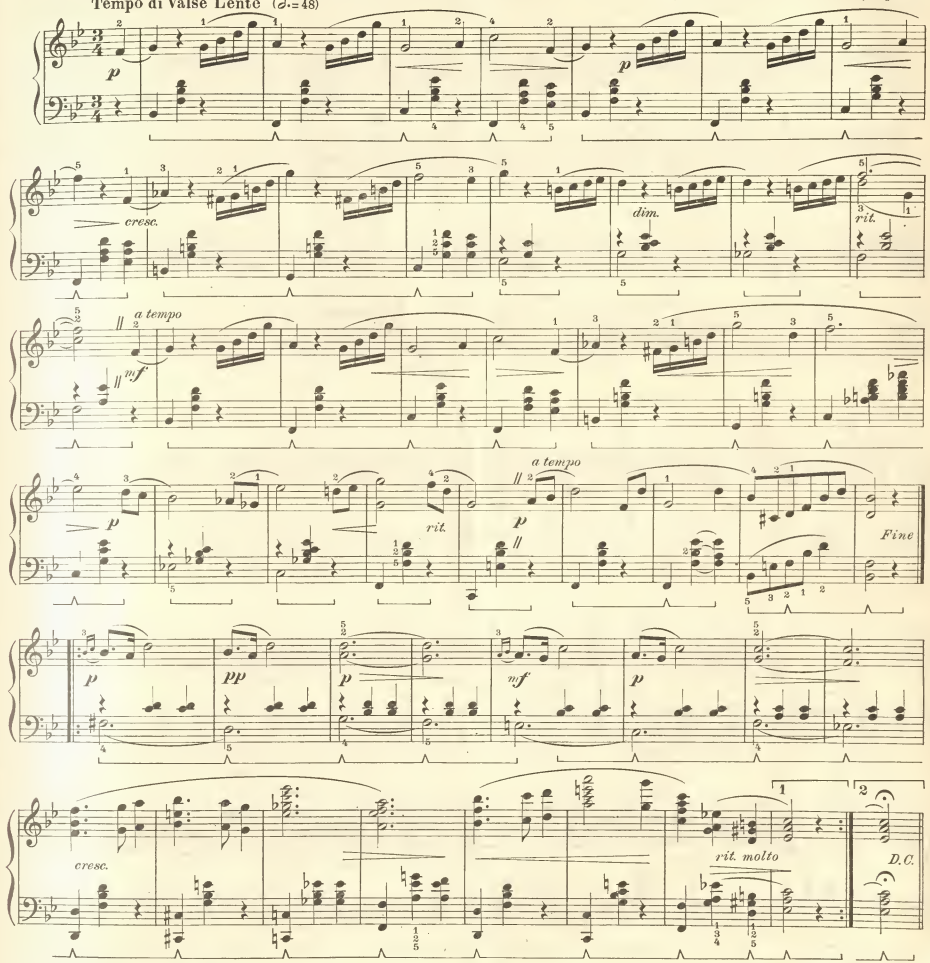


JUANITA

One of the last compositions of the late Carl Wilhelm Kern, whose font of melody in his 726th opus is just as alluring as in his youthful work. The easy, flowing lilt of an extremely attractive tune should make this very popular. Grade 3½.

CARL WILHELM KERN, Op. 726

Tempo di Valse Lente (♩.=48)



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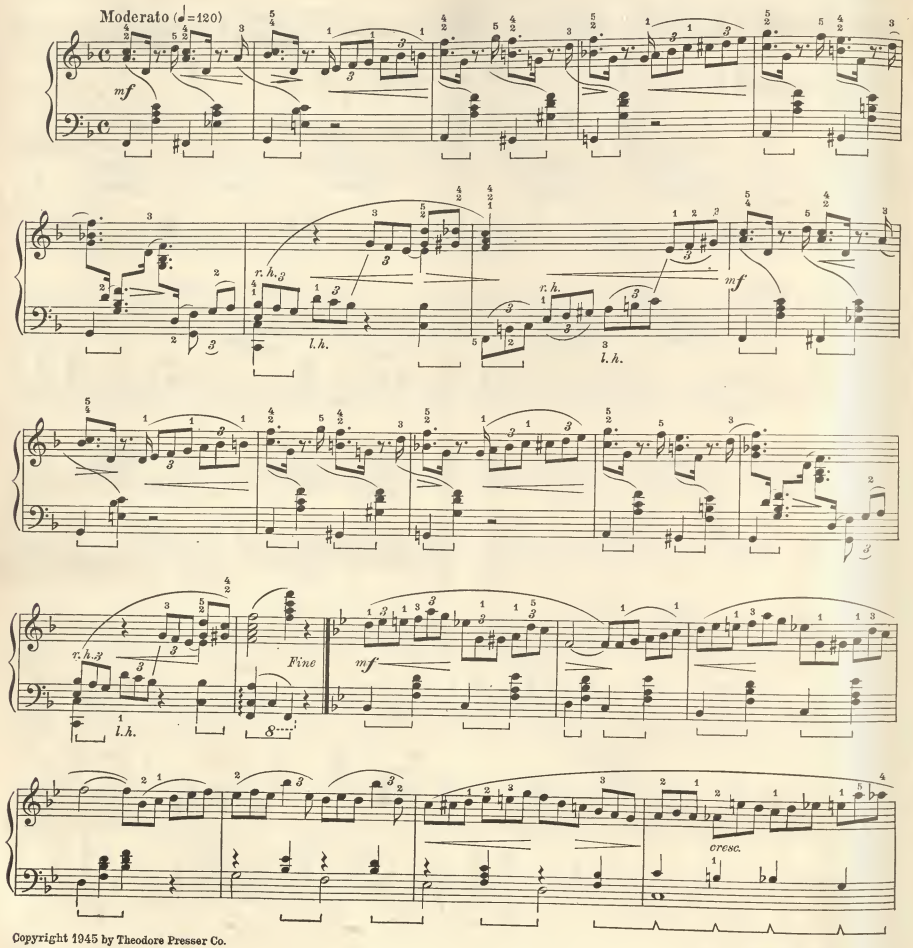
IN THE SPOTLIGHT

A sprightly composition suggesting café society. Play it with dash and color but not raggedly. Keep practicing it until it fits the hand like a glove. Grade 3½.

WALTER O'DONNELL



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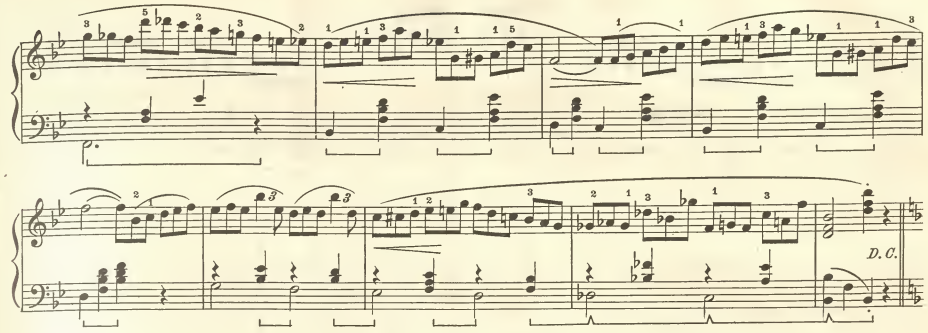
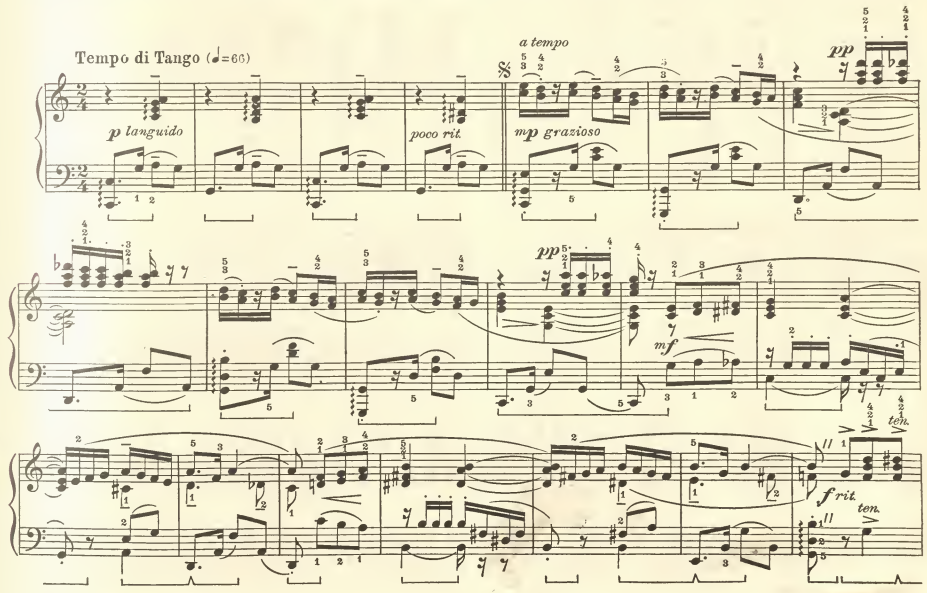


LADY OF SEVILLE

This Spanish pastel suggests the ladies of Andalusia, with flowing mantillas, strolling along the *Serpente*, the narrow street of Seville which is reserved for pedestrians. The music of a tango is heard in a café. Play it languidly and gracefully. Grade 4.

