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Volume 64, Number 02 (February 1946)

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THE ETUDE

February
1946

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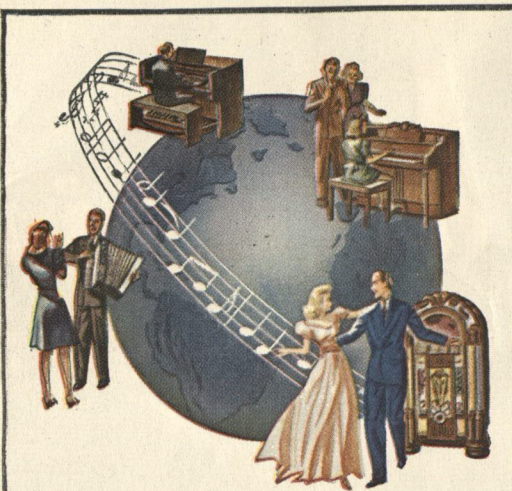
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ALEXANDER SILOTI

ALEXANDER SILOTI, world famous pianist, and one of the two surviving pupils of Franz Liszt, died on December 8 in New York City. He was eighty-two years old. Born in Kharkov, Russia, Mr. Siloti attended the Moscow Conservatory where he studied piano with Svereff and Nicholas Rubinstein, and theory and harmony with Tchaikovsky. From 1883 to 1886 he was a pupil of Liszt at Weimar. He was a cousin and teacher of Rachmaninoff. He made many tours and appeared with all the leading symphony orchestras. After the Russian Revolution he took up permanent residence in this country and from 1924 to 1942 was a faculty member of the Juilliard Graduate School. His editions of the works of Bach and Liszt are notable.

SAMUEL WOODWARD, banker and lawyer, for many years Treasurer of The Presser Foundation and also of the Theodore Presser Co., died in Philadelphia on December 8. Mr. Woodward was born in Texas but came to Philadelphia at an early age and entered the employ of the Philadelphia Saving Fund Society, one of the largest savings banks in the world. He remained with this great financial institution for fifty-eight years, later becoming its Vice-President and Treasurer. He was a Trustee of the Graduate School of Medicine of the University of Pennsylvania and a member of many clubs. He was a patron of the Arts and had innumerable friends who remember him for his many kindnesses.

SEVERIN EISENBERGER, concert pianist and teacher of music, formerly head of the piano department of the Moscow Conservatory, died in New York City on December 11. His age was sixty-six. He was a pupil of Ehrlich and Leschetizky. Following his teaching career at the Moscow Conservatory, he came to the United States in 1928, where he established himself as a concert artist of the first rank. He gave many recitals and appeared with major orchestras.

KARL AHRENDT of the Eastman School of Music, Rochester, New York, is the winner of the first prize in the national Eurydice Chorus Award, sponsored annually by the Philadelphia Art Alliance. Mr. Ahrendt's winning composition was titled *God Be Merciful*.

WILLIAM G. HAMMOND, composer and organist, died on December 22 in New York City of injuries received when struck by an automobile. Mr. Hammond had been for thirty years organist and choirmaster of the Dutch Reformed Church, Brooklyn. He was widely known for his choruses for male voices. A number of his songs also were very successful. Mr. Hammond was born in Melville, Long Island, August 9, 1874, and at the age of sixteen he became organist of the old Trinity Church in Newport, Rhode Island. He was accompanist for Lillian Nordica on one of her tours. He wrote much sacred music.



WILLIAM G. HAMMOND



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

eleven he played in an orchestra under the late Theodore Thomas. Later he was named concertmaster of the orchestra.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will resume its schedule of annual conventions when, on February 21, the members open a four day meeting in Detroit, in conjunction with the National Association of Schools of Music meeting on December 19 and 20. The Hotel Statler will be the official headquarters. The program, as arranged by James T. Quarles, president of the MTNA, will include five general sessions on music and reconstruction, as concerns

MAX BENDIX, violinist, conductor, and first concertmaster of the Chicago Symphony Orchestra, died on December 6 in Chicago, at the age of eighty. He had served also as concertmaster of the Metropolitan Opera House Orchestra in New York City. He made his debut as a violin soloist at the age of eight and at

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.

AN AWARD of one hundred dollars for a setting of a prescribed metrical version of Psalm 126, in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1946; and all details may be secured from Thomas H. Hamilton, Monmouth, Illinois.