RALPH FEDERER



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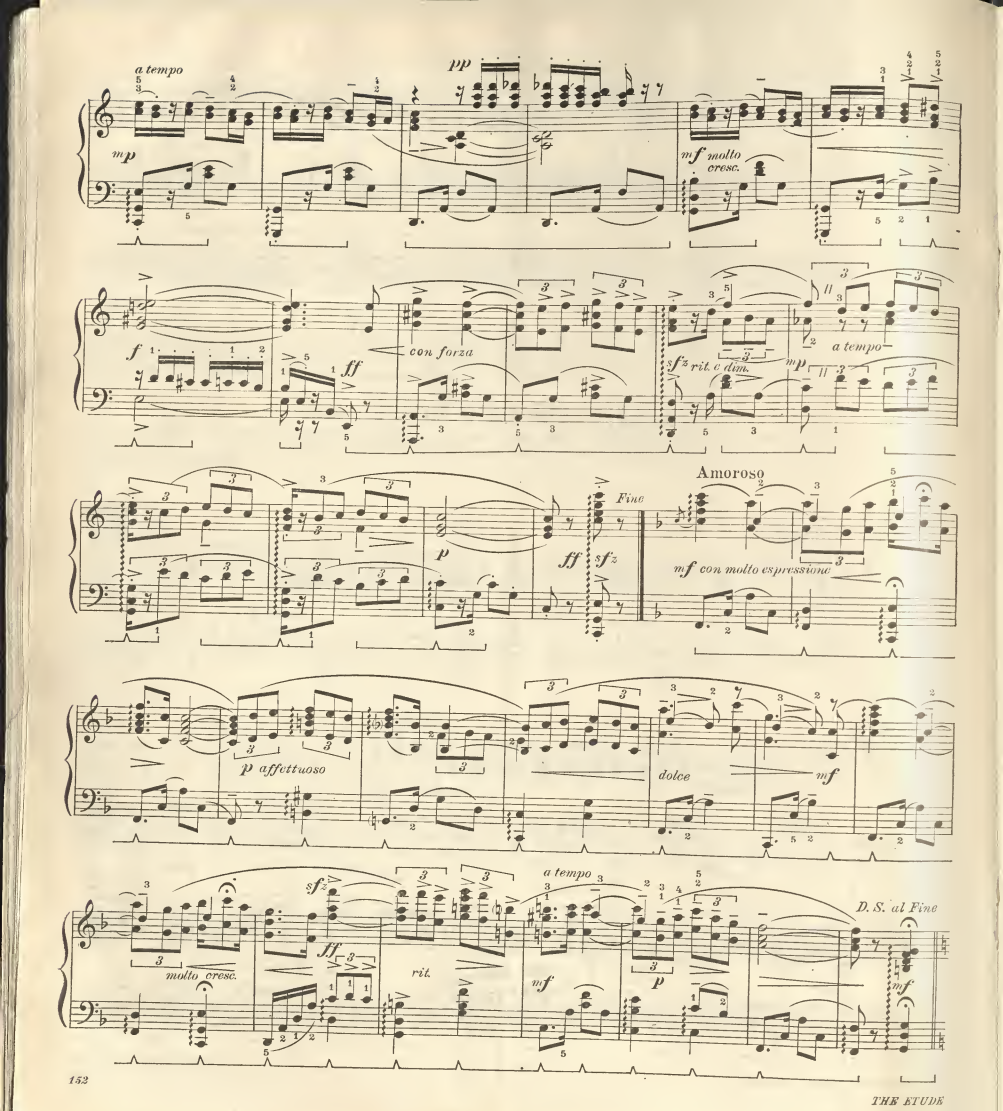
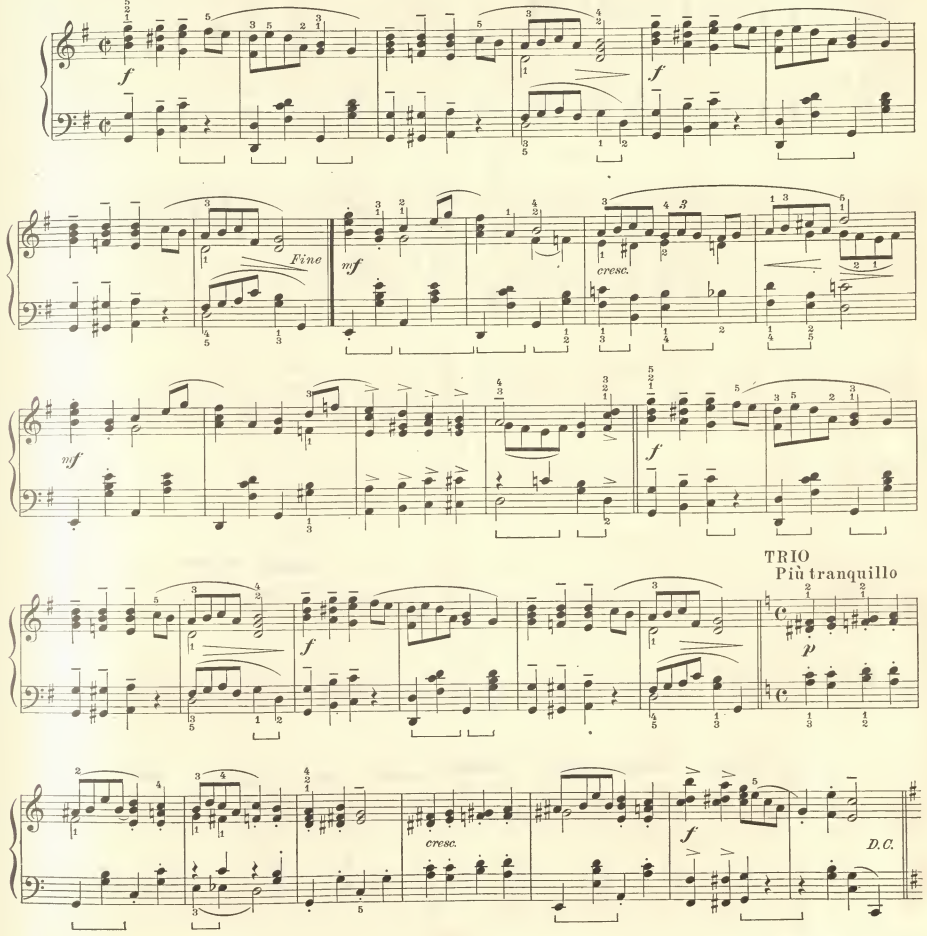


IN MERRY ENGLAND

A bright and happy court dance of other days. The melody is original and the harmonic treatment modern, but the spirit harks back to the days of Henry VIII. It should not have exaggerated treatment at any point. Grade 3½.

VERNON LANE

Gaily M.M. ♩=120



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SAVIOUR, BREATHE AN EVENING BLESSING

GEORGE C. STEBBINS
Trans. by Clarence Kohlmann

Andante sostenuto

p *mp*

Più mosso

mf

Tempo I

rit. *mf a tempo*

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Meno mosso

mp

mf *cresc.* *poco rit. e cresc.*

Grandioso

f

Broad

ff *f* *mf smorzando* *mp* *p*

GIANTS
(EXCERPT)

SECONDO

JAMES H. ROGERS, Op. 50, No. 2

In slow march time (♩= 108)

f pesante

Fine

f

mf non legato

ten.

mf

molto cresc.

ff

mf

f

mf

f

ff subito

sf

D.C.

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GIANTS
(EXCERPT)

PRIMO

JAMES H. ROGERS, Op. 50, No. 2

In slow march time (♩= 108)

f pesante

Fine

f

mf

ten.

mf non legato

ff

f

mf

f

ff

D.C.

MOLLY FLYNN

Anne Campbell

ELFRIDA PETERSON BLACK

Moderato

1. I have nev-er been to Dub-lin; I have nev-er seen the Isle That's re-
2. There are peo-ple ev-'ry Sun-day, and they're preach-in' loud and long; And they

flect-ed ev-'ry morn-ing in the sun of Mol-ly's smile. But if she's the sort that lives there, then I think I shall be-gin To be
point the way to heav-en with a sto-ry and a song. But our Mol-ly with-out preach-in' draws the world a-way from sin Just by

sav-in' up my pen-nies for the land of Mol-ly Flynn. Sure it is-n't what she's say-in', but a cer-tain way of hers That's a
look-in' like an an-gel and by be-in' Mol-ly Flynn. And it is-n't that she's prud-ish: there's a twin-kle in her eyes. Why, she'd

reach-in' to my heart-strings; and it draws me close and stirs Hid-den chords that make me wish that I were bet-ter than I've been. The best
laugh if I should tell her that to me she's Par-a-dise! But her beau-ty is so gold-en, and it shines so from with-in, I can

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1st

self that I can mus-ter is the one for Mol-ly Flynn.
see a bit of heav-en when I

2nd

look at Mol-ly Flynn.

rit.

BY THE WATERS OF MINNETONKA

THURLOW LIEURANCE

Andante moderato

VIOLIN

PIANO

con grazioso

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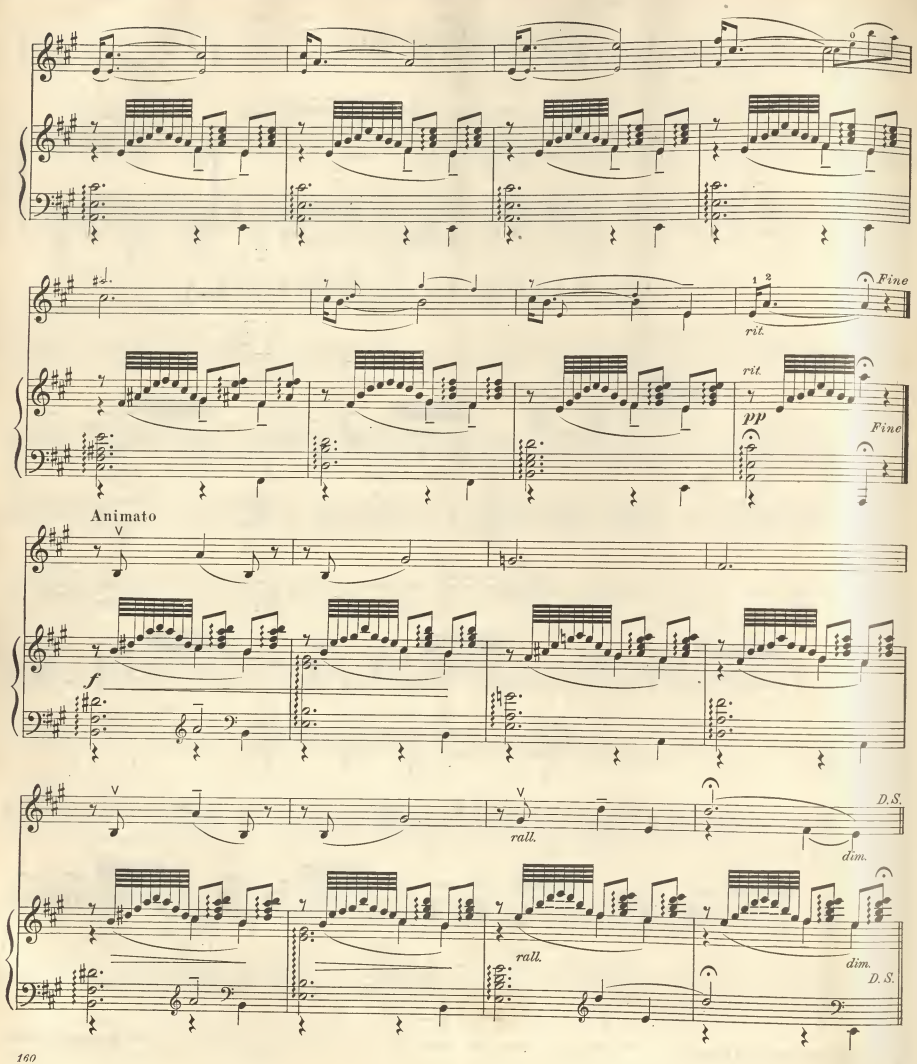

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Prepare { Sw. String 8', Flute 8'
Gt. Soft Flute 8' Coup. to Sw.
Ped. Bourdon Coup. to Sw.

With Hammond Organ Registration.

HAROLD K. MARKS

With expression

(E) Sw.

MANUALS

PEDAL

p

Ped. 41

(P)

Fine

(G)

mf

(F) Gt.

Gt.

D.C.

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Grade 1.

THE NORTH WIND

Moderately M.M. ♩.=66

SIDNEY FORREST

mp Last night I heard the north wind blow, "Whoo— whoo." He rat-tled all the win-dow panes And called, "Whoo whoo." *Fine* *mf* He filled the air with flakes of snow; He e-ven shook my bed, But I don't mind be-cause I have A brand new sled. *D.C.*

Slower

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Grade 2.

SQUIRREL IN THE TREETOP

Allegretto M.M. ♩=132

ASTRID RAMSEY

mf *l.h.* *p* *mf* *l.h.* *r.h.* *l.h.* *Fine* *f* *poco rit.* *D.C.*

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Grade 2.

WALTZING TEDDY BEARS

BOBBS TRAVIS

Moderato con moto (♩.=63)

p *ritard.* *a tempo* *mf* *Ped. simile* *ritenuto* *Fine* *a tempo* *f* *mf* *f* *rit.* *D.S.*

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Grade 2½.

HURRICANE

ADA RICHTER

Allegro M.M. ♩= 100

To Coda

Meno mosso

Tempo I

D.C. al ⊕

CODA

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The Teacher's Round Table

(Continued from Page 132)

bone, you can add one of the sets of Variations—the *Ah, Vous-Dirais-je Maman*, or the *Minuet of Monsieur Duport*, of the "Dumme Poebel," one of the *Fantasias in C minor* or the *Adagio in B minor*, the little *D major Rondo*, the gay *Gigue in G*, four or five minuets written at various ages—beginning with the first ones in G and F, and ending with the tragic Minuet in D (K. 355) and—well, there are dozens more delightful Mozart compositions to choose from! . . . But I warn you, a Mozart program is the most exacting task anyone can undertake; it is one of the highest goals you can set for yourself.