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 presenta-

tion of a required program of piano compositions by Claude Debussy. All details may be secured by addressing The Secretary, The Debussy Prize for Pianists, 3508 Clay Street, San Francisco 18, California.

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

A FIRST PRIZE of \$25,000 is the award in a composition contest, sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan American republics are invited to submit manuscripts. A second and third prize of \$5,000 and \$2,500 respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan American Arts Building in Washington. The closing date of the contest is March 1, 1946, and full details may be secured by writing to the Reichhold Music Award Committee, Room 4315, 30 Rockefeller Plaza, New York 20, New York.

THE JUILLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of one or more American orchestral works. The school pays for the publication of the winning composition and the composer receives all accruing royalties and fees. The closing date is March 1, 1946; and full details may be secured from Oscar Wagner, Juilliard Graduate School, 130 Claremont Avenue, New York City.

Latin America, Canada, and the United States.

PROF. TOBIAS MATTHAY, world-renowned piano teacher, composer, pianist, and author of many books on piano pedagogy, died in Haslemere, England, on December 14, at the age of eighty-seven. Prof. Matthay was born in London on February 19, 1858, and was educated at the Royal Academy of Music, and later became a professor of piano there. In 1895, following a successful concert career of fifteen years, he founded his own school in London and remained actively at its head until his death. He established himself as a leading piano pedagogue of the world and numbered among his pupils many distinguished artists—Myra Hess, Harriet Cohen, Ray Lev, Irene Scharrer, York Bowen, and Percy Waller.



TOBIAS MATTHAY

HALSEY STEVENS, of Berkeley, California, recently discharged from two and a half years' service with the United States Naval Reserve, is the winner of a hundred dollar War Bond, the prize in the Chamber Music competition of the National Federation of Music Clubs. Mr. Stevens' winning composition is a trio for violin, violoncello, and piano.

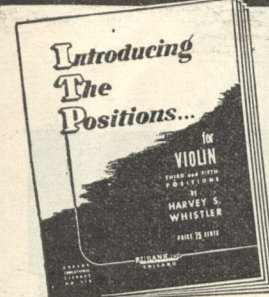
DR. HARVEY B. GAUL, organist and composer, and for thirty-five years musical director of Calvary Episcopal Church, Pittsburgh, Pennsylvania, died on December 1 in Pittsburgh, as a result of injuries received two weeks previously in an automobile accident. Dr. Gaul, widely known as a versatile and talented musician, was the composer of more than four hundred published works, including cantatas, anthems, part songs, solos, and organ and orchestral compositions. He was born in New York City in 1881. His studies were carried on in that city, London, and in Paris. He had a widely varied career, his activities ranging from writing music columns for newspapers to conducting civic choruses and teaching music in colleges. Dr. Gaul was a member of the American Guild of Organists, and of the Musicians Club of Pittsburgh.



DR. HARVEY B. GAUL

(Continued on Page 115)

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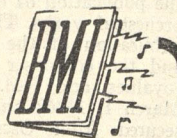
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The Greatest Teacher in the World

ASK ANY GROUP of experienced educators for a list of ten of the leading American teachers and you will certainly find Horace Mann in the group. Many would place him at the top. It was Horace Mann who said, "The teacher who is attempting to teach without inspiring the pupil with a desire to learn, is hammering on cold iron."

Unfortunately, we have known a great many teachers who have spent their days hammering on iron, and cast iron at that. The teacher's bag of tricks must include a supertechnical knowledge of the subject undertaken. He must have acquired, as he has developed in his career, a full and rich, almost encyclopedic, grasp of the matters to be taught. If it is a subject which requires skill in execution, he will find himself at a loss if he does not possess that skill. More than this, unlike those in other professions, the teacher must have acquired another technical equipment, and that is the science of teaching, including psychology, methods, and pedagogics. He must have mastered the technic of transferring his knowledge and skill, in the soundest, most economical manner, to his pupil, and must do this in a way which will inspire the pupil to progress in the most secure and rapid manner consistent with the highest standards. In order to do this, he must ignite the enthusiasm of his pupil and fan it until it burns with an intensity which must be maintained if the student is to produce the highest results.

There you have it. The successful pupil who studies with a teacher must always be a member of a strong, artistic partnership between his teacher and himself. This applies to almost every branch of education. In the great colleges, universities, technical institutes, and conservatories the world over, which have turned out armies of graduates, the successful students are those who, possessing the talent, the capacity for knowledge, and the enthusiasm, have been led by inspiring and experienced teachers.