"Yes, Jaspar William Patton, Jr., you've been so patient while we've devoted ourselves to your Nashville colleague—now what's on *your* mind?" "I just want to say that your articles on Mozart in those June and July issues certainly helped me. Until I read your study of Mozart I always thought he was to be played by children, but I know better now. At present I am studying the Sonata in B-flat (K. 315). I've been taking music for five years (am now seventeen) and in all that time never played anything by Mozart, but now that I have learned how to play his music from you and my teacher, I think Mozart will go on the list of my favorite composers along with Chopin and Beethoven. . . . I am practicing this sonata very hard in order to perfect it. As you said, I want to play *Mozart* and not NOTEzart."

I am looking forward eagerly to hearing Jaspar play that sonata. . . . He will discover that to study a Mozart sonata is like making a life-time friendship. Each year the friendship deepens, new qualities emerge, earlier beauties ripen. With Mozart there is no such thing as coming to an end. To the true Mozartist there is only everprogressing growth merging into richer understanding.

The Köchel Catalog

I am glad to see that both of you give your Mozart sonata its Köchel number. That is the only way specifically to identify any Mozart composition. It isn't exact enough to say "Sonata No. 3, or No. 8" because publishers print them in different orders; or to designate "Sonata in B-flat major," for there are three in that key. Because of the absence of opus numbers, a scholarly nineteenth century musician, Ludwig Köchel (also a botanist and mineralogist!) undertook the herculean task of compiling a chronological, descriptive catalog of Mozart's entire output. Köchel performed an invaluable service for music by tracking down the location of hundreds of manuscripts scattered throughout Europe, and culling from this mass of material and printed editions—much of it spurious or doubtful—the original works of Wolfgang, the Great. His findings are published in a formidable, thousand paged tome. Look at it sometime.

Both of you who gave Köchel labels used the new chronological numbering suggested by Einstein in his revision of the catalog. Since this creates confusion, I advise adhering to Köchel's original numbering which, curiously enough, Einstein himself uses in his recent superb biography of Mozart.

And now may I read part of an extraordinary letter from a young man in Iowa. Sorry I cannot disclose either his identity or the name of the town; indeed, I can quote only a small portion of the letter which is one of the most remarkable I have ever received. Here's what he writes: "Although I read the Round Table regularly I am not a teacher, in fact I am not even a full-time music student. I am sixteen years old, just one of the millions of music-loving Americans who are enjoying the privilege of hearing great music every day. Although I have taken music lessons for several years I haven't had the opportunity of studying under a competent teacher. Nevertheless I have the radio, the phonograph and THE ETUDE to enhance my love for music.

"I am not a prodigy and do not have visions of ever becoming a piano virtuoso. However, there is one thing concerning my future about which I am certain. All through life I shall have music, an overflowing abundance of it; for without it my life would be quite empty. . . . It is such writing as yours which deepens my appreciation and understanding of music." . . .

There, Ladies and Gentlemen, you see our obligation—the Iowa lad has expressed it perfectly, "to deepen the appreciation and understanding of music." That must be every music teacher's tip-top ideal. . . . It is a serious responsibility. . . .

Time to adjourn! . . . Let's have another Young People's Forum soon.

Prodigies and Artists

I have been waiting for an answer on the Round Table page to a famous virtuoso who in a recent article in THE ETUDE advocated that children who are potential artists should be drilled on technic, but given no "pieces," such things being reserved for the hoi-polloi who won't amount to much musically anyway.

The emphasis on the technician first has been far too prevalent and is responsible for the virtuoso complex from which our country has suffered. Many of our child prodigies have fizzled in adulthood, due undoubtedly to too much training and too little nourishment.

The teacher's mission is to "influence and enrich the life of the child through the experience of beauty" . . . Should this not apply to future artists too, so that they will develop into sincere, self-effacing artists whose guiding purpose will be not to astonish with their brilliance, but to be leaders into the realm of beauty?—B. A., California.

There is not much to add to B. A.'s challenge to the vicious custom of the last generations of producing virtuosi rather than artists except to say that one of the most serious goals in training gifted young students is to achieve the ideal balance of technical drill, training, routine (call it what you will) with the perception and re-creation of the beauty and miracle of the music of the great composers. We all know how difficult it is to hold these in proper solution, especially in the case of young children. The Europeans have leaned too heavily on the technic-first-and-last side to the impairment of musical penetration, while we in America, stressing musical awareness have often neglected technical discipline. If we approach the problem intelligently we ought to be able to find a balanced, middle course, the only one which can reasonably assure the ultimate emergence of the true artist from the chrysalis of gifted youth.

As for our answer to that virtuoso's dictum—we'll just stop long enough to utter a disdainful "Phooey"! . . .

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A Notable Friend of Music

(Continued from Page 143)

of her name.

Now nearly deaf, Mrs. Coolidge lives quietly in Washington. Her health is none too good, but she is still the brisk champion of chamber music, still alert to contemporary trends in composition. Her son, Albert Sprague Coolidge is a member of the faculty at Harvard. A keen student of labor problems, he has also made music an integral part of his life. His favorite instrument is the viola which he sometimes plays in his mother's Festivals.

When the Tenth Annual Festival of Chamber Music was held recently at the Library of Congress, the customary award of the Elizabeth Coolidge Medal for eminent service to chamber music was not made. Instead, Librarian Archibald MacLeish stepped forward during intermission and read a declaration signed by the President of the United States.

"Elizabeth Sprague Coolidge has done what none before her had found the means to do," he read, "She has given the music on the shelves of the Library a living voice and let the people hear it. . . . No one has contributed more to the understanding of music in America and no one given greater encouragement to writers and performers of music in America than Mrs. Coolidge."

Octogenarian Coolidge acknowledged the tribute with characteristic modesty.

"It comes as a superb climax in my long life," she replied. "It crowns my lifework with pride and with humility. I thank you all with reciprocal love and very deep gratitude."

The real tribute to Mrs. Coolidge cannot be confined on paper. It will go on for generations. It will come from the grateful hearts of composers who receive commissions from the Coolidge Foundation, from musicians who are privileged to perform in the Coolidge Auditorium and from numberless audiences all through the country who will thrill to musical programs made possible by the unselfish foresight of a true lover of music.

Salesmanship in Singing

(Continued from Page 135)

standard forms of vocalizing. This has always been axiomatic for singers. But I do believe that more attention on the thought, poetry, or whatever you might wish to call it, of a song will pay double dividends in the development of vocal and selling technic.

What Is the Story in the Song?

I have repeatedly used the word "sell" in this article. Had I just been graduated from the Eastman School of Music, or any other similar school I probably would have expressed the same idea with the word "interpretation." But almost ten years of singing in pictures, concert, opera, and operetta have taught me that the objective and dynamic attitude implied in the thought of selling instead of merely interpreting a song is the most conducive to success. An audience thrills to high notes and a luscious quality, of course. But more and more that same audience wants to know *what* a song is about. Selling a song means bringing its meaning and spirit, as well as its music, to an audience in a direct and readily understandable manner. This, it seems to me, fulfills the highest purpose of the art of singing.

Since the great majority of the classical literature for voice is in a foreign language, the controversial question of making an English translation, or singing in the original language comes up. Some feel that much of the beauty of the songs of Brahms, Schubert, Wolf, Franz, Debussy and other masters is lost if they are not sung in their original tongue. No doubt there is room for argument on both sides. But singing, unlike chamber music, symphonies and instrumental music, is not "pure" music. Its distinctive quality, which is at the same time its great advantage, lies in the inseparable marriage of poetry to music. One is not complete without the other. Because of this, I think that a foreign language song should either be translated to the language of the audience, or, its story briefly told to the audience before it is sung.

The value of this was proved to me on a recent USO tour in Europe. I was told that servicemen might walk out on me if I sang more than one classical song in a foreign language. I made up my mind to risk this embarrassing possibility and included on this test program songs of Debussy, Saint-Saëns, and Ravel. I told the story of each song in an informal manner and at the end of the program I was happy, and a bit relieved, to find my audience still present. While the boys generally preferred to have me sing familiar songs from the operettas of Rudolph Friml and Victor Herbert, their enthusiastic response to the classics showed me they will enjoy such songs *if* they understand the story.

I do not believe that one is lowering the standards of classical music by presenting art songs in as understandable a manner as possible. On the contrary, by bringing this fine music to an audience on a level equal with their appreciation the purpose of singing is fulfilled and the artist will be rewarded in direct proportion to his ability to accomplish this.

Latin-American Music in the United States

(Continued from Page 134)

begins that little number.

We can well stress with pride in America that music is a means of communication, as well as an object of enjoyment. It can often bring together what language holds apart and can sometimes bring about a greater understanding of the Peace of the Americas than any other means.

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Belching After Singing, Vowel Formation

Q. In the February 1942 issue of THE ETUDE *I was most interested in the voice student with initials R. A. B., whose problem was belching gas or air after singing. I do the same thing. Teachers do not seem able to answer why. I have absolutely no indigestion and I only belch after practicing. I have multiple neuritis very bad, especially in neck and head. Do you think the anxiety in trying to do my best with this nerve handicap might produce this trouble?*

2. In singing vowels going up the scale do you sing each vowel more forward in the mouth than the one preceding it?

3. I sing from A below Middle-C to A two octaves above. Am I soprano or contralto?

A. The answer to your question in our opinion lies with the physician rather than the singing teacher. In spite of the fact that you are sure that you have no indigestion your letter sounds as if there was a tendency in hydrochloric acid in the secretion of the stomach. Therefore the slight excess of gas produced in the process of digestion is expelled by the strong action of the breathing muscles during singing.

2. As you ascend the scale be careful not to interfere with the easy, comfortable production of the vowel sounds by stiffening any of the enunciating muscles, throat, jaw, tongue, uvula and so forth. If you do so even in the slightest degree, the higher tones will become more difficult because their natural resonances will be partially prevented. We have pointed this out many times in this column of THE ETUDE.

3. Whether you are a contralto or a soprano depends upon the quality of your tone almost as much as it does upon your range. An audition with any well trained singing teacher should determine this important point for you.

Should a Boy of Seventeen Sing With a Voice Resembling a Woman's?

Q. I am a boy of seventeen, a natural coloratura soprano with a range from Middle-C to F above High-C. I never feel more at ease than when I sing The Bell Song, Sempre Libera *or* Caro Nome. *I have worked on the* Waltz Aria *from "Romeo and Juliette," and I am going to undertake the* Shadow Song *from "Dinorah" soon. I have studied voice for about a year and have been confined strictly to the coloratura roles. My teacher feels that my voice will not change since I am past the changing period. I have been taught by the* Bel Canto *method employing the "Marchesi" exercises. In the mornings I experience a slight hoarseness which does not come either from strain or overuse of the voice. It takes about an hour of vocalizing to bring me up to my usual high standard. I would appreciate your telling me what I could take before going to sleep or after getting up in order to relieve this hoarseness. Also I would like to have your opinion about my voice changing. My voice has gotten higher, lighter, and more flexible since I started taking lessons. It sounds exactly like a woman's and I am sure it is not falsetto because I tried singing lower and I found not only that I couldn't, but it actually hurt me and was a severe strain.* —H. K.

A. We quote from a book upon physiology by Professor Küss, Dr. Duval, and Dr. Amory: "A child's voice is very high, the glottis is smaller than that of the adult. The change in the voice takes place at the 'Age of puberty,' the development of the larynx causing the voice to become an octave lower in the case of boys." It is quite impossible for any one to say just when the "Age of puberty" commences or, in simpler words, when the boy starts to change into the man. It is a gradual process, not a sudden one, and the increase in the size and strength of the larynx, the vocal cords, and the laryngeal muscles is a gradual process also. At this period there is usually an increase in the growth of hair upon the face and the body. The phenomenon called "Change of Voice" usually occurs between the ages of thirteen and seventeen. In your case it seems to have been delayed, for you still sing with your "Boy's Voice" which "Sounds exactly like a woman's." We are inclined to agree that it is not falsetto, your reasoning in the matter being quite correct. Marchesi's Op. I exercises could do you no harm as long as you remain what you are, a boy and not a young man. However, we are not as sure as your teacher seems to be, that the "Change of Voice" will never take place. At the first sign of it, if it does seem to be coming, have a careful and thorough examination of your throat by a good doctor so that you may avoid singing in the wrong register. You are likely to be quite certain yourself, for the high tones will become more and more difficult and an unpleasant "Break" may show itself in both your speaking and your singing voices.

2.—Hoarseness in the mornings might come from several things, but in your case a slight nasal catarrh seems to be indicated, the excessive mucous dropping down onto your vocal cords during sleep at night. This has to be dislodged by vocalizing before you can sing clearly in the morning. It would be dangerous for you to take medicines, or to spray or gargle your throat without knowing what these nostrums contain. Physician's advice upon the subject would be more reasonable.

Handel's Song *Where'er You Walk*

Q. Please advise whether I should not Where'er You Walk *is appropriate for a lady to sing.* —Mrs. N. S. M.

A. *Where'er You Walk* from the opera "Semele" was designed to be sung by a male voice, especially a tenor. Occasionally a baritone or a bass undertakes it, but its delicate beauty and charming expressiveness suit the tenor voice best. However, we have often heard it sung by a woman either a soprano or a contralto. It is all a question of taste.

Loss of Voice After an Infected Throat

Q. I wrote you once before but I am in despair so I am writing again. It is two years since I lost my voice after an infected throat and it has not returned. I consulted a doctor who assured me that I would sing again after his treatment was finished but I cannot do so. I cannot turn my neck freely on all sides but only toward the right, nor can I hold it up very straight. My neck feels crooked and my mother says it should be adjusted. I know that my voice is still there because it comes back once in a while. I want a complete musical education and I would feel cheated if I could never sing again. The little voice I have sounds strained and out of place, just a remnant of the original voice which people said was beautiful. I was a coloratura soprano with a range from F below Middle-C to B-flat above high-C, brilliant in tone quality. I was being trained for opera. You have helped others, will you please try to help me? I have tried all sorts of head and nasal solutions without success.—E. H.

A. Do not give way to despair. There must be many physicians in the great city of Washington. Because one of them was not able to completely diagnose and cure you does not prove that your case is hopeless. Perhaps you did not give him sufficient time to effect a cure. You acknowledge that you are a little better and that some times you have "a remnant of your original voice." This should encourage you and put hope into your heart. Find the most famous throat specialist of them all and ask him to tell you, quite candidly, whether or not there is any chance for you. It will take time and great patience upon his part and yours. Let us repeat never give up to despair. It would be very dangerous for you to try all sorts of nasal and head solutions without expert advice. They might prove to be exactly the wrong medications for you to use. The best of good luck to you.

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G-346

Can the Small Organ Be Expressive?

(*Continued from Page* 137)

the writer would suggest the following combinations:

1. Dulciana as solo and Stopped Diapason as accompaniment, with Swell to Great 8′ drawn. (The advantage of having the coupler drawn is that a certain degree of expression can thus be effected.)

2. Stopped Diapason, Swell to Great 8′ and 4′ drawn. The melody is played on the great manual and the accompaniment on the swell. Since both the solo and accompaniment are under expression, this combination (as well as the next three described) is the most expressive one that can be obtained in the "straight" organ.

3. The same combination as above with Swell to Great 16′ also drawn.

4. Salicional substituted for Stopped Diapason and used as directed in 2 and 3.

5. Salicional and Stopped Diapason used as in 2 or 3.

6. Stopped Diapason and Flute 4′ as solo accompanied by Great Dulciana.

7. Stopped Diapason and Salicional accompanied by Dulciana if the latter is properly balanced.

8. All three swell stops accompanied by Dulciana. If Dulciana is too soft, Melodia may be used.

As for substitutes for various stops not found in the smaller organs, Salicional and Flute 4′ (with tremolo) will suffice for Oboe; this combination will produce the nasal tone that can be secured in no better way on an organ of this size. Another possibility for approximating the Oboe is Dulciana provided it has a "bite."

Melodia can serve as a substitute for Clarinet or French Horn and had probably better be accompanied by Salicional (with tremolo), as a flute accompanied by a string, or vice versa, generally produces an interesting tonal contrast.

The great Open Diapason can be used at times as a solo stop and makes an admirable substitute for a heavy reed such as Trumpet or Cornopean. As for an accompaniment, all three swell stops will need to be used to give the proper support. The Swell to Swell 4′ coupler could also be used if necessary.

In all combinations involving a solo and accompaniment it should be borne in mind that the pedal coupler, if used, should be that of the accompaniment manual.

In regard to printed registration, it need not be followed slavishly. Since organs vary so widely in specifications and in the voicing and tonal quality of the pipes, it would be well if every organist would try to bring out the high spots in his organ, using the printed registration only more or less as a guide. The organist should at all times keep uppermost in his mind the matter of balancing the manuals with regard to solo and accompaniment. Roughly, the strength of the solo should be the ratio of three to one—or at least two to one—to the accompaniment.

If an organ has combination pistons directly beneath each manual, it would be a good idea not to become too dependent upon them. If the stops are drawn by hand, the organist will not find it as difficult to handle a strange organ since he has had a chance to better observe the characteristics of each stop. In the tubular pneumatic organ the combinations will probably have been set up at the factory and therefore the organist will have to content himself with whatever is at his disposal in the way of fixed combinations. The tracker organ is less likely to have aids of this kind, but it may be that several toe studs will be found near the pedal keyboard.

The small organ *can* be expressive—to him who will!

What of the Shrines of Yesteryear?

(*Continued from Page* 129)

the Museum. Invariably he returns to the Music Room with its four large windows overlooking the park; where impressions of the Master are most vivid.

On Tuesday, Thursday, and Friday afternoons, he gave his lessons, accepting no fee whatsoever for them; sometimes they were given singly but for the most part they were presented in ensemble fashion. Seated at the piano, his flowing white hair accentuated by the wine-colored drapes of the room, Liszt easily dominated the scene. Around him were grouped his pupils—all ages and nationalities. Sometimes he played a whole composition; other times a page or two, a phrase. Then he changed places with his pupils. Constantly encouraging with a kindly word here for some improvement, a criticism there for lack of application—Liszt in this period truly represented the ideal teacher.

When the post of musical director at Weimar was offered him in 1848, Liszt gladly accepted, as it meant release from arduous concertizing. At that time he had reached the height of his power as a concert artist. His concerts evoked the wildest enthusiasm wherever they were given: Hungary, Austria, Turkey, Poland, Denmark, Spain, Portugal, England, Russia.

The Archduke and his wife were delighted with the young musician. Shortly after his arrival, they sent an official confirmation of his position. Liszt was thumbing through a litter of letters and manuscripts on his desk when the ducal courier arrived. Eagerly breaking open the seal, his eye hurriedly took in its contents. Then he reached for a familiar object never far distant—an exquisite miniature of the dark-eyed Princess Carolyne von Sayn-Wittgenstein. She had followed him to Weimar where she established herself and her small daughter at Villa Altenburg, a short distance from the town.

"Chopin went to Paris to work," he murmured as he showered impassioned kisses upon the likeness, "but I shall work here in Weimar—with you. The name that Göethe and Schiller gave to Weimar for literature, I shall give to music." He held the picture closer for an instant before seizing his coat to rush from the room. As he strode impetuously down Weimar's quiet streets to the home of the Princess, he seemed destined to carry out his avowed aims for he possessed an intense nature not easily denied. Throughout his life he was constantly struggling between lofty spiritual aims and unbridled passions. If, on this day, Liszt could have been given power to visualize future events, would he have changed his course?

During the following years the com-

(*Continued on Page* 170)

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Q. We have the opportunity of purchasing a fine four manual organ for our church. It is not new but in excellent condition. Our present organ contains the stops on enclosed list. It is weak in reeds having only an Oboe and very weak in strings. The choir organ is merely a duplication of the Great and little variety is available. The church building is lofty, seating about fifteen hundred people and my problem is to convince the Pastor that our present instrument is deficient in tone to meet the needs of congregational singing. When I point out to him that mechanically the instrument is poor he brings up the question, "If we buy a new console would this not be remedied"? I have been advised that when the organ was installed one set of shutters was made to operate. Because the additional expense involved was not available the expenditure to make all the swell shutters operate was not possible. Is it possible to have one set of shutters operate independent of another set?

A. As you can readily appreciate, if we were to give an opinion as to the merits of your present instrument in comparison with the proposed one, we would not be making a decision in keeping with the policy of THE ETUDE, especially since you do not give us the specification of the proposed instrument. In a church with the seating capacity of your building we suggest as large an instrument as you can finance to support the singing of the congregation and while we do not seriously object to a small amount of unification among the smaller stops where the unification is resorted to because of finances, we prefer a "straight" instrument for a church of the size you mention.

A new console only would make your present organ effective in all its possibilities and would not increase the amount of tone beyond that available from the instrument, and the omission of the specification of the proposed instrument makes a decision more difficult. The present swell pedal was probably designed to operate on all swell shutters, at one time, and as we do not know about the swells on proposed instrument, we cannot say what the advantages would be. It would be possible to have the entire organ enclosed with separate swell boxes if the necessary expense can be met.

Q. I would like to know whether it is possible to take up organ study without previous piano preparation.—J. P. L.

A. It is possible to take up organ study without piano preparation but we advise a fluent piano technic as excellent preparation for organ study.

Q. There is a crying need, that I think some authoritative person like yourself ought to bring to attention. I refer to the accompaniments to sacred songs. Such songs are almost invariably used in Church, rather than at home or in concert halls; yet the composers persist in writing piano accompaniments for them. I do not need to tell you, that most of these have to be very much modified before they can be effectively played on the organ, and not a few of them cannot be played on the organ at all, without being completely transmogrified. Consequently the unlucky organist is forced (sometimes right off his presence of mind), to make organ arrangements of piano music, amounting frequently to a complete rewriting of the part—only that he does not even have a chance to rewrite it, but must use his experience to improvise an accompaniment that shall represent to the hearers the effect of the piano part, as closely as practicable. What burns me up is to see an accompaniment, written manifestly for piano, and unsuited for the organ, and then find at the left hand side of the staves, "Organ or Piano." Whether the composers are too ignorant, or whether they are too lazy, to write organ parts, I do not know; but there should be a Constitutional Amendment or something to compel sacred solos to be published with organ parts, whether they have piano parts or not. What do you think? Could not a crusade be started?—W. L.

A. While we agree with you that the accompaniments to sacred solos should be written for the organ, any "crusade" would have to include the publishers, who would probably object to the expense involved and would probably prefer leaving the adaptation of the accompaniment to the experienced organist, rather than entrust the matter to the composer who is probably more familiar with piano idiom, and consequently would not write a good organ accompaniment.

Q. I am interested in learning the qualifications for membership in The American Guild of Organists, and will appreciate it if you can tell me what person or organization to address, in order to obtain the information.
—G. W. H.

A. The qualifications for membership in The American Guild of Organists, is as follows: for Colleagueship (necessary for election prior to taking examination for Associateship) sponsored by two active members of the organization. Associateship—by examination taken subsequent to election to Colleagueship. Fellowship—by examination taken subsequent to having passed the Associateship examination. We suggest that you communicate with the Secretary of the nearest Guild Chapter to your home or church, or if you do not have that information, that you secure it, by communicating with the Guild Headquarters at 1708 International Building, Rockefeller Center, 630 Fifth Avenue, New York City.