Students going to a college or a conservatory start at scratch, with equal opportunities for all. The cost of tuition will not buy special attention, but hard work and incandescent enthusiasm will. Gradually the student makes a great discovery. He finds that his part must become more and more important in the partnership if he is to outstrip his rivals. Then he begins to find out that here and there in the world there have been amazing instances of men who have risen to the very top, but who have had exceedingly scanty educational opportunities. Benjamin Franklin, widely regarded by many as the wisest and most original of American thinkers, left

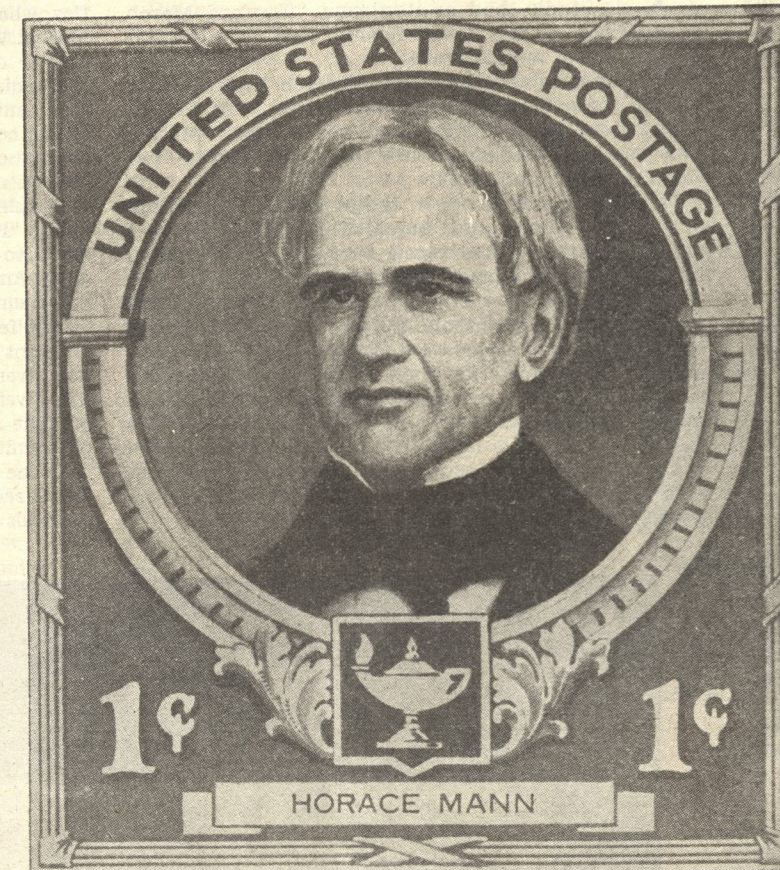
school when he was ten. Edgar Allan Poe attended the University of Virginia for only one term. Mark Twain had little more than a country-town schooling. Walt Whitman, like Benjamin Franklin and Mark Twain, never went to any college, but got most of his early training in a printing office.

Now do you begin to see who is the greatest teacher in the world? It is you, yourself. In fact, if you do not have this teacher on your

faculty, your chances of success are very slim. Ignorance of this fact is the most logical explanation why thousands who go to colleges ultimately join the procession of mediocrities in the pageant of progress. No, we are not forgetting the fact that talent and genius play a large part in success, but there are countless numbers of talented and gifted people who, because of lack of diligence and enthusiasm, have been dismal failures. Fortunate is the young person who has a master fired with giant enthusiasm and experienced in leadership, who will give the proper knowledge, guidance, and divine fire to him! We know of one extremely successful music teacher who has taken his especially gifted pupils and has actually paid their living expenses, strenuously controlling them where they needed control and urging their flights when they were ready to soar. Naturally we cannot reveal this person's name, or he would be besieged with student applicants. Many master teachers, however, have done likewise, in the past with brilliant pupils who later became famous. Liszt was especially magnanimous in helping his pupils.

In music, Richard Wagner stands out as a historic example of the

auto-didact. All in all, Wagner does not seem to have had much more than a year of regular musical study. Much of this was with teachers with whom he had no affinity. In 1825, when he was twelve, he had a few straggling lessons with one Humann, who evidently gave up the boy as a hopeless job! In 1829, at the age of sixteen, we find him taking a short term of lessons with the stereotyped disciplinarian, Gottlieb Müller, a violinist in the theater orchestra, who could not hold his pupil's interest. Next, he had a few lessons with Robert Sipp, who describes Wagner as his very worst pupil, who "comprehended very rapidly, but was indolent and failed to practice." Finally, in 1831, Wagner studied for six months with one of the successors of Johann Sebastian Bach, Theodore Weinlig, Cantor of the famous St. Thomas Church in Leipzig. Weinlig's plan was to give the pupil the freest possible rein, pointing out the mysteries of harmony, counterpoint, and fugue by revealing how the masters met their music problems.