Q. The organist in our church insists that the duties of the assistant organist are to attend every service that she plays for, in case of being required. Is this usual in small churches? On occasions when veteran soldiers attend a church service in a body, should not the choir be seated in their places early, and rise as the soldiers enter? Our leader thinks the choir should watch and enter as the veterans do. Which way is usual? On such occasions is it correct for the organist to stand also (on the foot pedals) when the congregation rises to listen to "The Last Post" or for "three minutes silence" at an Armistice service? At our local Armistice service, the pianist sat at the piano throughout the service without rising. Was this correct?—J. G.

A. We are not familiar with the customs of your country at services of the character you mention, and suggest that they as well as the services of the assistant organist, are subject to the church authorities, who might consult with the leaders of the veterans in arranging the details of such services.

Q. I am having great difficulty in understanding the "portamento touch in piano playing." Will you please explain this touch, and the way to acquire it? For the past five years I have been organist of a small church and while numerous people, including musicians have told me of my good organ touch I have never really understood the organ or what stops to use and so forth. Where can I secure such information pertaining to stops and so forth, (reed organ) or from whom can I secure the book?—A. E. H.

A. We are referring your piano question to the Editor of THE ETUDE for reference to the proper party. The basis of the "organ touch" is legato, and this is probably referred to in the comments on your playing. Our advice to you is to keep up that legato style in your organ playing, as being adapted to that character of playing. Landon's Reed Organ Method includes an article on "Stops and Their Management," and may be secured from the publishers of THE ETUDE.

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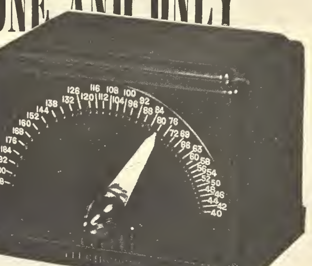

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What of the Shrines of Yesteryear?

(*Continued from Page* 168)

poser underwent a musical transformation. Liszt, virtuoso of the piano, disappeared; in his place "Liszt of Weimar" emerged—conductor of royal opera, composer of the famed rhapsodies and symphonic poems, teacher of many masters, and ardent propagandist for the new in music. Liszt's dream of making Weimar the center of contemporary music made him the unfailing friend of the struggling young musician. Smetana appealed to him for aid in starting his conservatory in Prague; Grieg came for words of approbation. He encouraged the debuts of Rubinstein, Joachim and Franck, and aided Schumann, Chopin, von Bülow, Berlioz, Saint-Saëns, and MacDowell.

As court conductor, Liszt was unswervingly loyal to his friends, at no time showing any traces of jealousy or ill will. During the thirteen years that he was Music Director, he never ceased urging the operas of his friend Wagner upon the public—even at the expense of his own popularity. On August 28, 1850, he directed the first performance of "Lohengrin." One of his greatest triumphs occurred on that February night when he arranged a gala performance of "Tannhäuser," honoring the birthday of the Grand Duchess. Liszt chose this opera despite the fact that it had failed so miserably upon its first presentation that it had since become the subject of endless jokes throughout Germany.

On this memorable evening as the musicians carefully tuned their instruments, they were aware of ripples of suppressed excitement in the fashionably dressed audience. Then suddenly a tall, slender figure appeared, and was greeted with scattered bursts of applause. Even as Liszt bowed his acknowledgment, his ears were still ringing from calumnies heaped upon him by these same people for daring to present the despised opera. Calmly he moved to the conductor's stand, his flushed cheeks the only visible sign of his intense emotion. A minute later the audience arose as the Grand Duke and the Duchess entered the royal box. Then Liszt raised his baton.

Something of the fiery determination that filled their conductor's heart must have been transmitted to the cast and the orchestra, for they gave an inspired performance. The final curtain recorded a personal triumph—not for the composer, but for the conductor whose defiance of public opinion had been vindicated. Wagner freely admitted his great debt to Liszt. "I praise God," he subsequently wrote, "for having created such a man as Liszt. He has redeemed me from slavery. Now I believe in myself more than I do in God."

During all these years that Liszt was engrossed in the musical life of the city, he had not neglected its social side. For some time the Princess von Sayn-Wittgenstein had been living in Weimar. Liszt was so madly in love with her that eventually he gave up his hotel apartment and moved to the Wittgenstein castle. At first the Grand Duke and the Duchess disregarded the innuendoes directed toward the Princess, but later they became so widespread that they could no longer ignore them.

Weimar openly demonstrated its disapproval of the cigar-smoking Princess. At the same time Liszt was antagonizing the more conservative element by continuing to publicize Wagnerian operas and to encourage "modern" music. The opportunity to even scores soon came. In spite of remonstrances by some of his friends, Liszt in 1858 presented the "Barber of Bagdad," by Peter Cornelius (1824-1874). The opening performance was hissed.

Bitter and disillusioned, Liszt realized that this time it was not the composer but the conductor who was the object of the hostile demonstration. His spirit was completely crushed. After years spent in building up an ideal, he saw it collapse in as many hours. Discouraged, he turned to his friends—only to meet, in many instances, stinging criticism. Finally he submitted his resignation to the Grand Duke. As soon as the musician could wind up his affairs, he followed the Princess to Rome. When the Pope refused to sanction their marriage, he resolved to enter the Church. At fifty-four he withdrew from the world of music to take minor orders, later becoming an Abbé.

In spite of the great spiritual consola-

(*Continued on Page* 172)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

An Apparently Worth-While Instrument

F. E. M., Prince Edward Island.—The label in your violin is an accurate transcription of one frequently used by Niccolo Amati. But, as you realize, that is no assurance the instrument is genuine. There are many very inferior Amati copies that have the same label. However, the violinist you mention would not have been so interested in it had it not possessed some unusual quality. So it might pay you to send it to a well-known dealer for appraisal. I should suggest that you send it to Shropshire & Frey, 119 West 57th Street, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, both in New York City. Before you ship it, you should write and ask what the appraisal fee would be, and also ask for advice as to the best way of packing it. And when you send it, insure it for at least $500. The violin may not be worth that much, but there is no use taking chances.

Concerning the Maker Potscher

Mrs. H. B., Louisiana.—The answer to your first letter appeared in THE ETUDE for October, 1945, but by some mischance your initials were given as H. C. instead of H. B. Carl Gottlob Potscher was a Bohemian who made most of his violins between 1800 and 1830. He was a fairly good maker, and his instruments are worth up to one hundred and fifty dollars. An exceptionally good specimen of his work might be worth somewhat more.

"Make Haste Slowly"

S. D., Pennsylvania.—I am afraid, young man, that you are in a bit too much of a hurry. The study you refer to in the Op. 37 of Dont is not at all easy, and it should be practiced quite slowly for some weeks. Then you can increase the tempo gradually, as you feel you are gaining more and more control. That is the right way to practice any sort of *staccato* study. You seem to be well advanced for your age, but you should try to cultivate a little more patience—it is almost as important as talent. So don't be in a hurry to play anything fast until you can play it well slowly, then fairly slowly, and then at a moderately rapid tempo.

Maybe It's a Genuine Tononi

Mrs. J. O. M., New Mexico.—Translated, the label in your violin reads "Carlo Tononi, of Bologna, made it in Venice in the year 1730." You realize that I cannot tell you whether the violin is genuine or a fake. The wording of the label is accurate. That is the most I can say. A genuine Carlo Tononi, in good condition, would be worth between $1500 and $3000. If you wish to have it appraised, send it to any one of the dealers who advertise in THE ETUDE. For a small fee, you would get a full account of its origin and a dependable opinion on its value.

Appraisal Suggestions

F. L. E. M., Indiana.—Pfretzschner violins usually bring between $100 and $150, sometimes a little more. As you plan to go to Chicago, I should advise you to take your violin to Wm. Lewis & Son, 207 South Wabash Avenue. For a small fee, they will gladly give you an appraisal.

Commercial Makers

G. W. S., South Dakota. Heinrich Heberlein was probably the best of a large number of violin makers of that name who worked in Markneukirchen, Germany. They were all commercial makers; that is, they made violins of different grades, according to the demand. Most of their instruments are worth between $75 and $250, though some of their most careful copies have sold as high as $350. The company probably still exists, for it was operating at the outbreak of the war.

Perhaps It's Genuine

J. A. B., New York.—Johann Baptist Schweitzer (1790—1865) was a pupil of Geissenhof and worked in Buda-Pesth. He was an excellent maker and his instruments have sold for as much as six hundred dollars. But, like many other good makers, he was the victim of unscrupulous copyists. His story is told in the January 1946 issue of THE ETUDE. Without examining your violin, no one could say whether it is a genuine Schweitzer or one of the hundreds of inferior copies that are floating around the violin market.

For Left Hand Technic

Miss G. G., Quebec.—My cordial thanks for the kind things you say about my department in THE ETUDE. It is nice to be appreciated! The book that I think would be of most use to you is Carl Flesch's monumental work in two volumes. "The Art of Violin Playing." Personally, I do not agree with all his ideas, but I think it is a work that should be in the possession of every serious violinist. There is no other book that I know of which analyzes left-hand technique so minutely.

An Instrument by Storioni (?)

Mrs. G. H. W., Texas.—If your violin is a genuine Storioni, you have a very fine instrument, worth as much as $3,000. But there are plenty of fake Storionis to be seen. He was one of the last great Cremonese makers, and his work does not reach the standard set by some of his predecessors; but a genuine specimen in good condition is a violin to be treasured. I suggest that you send it to the Rudolph Wurlitzer Co., 120 West 42nd Street, New York City. For a small fee, they will appraise it, and if you wish to sell it, will advise you how best to go about doing so.

Teaching a Young Daughter

Mrs. H. Ardrey, Manitoba.—I see no reason at all why you should not teach your young daughter very successfully, at least for a few years. Apparently you had good schooling, and your child seems keen and musically precocious for her age. It is certainly quite unusual for a five-year-old to take a delight in the Double Concerto of Bach and the Bruch G minor Concerto. As for material to use in teaching her, I would suggest the first book of Maia Bang's "Violin Course" together with the "Fiddle Finger Forms" by Howard Lee Koch. The "Very First Violin Book" by Rob Roy Peery is also an excellent beginner's book. As soon as your daughter's interest is fully aroused, you should give her the first book of the Violin Method by Nicholas Laoureux, and later the first book of the Wohlfart studies op. 45. For little solos the "Folk and Master Melodies" by Wesley Sontag, the "Tune-a-Day" series by Paul Herfurth, and the "Learn with Tunes" books by Carl Grissen are all valuable. Why do you not write to the publishers of THE ETUDE and ask if they can supply you with the issues of the magazine for November, 1943, and February, 1945? In each of these issues I had an article discussing teaching material at some length. Your child is evidently very musical, and the time and trouble you take with her will, I feel, be very well spent.

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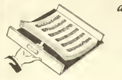

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What of the Shrines of Yesteryear?

(*Continued from Page* 170)

tion of his religion, he could never wholly still the music in his heart. To one less emotional the struggle would not have been so intense. One evening as he sat in his room in an ancient Roman cloister, the old desire surged over him. Impulsively he went to the piano, and soon the cloistered walls re-echoed to his lilting *Mephisto Waltz*. Then on and on—his fingers glided into the rhythms of the rhapsodies. Like the flood gates of a mighty river flung wide open from the force of whirling waters within, so was Liszt caught under the spell of his emotion.

Suddenly the door opened. "The Bishop presents his compliments," the servant intoned icily, "and requests that the Abbé Liszt play more sacred music." Dismissing the servant with a nod, Liszt stood for a second motionless, and then softly closed the piano. He had made up his mind. He was going back to Weimar—to start life anew. Weimar was not long kept in ignorance as to the Abbé's decision. The news leaped from mouth to mouth, "Our Liszt is coming home!" "The Abbé Liszt will soon be with us." "Now people will come to hear the Master again."

Nearly sixty years have elapsed since the death of Franz Liszt (July 31, 1886). While his foibles and eccentricities were many, still, in his unselfish devotion to the cause of music, the world owes much to "Liszt of Weimar."

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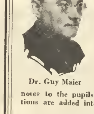
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The Field of the Viola

(*Continued from Page* 140)

wrist is no longer important in good bowing. It most certainly is. Without a flexible and agile wrist no violist—and no violinist or 'cellist, for that matter—can become a really accomplished player. The wrist, however, should be thought of as a center of relaxation and control rather than as a source of needless movements.

"A moment ago we were speaking of bow pressure. This brings up a little point of technic which has a good deal of influence upon the quality of the tone, and that is the *direction* of the pressure. At first thought it might seem that the pressure must be applied vertically. It very often is, but it should not be. On the contrary, it should be applied obliquely. In other words, instead of pushing the string directly downwards, the bow should tend to pull and push it sideways. It is amazing how rapidly a player's tone improves when he feels in his hand this essential difference between the two directions of bow pressure. A much greater degree of intensity is possible, with little danger of forcing the tone.

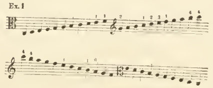
"The quickest way to attain this feeling in the bow hand is to imagine that the hand is leading the bow backwards and forwards. It is not mere imagination, of course, it is a definite physical fact; but one has to imagine it first. On both the Up and the Down bow one must feel that the hand is going ahead of the bow, not merely pushing it from behind. This is another element of bowing technique that should be taught much earlier than it usually is.

"It is my experience that most teachers do not give enough attention to the right hand. The reason may be that by concentrating on the left hand it is easy to get more spectacular results—and more pupils! It is a pity, because ninety per cent of a string player's ability to express himself depends upon his control of the bow.

"Regarding left-hand technique, I do not feel that there is any really essential difference between the viola and the violin. Some well-known violists have evolved a system of fingering that includes characteristics of both the violin and the 'cello fingerings, but I do not think it is necessary for a perfect command of the fingerboard. For that matter, more than one great violinist has developed a scheme of fingering that causes his colleagues to lift their eyebrows! It is, I think, more a question of personal idiosyncrasy than of technical necessity.

"However, because of the greater width of the intervals, the viola player will tend to make more use of small shifts than is usual on the violin. Take, for example, a shift from the first position to the fourth or fifth. On a large viola the hand must move a considerable distance, and most violists will try to get into the second position before they make the shift. It is not always possible to do this, but it is possible more often than not. The principle, in its simplest form, is illustrated in this fingering of the C major scale:

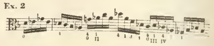
Ex. 1



The violist, if he is to play with ease and facility, must of course be completely at home in the second and fourth positions.

"Personally, I have a predilection for the frequent use of natural harmonics, especially in rapid passages, as they tend to clarify what can so often become on both viola and 'cello a mere scrubbing noise. The following quotation from the 5th Caprice of Paganini, transcribed for viola, will illustrate what I mean:

Ex. 2

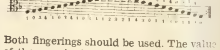


"Technical clarity on the viola is very much aided if careful thought is given also to the movements of the left thumb. Most violinists find that they can play technical passage-work much more easily if the thumb is moved back so that it lies along the underside of the neck. This position of the thumb is even more necessary on the viola, because of the greater distances the hand must move and because the viola C string is further from the A string than the violin G is from the E. When the thumb is under the neck of the viola, the hand is brought further around; the result is that shifting is made more secure and the fingers can reach the C string with much greater ease and certainty.

"I am often asked what I work on when—as, for instance, after a vacation—I feel a little out of practice. I have to answer that I never let myself get out of practice. But there are one or two exercises I like to play for the sake of retaining coördination, for to my mind coördination is the basis of technique in viola playing, as it is in fencing or tennis or any other sport which calls for muscular activity. The first of these exercises is the drawing of *pianissimo*, sustained tones—the *"son filé."* There is no exercise so valuable for gaining and keeping an absolute control of the bow. It has been aptly termed "the study of the masters," but in my opinion it should be part of the daily practice of every student—it would help them to become masters of their instrument all the sooner! The goal should be the ability to hold a note steadily for thirty seconds, join it imperceptibly to the next note, hold that one another thirty seconds, and so on for five minutes. The violinist or violist who can do this will never be troubled by a shaky bow arm when he appears in public.

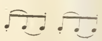
"The next exercise calls for very quick coördination between the right and left hands. I think that both violists and violinists will find it interesting. It is quite a little teaser! On the violin it should be played in C major.

Ex. 3



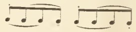
Both fingerings should be used. The value of the exercise is enhanced if it is played in groups of three,

Ex. 4



and in groups of five,

Ex. 5



In each case, use both bowings. When it is practiced in triplets, it must be played

(*Continued on Page* 175)

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The Mechanical Approach to Musical Perfection

(*Continued from Page* 139)

Brass
1. Condition of case.
2. Clean the mouthpiece with two or three pipe cleaners then wash with soap and water.
3. Clean the section of tubing nearest the mouthpiece. A fine wire is used to draw one to three folded pipe cleaners, or strip of cloth, through the tube.
4. Check water key cork.
5. Polish or clean the finish.
6. Wash the valves with warm water and soap, rinse carefully.
7. Replace cork and felt bumpers where needed on the valve stem.
8. Oil valves or slide (if you are accustomed to using oil on them).
9. Clean all tuning slides with cold cream and cloth. Apply a little more cold cream before replacing the slide.
10. Grease the threads, with cold cream, of both the upper and lower valve caps.

Would it not be a fine idea to go over all the points in the general daily care of the instruments each inspection day? It is a very good plan and takes only a few minutes.

Here are a few general suggestions as a beginning; add to this list as they come to mind or as the need arises.

Suggestions for the Daily Care:
1. Always replace the instrument in the case when not in use.
2. Do not stand the instrument on the bell.
3. Do not lay the instrument on the music rack.
4. Do not let others play your instrument.
5. Avoid rapid changes of temperature.
6. When in the home, keep it out of the reach of young children.
7. Store the instrument in a room with an even temperature.
8. Wipe dry after each playing period.
9. Wipe perspiration from the instrument after playing.
10. Do not carry an instrument in a bicycle basket without its being strapped in.
11. Use extreme care when assembling the instrument.
12. Do not use abrasive polishes on woodwind keys or near the valves of brass instruments.
13. Wash the mouthpiece twice a week.

(These suggestions are, as I have said, quite general, and you will need to add suggestions that are specific and fit only one type of instrument, for example, care of reed, care of drum heads, and so forth.)

Possibly you are located in a town that has a fine repair shop and if so, you are lucky. Most of us are miles from a repair shop, or perhaps near one that is always from two to six weeks behind on its work.

Here are a few suggestions for temporary repairs. When needing some minor repair, it is not always necessary to be without the use of the instrument until you find the time to take it to that repair shop forty miles away.

1. A broken or lost reed clamp. Do as the early clarinet players did. Use a piece of cord (chalk line) and bind on the reed in true ligature style. (A few artists still use this method of securing the reed.)
2. Cork joint torn loose. Wrap the joint with darning cotton or thread depending on the thickness needed. (Don't use paper, as it swells, slicks and may cause a crack.)
3. Crack in a wooden instrument. (Every crack should be closed by a band just as soon as it can be sent to a competent repair shop.) A small crack that leaks may be stuffed by flowing a little wax from a candle on it, by a little melted beeswax, or by melted street tar. The street tar is very good and is almost a permanent repair. Work it into the crack by means of a hot, thin knife blade.
4. A pad is missing. If the pad cup is small a "spit ball" of soft paper may be pressed into the cup and will work fairly well at the time. The paper must be replaced as soon as it dries. If that particular key is little used, remove the key and press a small piece of Scotch tape over the hole. The key may be removed and the hole plugged with an ordinary bottle cork. If the key cup fits the key well, a small circle of inner tube will serve very well as a temporary pad.
5. A key cup is broken off. In most cases the hole may be covered with Scotch tape or plugged with a small bottle cork.
6. Broken spring. A pre-war rubber band can almost always be made to serve as a spring. A girl's bobby pin can often be bent to energize a key, until it can be taken to the repair shop.
7. Lost needle point or pivot screw. With a sharp pen-knife taper and shape carefully a toothpick of the large round variety, screw it into the post, oil and then cut off the excess length. Leave about ⅛" showing in order that it may be removed easily. (A pivot screw I once made of hickory, for a bassoon, gave excellent service for more than a year, until the time we were able to spare it and send it in for a complete overhaul.)
8. Lost pinion. A small nail (finish nail or box nail) can nearly always be found, that is close to the size of the lost pinion. Cut it off the correct length and hold it in the post by a small strip of Scotch tape over the head of the nail.
9. Cork bumper lost. These may be replaced by pieces of bottle cork, pressed cork (from an auto supply store), and in many cases string may be wrapped around the key and be made to serve as a silencer and also to keep the key from rising too high.
10. Water key cork. This can easily be replaced by a piece of small bottle cork. Leather works well if care is used in fitting it to the hole. If the entire key is lost cover the hole with Scotch tape and drain out the water by pulling the slide.
11. Felt silencers on valve stems. Make these from the brim of an old felt hat.

Note: If you observe carefully the suggestions on care and inspection, you will find little need for these temporary repairs or in fact, repairs of any kind.

Singing in the Elementary School

(*Continued from Page* 138)

written for friends of music and professional musicians, who are not acquainted with the development of vocal training in the elementary school. The excellent results in school systems all over the United States speak for themselves. High school and college music would not be as good as it is if the classroom teacher in the elementary school had failed to make an excellent contribution. Thousands of boys and girls have learned to love music and have been enriched by it because of the inspirational, selfless teaching done by some obscure devoted teachers.

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"Music News from Everywhere"

FRANCESCO VALENTINO

ARTURO TOSCANINI celebrated the fiftieth anniversary of his conducting of the world première of Puccini's "La Bohême" with a brilliant radio performance of the opera on the General Motors Symphony of the Air. The first two acts were performed on February 3, and the third and fourth acts on February 10. The cast included Licia Albanese, Jan Peerce, Francesco Valentino, Nicola Moscona, George Cehanovsky, and Salvatore Baccaloni, all of the Metropolitan Opera, and a new comer, Anne McKnight, who made her debut on this occasion. Miss McKnight, a student at the Juilliard School of Music, was selected by Maestro Toscanini after he had auditioned many "name" singers.

ARTUR RODZINSKI has been reëngaged as conductor of the New York Philharmonic-Symphony Orchestra for the 1946-47 season. Four guest conductors are also announced—Charles Muench, Bruno Walter, Leopold Stokowski, and George Szell.

THE NINTH SYMPHONY of Shostakovich received its first performance outside of Russia when it was played on December 13 and 14 by the Prague Philharmonic Orchestra, with Rafael Kubelik conducting.

CHARLOTTE RYAN, former Metropolitan Opera soprano, died in New York City on January 16. She had been a member of the Metropolitan from 1922 to 1930. Born in Pittsburgh, Miss Ryan studied with Wallace Goodrich at the New England Conservatory and with Frank La Forge in New York. For two years before joining the Metropolitan Opera she had been the soprano of the La Forge Quartet.

AN EXTENSIVE REORGANIZATION of the Juilliard School of Music has been announced by William Schuman, American composer, recently appointed president of the school. An important administrative change is the amalgamation of the Juilliard Graduate School and the Institute of Musical Art into a single unit—the Juilliard School of Music.

MRS. FRANK A. SEIBERLING

MRS. GERTRUDE PENFIELD SEIBERLING, distinguished patron of music, for many years active in the National Federation of Music Clubs, died early in January in Akron, Ohio. The wife of F. A. Seiberling, founder of the Goodyear Tire & Rubber Co., she was nationally known for her varied activities in the field of music. She became a life member in the National Federation of Music Clubs in 1916, was on the Board of Directors from 1919 to 1929, and was National President from 1919 to 1921. She was a charter member of the Tuesday Musical Club of Akron and was active in many other organizations.

THE STONEWALL BRIGADE BAND, "Stonewall Jackson's Own Band," recently celebrated its one hundredth anniversary. It is one of the four oldest amateur bands in existence in this country. It was originally organized as the "Mountain Sax-Horn Band," but at the beginning of the War Between the States it was mustered into service as the Fifth Virginia Regimental Band.

LOUIS BACHNER, author, teacher, and coach of many noted singers, died December 26, in New York City. Mr. Bachner was born in New York, and began his career as a pianist. At twenty-one he was soloist with the Boston Symphony Orchestra. After several years as piano instructor at the Peabody conservatory in Baltimore, Mr. Bachner gave up the piano and devoted himself entirely to teaching voice. For twenty-six years he taught singing in Germany. He numbered among his pupils Marjorie Lawrence and Lily Djanel.

KITTY CHEATHAM

CATHERINE SMILEY CHEATHAM, diseuse and interpreter of songs of childhood, known on the stage as Kitty Cheatham, died on January 5 in Greenwich, Connecticut, at the age of eighty-one. She was widely known both in Europe and in America and was said to have a repertoire of over a thousand songs in nine languages. She was reported to have been the first artist to introduce the genuine old Negro songs to European audiences. Miss Cheatham was a pioneer artist of the children's concerts of the New York Philharmonic Orchestra, The Philadelphia Orchestra, and other symphonic organizations.

THE METROPOLITAN OPERA GUILD will conduct a poll among members of the radio audience of the Saturday afternoon broadcasts of the Metropolitan Opera to determine what operas to broadcast during the season of 1946-47. Two lists of twenty-three operas each will be submitted to listeners, who will be asked to check three operas on each list. The six operas receiving the greatest number of votes will constitute the broadcast program for next season.

ADAMO DIDUR, formerly a leading basso with the Metropolitan Opera Company for many years, died on January 7 in Katowice, Poland. His age was seventy-one. Born in Galicia, Austria-Hungary, Mr. Didur rose to be one of the world's most distinguished operatic bassos. He had many outstanding performances to his credit, one of the greatest being his creation in this country of the title role of Moussorgsky's "Boris Godunoff." This occurred on March 19, 1913, with Arturo Toscanini conducting.

HARRY VON TILZER, pioneer popular song writer, who created such "hit" tunes as *Wait Till the Sun Shines, Nellie,* and *A Bird in a Gilded Cage,* died suddenly in New York City on January 10. He was considered to be one of the last links with the New York of the era when music halls flourished. He wrote countless songs for the music hall and vaudeville stage; his published works were said to be around two thousand. Mr. Von Tilzer was born in Goshen, Indiana, in 1873. He became a member of the publishing firm, Shapiro, Bernstein & von Tilzer, and in 1902 formed his own publishing company.

VLADIMIR DUKELSKY'S new concerto for violoncello was given its New York première in January, when it was played by Gregor Piatigorsky and the Boston Symphony Orchestra under the direction of Dr. Koussevitzky.

Competitions

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, New York.

THE FOURTH ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. A total of $300 in awards is offered for composers in three classes. Class One, for which the prizes are fifty and twenty-five dollars, is for a choral work with or without accompaniment. Class Two, with similar awards, is for a string quartet, or a chamber instrumental combination without piano. Class Three, with a first prize of one hundred dollars and a second prize of fifty dollars, is for a composition for small orchestra. Composers between the ages of sixteen and twenty-five are eligible. The closing date is April 1, 1946, and full details may be secured from Marion Bauer, Chairman, 115 West 73rd Street, New York 23, 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, Illionis.

The Field of the Viola

(*Continued from Page* 172)

three times before the bowing comes out at its original starting place; in quintuplets, it has to be played five times.

"How advanced should a violinist be before he begins to play the viola? That is another question which often comes up. To my mind, the size of the hand is the determining factor, not technical advancement. A viola is obviously too large an instrument for a young child, but as soon as a student is able to handle a full-sized violin comfortably he can usually play on a small viola. The technical advancement is a secondary matter, for there is plenty of excellent study material available nowadays for viola players and technique can be developed as quickly and as completely on that instrument as it can on the violin. If a student wishes to be a violist rather than a violinist, then the earlier he makes the change, the better, for the "feel" of the instrument and its particular idiom will the more quickly become second nature to him.

"I have always thought that the viola is the ideal instrument for the adult beginner. If his ambitions are relatively modest, he can usually get a great deal of satisfaction himself, and pass it on to others, much sooner than if he started on the violin. For example, in the field of chamber music, which is generally the ambition of an adult beginner, the technical demands on a violist in a Haydn or Mozart quartet are much lighter than they are on the first violinist. And he has his particular field to himself; he is not in competition with another player of the same instrument, as he would be if he were playing second violin. There is a great appeal in this!

A New Interest in the Viola

"It is most encouraging to know that a new and alive interest in the viola is rising throughout the country. The field is wide open. There is a bigger demand for good viola players now than ever before, and the demand greatly exceeds the supply. In whatever field he may choose, the trained violist has a big future. And there is plenty of good music for him to play. Aside from the symphonic, operatic, and chamber music repertoires, there is a wealth of fine solo music awaiting him. In addition to the many successful transcriptions of violin solos, there are hundreds of original viola solos of genuine musical worth. It is a pity that more people do not realize the extent of the viola repertoire. Not all of it is great music, of course, but most of it is well worth hearing.

Just a word to viola students: Hold your viola *up!* Too many of you let it droop in a very ugly fashion, with detrimental effect on the tone. All good violinists hold their instruments well up, and there is no reason why violists should not. Granted that a viola weighs a few ounces more than a violin, the difference is not enough to excuse a bad posture. Hold the viola up—you will look better and sound better!

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Junior Etude

Edited by

ELIZABETH A. GEST

Junior Club Outline

No. 44, MacDowell

1. Edward Alexander MacDowell, one of the best known American composers, was born in New York, in 1861 and died in 1908. Look up his biography in your musical history and tell a few things about him.
2. In what University in America did he teach?
3. Name the compositions of his you can play or have heard.

TERMS

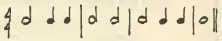
4. Define harmony.
5. Define melody.
6. What is meant by syncopation?

KEYBOARD HARMONY

7. Play a phrase in the rhythm given herewith, using the tonic, subdominant and dominant seventh chords.

PROGRAM

A program of MacDowell's music should not be difficult to arrange, as he wrote some simple and lovely things, such as *To a Wild Rose.* If you ever see any compositions published under the name of Edgar Thorn, these were also written



by MacDowell. Besides the records of his small piano pieces, try to hear the recording of his concerto for piano and orchestra. This concerto was introduced to American audiences by his former teacher, Teresa Carreño, one of the world's great pianists.

A Fable

by Elaine Barkway

The day of the recital arrived and all details were arranged. Miss Harris was arranging the flowers when a tall, angular girl entered. "Miss Harris," she said, "I know I should have told you before, but I just can not play tonight."

"What is the matter?" asked Miss Harris.

"Well, you know I have had lessons for only six months and I play like a small child, even if I *am* fourteen. I'm afraid the audience will think I'm dumb. If I were younger, it would be all right."

"Eva," began Miss Harris, "you are bright and you have made good progress. Besides it isn't what others think of us that molds our lives; it is what we ourselves know we are that counts. Let me tell you a fable.

"Once upon a time, the story goes, a fat little worm rested all winter in his downy bed of thistle down, but now, feeling the warm sunshine of spring, he cracked a doorway in his tiny chrysalis, when a fuzzy caterpillar crept by. 'Hi, brother,' it called, 'better stay inside. Nothing out here but rough bark and stones. Wish I'd known when I was well off.' So the little worm drew back. Then he started out again when a big bumble bee went by. 'Better stay inside, brother; the world is full of traps and poison powders. Take my advice and play safe.' Every time the little worm tried to come out,

(Continued on next page)

Dora's Harmony Lesson

by H. Cornell

DORA brought her hands down on the keyboard with a crash and spun around on the stool as she remarked, "We have to write dominant seventh chords in all major keys and find them on the keyboard for our exam tomorrow and I think they are hard."

Cousin Lucy glanced up from her knitting. "Now Dora, don't talk like that. You know the dominant seventh chord is built on the dominant triad, and you know that is built on the fifth degree of the scale. It is very easy if you know your scales and triads."

"Oh, I know them, all right," answered Dora with certainty.

"Then you know that in a major scale the major triads are built on the first degree, called the tonic triad, on the fourth degree, called the subdominant triad, and on the fifth degree, called the dominant triad. And you know that in root position, these are formed by playing every other tone in the scale. C-E-G, for instance, is the tonic triad in the scale of C major, or every other tone, beginning on C. F-A-C is the subdominant triad, or every other tone beginning on F; and G-B-D is the dominant triad, or every other tone of the C scale beginning on G. So, if you add a fourth tone to your dominant triad, also in the every other tone pattern, you will have a dominant seventh chord, and that's all there is to it."

Dora swung back to her keyboard and put her fingers over G-B-D-F. "Well, there it is," she remarked joyously; "and I suppose it is called seventh because the last tone is a seventh higher than the root; I think I remember Miss Elmer explaining that to us."

"Right," said Cousin Lucy. "And now see if you can build, very quickly, the dominant seventh chord in B major."

Dora placed her finger on F-sharp. "Now I put my finger on every other tone of the B major scale, beginning on F-sharp until I have four tones. Why, of course. It comes out to F-sharp, A-sharp, C-sharp, E."

"Of course it does," answered Cousin Lucy. "You will be all right at your examination tomorrow, I am sure."

"Yes, I feel lots better about it now," said Dora.

"Next to the tonic chord," continued Cousin Lucy, "the dominant seventh chord is probably the most frequently used chord in music. You must learn to recognize it quickly whenever you hear it or see it."

"I am," said Dora.

"You are what?" asked Cousin Lucy, curiously.

"Learning to recognize it," said Dora, as she went on with her practicing.

Game of Musical Spell

by Ruby D. Austin

At your grocery store purchase some alphabet macaroni. Pour it into a dish or box. Each player takes a handful and from these letters he is to spell as many words relating to music as he can. The player with the longest list of words when "time is up" is the winner.

Eyes Straight Ahead

by Gladys Hutchinson

When you are walking on the sidewalk you hold your head up and keep eyes straight ahead. A quick glance with the *eyes* is all that is necessary now and then to prevent stumbling at a curb. (And a glance with the eyes does *not* mean dropping the head).

When you are driving a car you hold your head up and keep your eyes on the roadway ahead. A quick glance with the eyes at passing traffic or side roads is all that is necessary now and then to be a safe driver (And a glance with the eyes does *not* mean turning the head.

Just as in driving a car or walking on the sidewalk, when you are reading music hold your head up and keep eyes straight ahead. A quick glance with the eyes at the keyboard now and then is all that is necessary, and this does *not* mean dropping the head. If you drop your head you will surely have a stumble or an accident with a note, or a rhythm, or a fingering, or hand position or something.

So remember, *eyes* straight ahead on the staff-roadway or sidewalk.

Katy-Did

by Alfred J. Tooke

I found a clever katy-did,
A-playing on his fiddle-string;
As by the pasture gate he hid;
And when I asked who made the thing,
He said, "Katy-did! Katy-did!"

He kept right on and played some more.
I asked the merry katy-did,
"Please, will you tell who wrote the score?"
And I am glad to say, he did.
He said, "Katy-did! Katy-did!"

I asked who taught him how to play.
I might have known it! Katy did.
He disappeared the selfsame day.
I guess he found a mate, he did.
Or Katy-did!

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 March. Results of contest will appear in July. Subject for essay contest this month, "Practicing."

A Fable

(Continued)

one of his friends either scoffed or advised, but finally he was tired of playing safe and crawled out to enjoy the sunshine. The dew sparkled on a rose bush and the lilacs scented the air. Slowly he unfolded his new wings, golden, gossamer wings, and spread them in the air. How large they seemed! He suddenly discovered he was not a worm at all, but a beautiful Tiger Swallowtail Butterfly, created to give pleasure to all who saw him. He realized now that if he had heeded the advice of others and stayed inside, he would never have been able to fly from flower to flower, would never have been able to swing on a piece of tall grass—would never have been a butterfly at all."

After a moment's silence Eva said quietly, "I see what you mean. I'll play tonight, Miss Harris. And what's more, I'll play *well.*"

Letter Box

Send answers care Junior Etude

DEAR JUNIOR ETUDE:

I have just been playing some of the pieces in THE ETUDE and I enjoy doing this very much. Although I play the piano, I am hoping to make singing my career. I sing in the choir at Edison High School and like it immensely and I often sing solos from THE ETUDE. This is the first time I have ever written to The Junior Etude and I would like to hear from some other readers.

From your friend,
ELAINE SABIN (Age 15),
Minnesota

INDOORS and OUTDOORS

Sprenger Piano Camp West Falmouth, Mass.

Mr. and Mrs. Sprenger with campers and counselors: (in alphabetical order): Sylvia Babb; Mimi Beerman; David Carnwath; Bob Cornell; Jeanne Epstein; John Gilespie; Sara Jean Goodman; Irene Green; Bill Nelson; Charles Quigley; Joyce Sloan; Susan Sprenger; Bill Strutton; Sigrid Topken; Elsa Weil; Norman Weil; Phyllis Wheeler.

The Chorus

(Prize Winner for December Essay)

Singing in a chorus is certainly lots of fun, but it involves many hours of practice and rehearsal. Two years ago, when I was in the sixth grade I sang in my music teacher's chorus and we gave a cantata. There were about thirty of us in the chorus. I was the youngest, and the oldest was over forty years of age. We presented our cantata in our high school auditorium and there were more than three hundred people present. It was a great success and we earned over two hundred dollars which we gave to the Child Welfare Society. A cantata is a sort of singing story and there are different parts to it. Last Christmas we sang a Christmas cantata in our church and we practiced almost two months for it, but it was lots of fun.

Yes, chorus work is lots of fun, and I hope I will be able to sing in another cantata chorus in the future.

Ann M. Martin (Age 13),
Pennsylvania

Prize Winner for December essays in Class A:
Freda Goldblatt (Age 15),
Maine

Honorable Mention for December Essays

Norma Jean Preble; Barbara Crompton; Rita Keating; Mary Sullivan; June Claffley; Betty Maier; Ora Prentiss; Janice Williams; Joan Draper; Ethel Morrisy; George Werner; Florence Menard; Grace Babcock; Ethelwyn Steinbach; Georgia McMurtrie; Jeanne Deshaies; Geraldine Heel; Marvin White; Lucile Lester; Betty Chapin; Bertha Sinsky; Anne Dolson; Eldora Lewis; Doris Barnes; Mary Molway; Esther Mitchell; Laura Whiteside; Jerry Thomas; Marian Barndt.

DEAR JUNIOR ETUDE:

Ever since I started piano lessons I like music more and more. Here are two good reasons for being interested in music: one is for my personal pleasure, and one is for everybody else who enjoys music. I am the only one in my family studying music but I have an uncle in the South Pacific who plays the trumpet and he says he will be glad to come back and play the trumpet and I will accompany him on the piano.

From your friend,
AMELIA BARNES (Age 11),
District of Columbia

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THE COVER FOR THIS MONTH—The water color sketch serving as the cover subject for this issue of THE ETUDE was a runner-up in this magazine's cover contest, in which only students of the Philadelphia Museum School of Industrial Art participated. It is the work of Miss Dorothy Sinn.

The violin maker's shop depicted is typical of those to be found today in the majority of our leading cities, tucked away on secondary shopping streets or smaller streets adjacent thereto. Just how many professional violin makers there are in America is not known, but the list doubtless would run several hundred or more. Many of these artist-craftsmen produce remarkably fine instruments which are so highly esteemed by outstanding soloists and violinists, violists, and cellists in the topranking orchestras that they can command big prices for them. Perhaps a few hundred years hence some of these instruments will be prized as among the greatest examples of the instrument maker's art of all time.

The old music master depicted leaving the shop and the appellation tonsorial parlor on the barber shop in the basement suggests the time before the turn of the century. The old master likewise suggests the many who will not trust their beloved instruments to other than competent craftsmen when repairs or adjustments are needed.

How many violin makers, not repairmen, but those who actually live by making violins do you know in your home town or city? Miss Sinn, no doubt, had a good time in locating this old violin shop and making a sketch of it. The name on the window, of course, is not intended to have any similarity to any known violin maker living or dead.

MAKING THIS SUMMER PROFITABLE—Although some sections of our country may have snow and other reminders of winter yet around, it is not too early for the progressive music teacher to plan special summer music classes. Technic and repertoire classes, of course, can be carried on for regular students, and for these students as well as for new students, special classes may readily be conducted covering different branches of music such as Harmony, Counterpoint, History of Music, Music Appreciation, etc. With such books as *Standard History of Music* by Dr. James Francis Cooke, *Harmony Book for Beginners* by Dr. Preston Ware Orem, *Outlines of Musical History* by Prof. C. G. Hamilton, *Masters of the Symphony* by Dr. Percy Goetschius, *Musical Instruments* by Dr. E. S. Kelley, and others it will be easy to conduct such classes.

Special summer work for juveniles should not be forgotten. The younger element can be enthused to a lively interest in music when the teacher wisely chooses any such books as *Young Folks' Picture History of Music* by Dr. J. F. Cooke, any or all of the 20 biographical books in the *Child's Own Book of Great Musicians* series by Thomas Tapper, or any of the books in the *Childhood Days of Great Composers* series by Mrs. Coit and Miss Bampton.

Why not set to arranging for a profitable summer in music. Don't forget also that it pays to encourage young music students to continue as long as possible on through the summer holidays. Especially attractive material can be used to heighten interest in music study, particularly with young pupils not being hampered by regular school work.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

March, 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
Classic and Folk Melodies in the First Position for Cello and Piano.....Krane	.60
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....Shokunbi-Wallace	.30
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Ralph Federer's Piano Solo Album.....	.60
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

THE CHILD CHOPIN—*Childhood Days of Famous Composers*—By Lottie Ellsworth Coit and Ruth Bampton—The present widespread interest in Chopin, his music, and his times was first aroused by the motion picture *A Song to Remember*. That interest has recently been given added impetus by the current romantic opera *Polonaise*, the score of which has been largely adapted from the compositions of Chopin. In keeping with the popular taste *The Childhood Days of Famous Composers* series now adds to its list as the sixth offering THE CHILD CHOPIN.

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This Business of Conducting

(*Continued from Page* 144)

of expression in the score.

Speaking of the tempo of the composer's work reminds me of an experience I enjoyed on a recent piano recital tour. I played a piece, also by Ravel: his famous *Jeux d'eau*. Before playing it, I explained to the audience that this was music in which the composer described the voices of nature, the wind rustling in the trees, the sound of the birds. In short, it was "atmospheric music." After I had finished playing, a charming lady came up and said, with great sincerity, "Oh, Mr. Stewart, I enjoyed your playing so much! Especially, that one about the rustling wind and the bird and the gardens. You made it so real that I could actually *smell* some of the notes!"

The best material in the world can be ruined in process by faulty production methods, inaccurate workmanship. Where proper standards are a matter of common knowledge, it is very difficult for an inferior article to obtain a market. A successful manager of a business must know his standards, and he must be able to insist on an adherence to them on the part of his staff. Likewise, a good conductor must have the utmost coöperation of skilled instrumentalists if his productions are to be successful in commanding audiences, satisfying as to size and revenue. These are days of terrific competition in the musical field, especially in radio where the public is listening to the finest musical organizations continually.

If the conductor is persistent in his efforts towards an ever-better performance, the artistic standards of his organization are bound to rise, though not without pain and difficulty. There are almost certain to be some hard feelings in the process.

Rehearsal Requirements

Before the conductor mounts the podium to open the program, he will have rehearsed every piece thoroughly. Usually, the period devoted to rehearsing is about five times as long as the playing time of the pieces performed; that is, for an average program of ninety minutes of actual music, there should be about seven-and-one-half hours of rehearsal. It is at these rehearsals (usually in periods of two-and-one-half hours) that the real work of conducting is done. Here, literally as well as figuratively, we take off our coats, roll up our shirt sleeves and pitch in. Before the rehearsal starts, there has been individual preparation also. Any instrumentalist who wants to keep at the peak of his form must practice constantly. Also, the conductor will have spent months carefully studying the score, refreshing his mind as to possible "danger spots" and marking all places calling for special attention.

Bit by bit, the whole work is covered, rather in the same way the tire repair man goes over an inner tube inch by inch, satisfying himself that all the holes have been mended and friction points removed.

The conductor must know exactly how every part of the music should sound and precisely what may be expected of any player. He should have a working knowledge of every instrument, its range, complexities, and idiosyncrasies.

Proper balance of sound is one of the conductor's chief concerns. At times, important themes may easily become obscured by a mass of harmonic or contrapuntal detail. Certain parts must be kept to the fore, sometimes so gently as barely to project above the rest of the music.

Finally, it goes almost without saying that the orchestra must be in tune. It is generally the concertmaster's duty to direct the tuning-up of the orchestra. This is usually done before the entry of the conductor. The late Sir Henry Wood of London was for a time so obsessed with the importance of getting absolute accuracy of pitch from his violin section that each player had to appear, with his instrument, in Sir Henry's dressing-room where the conductor, tuning fork in hand, would check on the tuning of each instrument. I understand that prior to one concert, the thirty members of the violin section used one violin as a sort of football, passing it to each player as he went into the room, the result being that Sir Henry tuned the same instrument thirty times!

The Audience the Market

And now as to the final element in "This Business of Conducting"—the *market*. In this connection, I am reminded of the great improvement in audience interest at concerts. The radio and the phonograph, along with increased attention to music in the schools, are responsible. The younger generation knows much more about music than the older. You may be amazed to know that eighty-five per cent of our audiences at the Baltimore Symphony Orchestra concerts is under the age of thirty, and a survey of almost every series of orchestra concerts throughout the country shows a similarly high proportion of youth in attendance.

One important factor of recent development is that the barrier which used to exist between artists and audience is gradually being broken down and there is a much greater feeling of comradeship, of intimacy, between players and listeners. I have always felt that we musicians, ourselves, were to blame for this long-standing barrier. The man on the street has always taken the attitude, "Oh, Bach, Beethoven, Brahms! These are composers I could never understand; they are for the high-brow, the intellectual," and we have done very little about this.

The market for good music must embrace *all* classes of the people, not just the rich nor merely the poor. Everyone should have it, and I am proud that Baltimore has given leadership in putting this doctrine to work.

In the seventeenth and eighteenth centuries, music was a court affair, paid for by kings and princes and reserved almost entirely for small groups of their friends. The masses of people never heard an orchestra. Fortunately, we have traveled far since then. People have come to realize that great music is a common heritage. It belongs to all people and they will come to hear it if the performances are good and the prices reasonable, as reasonable, say, as a movie. This means, of course, larger halls so that a greater number of people can hear music at lower prices. The halls must be acoustically perfect, of course, and as far as the music lovers themselves are concerned, too much emphasis should not be placed on their having to "dress up"! I wonder sometimes how many people are kept away by this relatively unimportant bugaboo.

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