THE UNITED STATES HONORS HORACE MANN

World governments memorialize their great men and women in tokens closest to the people. In 1940 our government issued a series of postage stamps devoted to foremost American educators. Horace Mann was the first in this series. An enlarged facsimile of the Horace Mann stamp is shown herewith.

But, surely, Wagner could not have risen to his great heights with so short a course of instruction! The secret was that he was everlastingly studying with himself. In 1829, for instance, we find the seventeen-year-old boy copying the orchestral scores of Beethoven's music to *Egmont*, the Fifth Symphony, the Ninth Symphony, and other works; laboriously putting down thousands of notes, not because any teacher told him to do it, but because his musical fervor and curiosity made every page a joy. When Logier's "System of Musical Knowledge and of Practical Composition" appeared in 1827, Wagner borrowed the book from the lending library of Friederich Wieck, Robert Schumann's father-in-law. He retained it so long that he had trouble in paying the lending fee. But in that time he mastered what he could of the principles of thorough-bass. This convinced him that the intricacies of the art must be studied from music itself. Read what he had to say later about his work with Weinlig:

"Weinlig had no special method, but he was clear-headed and practical. Indeed you cannot teach composition: you may show how music gradually came to be what it is, and thus guide a young man's judgment; but this is historical criticism and cannot directly result in practice. All you can do is to point to some working example, some particular piece, set a task in that direction, and correct the pupil's work."

"This is what Weinlig did with me. But the true lesson consisted in his patient and careful inspection of what had been written. With infinite kindness he put his finger on some defective bit and explained the why and wherefore of the alterations he thought desirable. I readily saw what he was aiming at, and soon managed to please him. He dismissed me saying, 'You have learnt to stand on your own legs.'"

Wagner never stopped studying, experimenting, making research sketches, and was always projecting new works and then finding out how to do them. All his life he was a student who studied with himself, and this accounts for his great original achievements. We hear a great deal of Wagner's luxurious, pleasure-loving habits, but little about his enormous labors. Wagner was no cheap hedonist. True, he craved the creature comforts, but his chief joy, his real happiness was in expression, in creation, and to this end he repeatedly sacrificed friends, conscience, comfort, everything.

Paderewski once said to your editor: "Be candid with yourself. No teacher can know you better. Learn by seeking in the halls of Art itself." When Rimsky-Korsakoff was appointed Professor of Harmony, Counterpoint, and Practical Composition, at the St. Petersburg Conservatory, he had so little regularized knowledge of the subjects he was to teach that he had to study by himself secretly, and bluff his way along until he formulated a way of teaching the art. This resulted in his writing a very excellent book upon harmony.

Leopold Godowsky, despite the fact that he is listed as having been a pupil of Rudorff in Berlin and of Saint-Saëns in Paris, once told us he felt that his major studies were the result of his original personal efforts. In a long course of intimate conferences with many of the world's foremost musicians, there have been few who have not said to us, in effect: "Get the best instruction you can possibly secure, but remember that the greatest teacher you can procure is you, yourself."

James Russell Lowell, when he was a professor at Harvard University, in writing of the remarkable rise of Abraham Lincoln from his humble log cabin to an exalted position among the immortals, put down this thought:

"The better part of every man's education is that which he gives himself."

The greatest teachers continually strive to make this truth clear to their pupils. Those pupils who comprehend this, and only those, are the ones who rise to

*Personal conversation with Dannreuther, given by him in Grove's Musical Dictionary in article, "Wagner."

the heights.

In the last fifty years the opportunities for self-help in music have been multiplied several hundred fold. There is no longer much excuse for the student who contends that he is held back by reason of lack of opportunity to hear good music. Opportunities are everywhere. Magazines, books, and the daily papers

give musical information which years ago could only be secured at much cost. The talking machine and the radio make the home of the student of the most modest means an opera house or a concert hall, bringing to him hundreds of performances that the pupil of other days never dreamed of hearing. And tomorrow television!

An Etude Spring Festival of Music

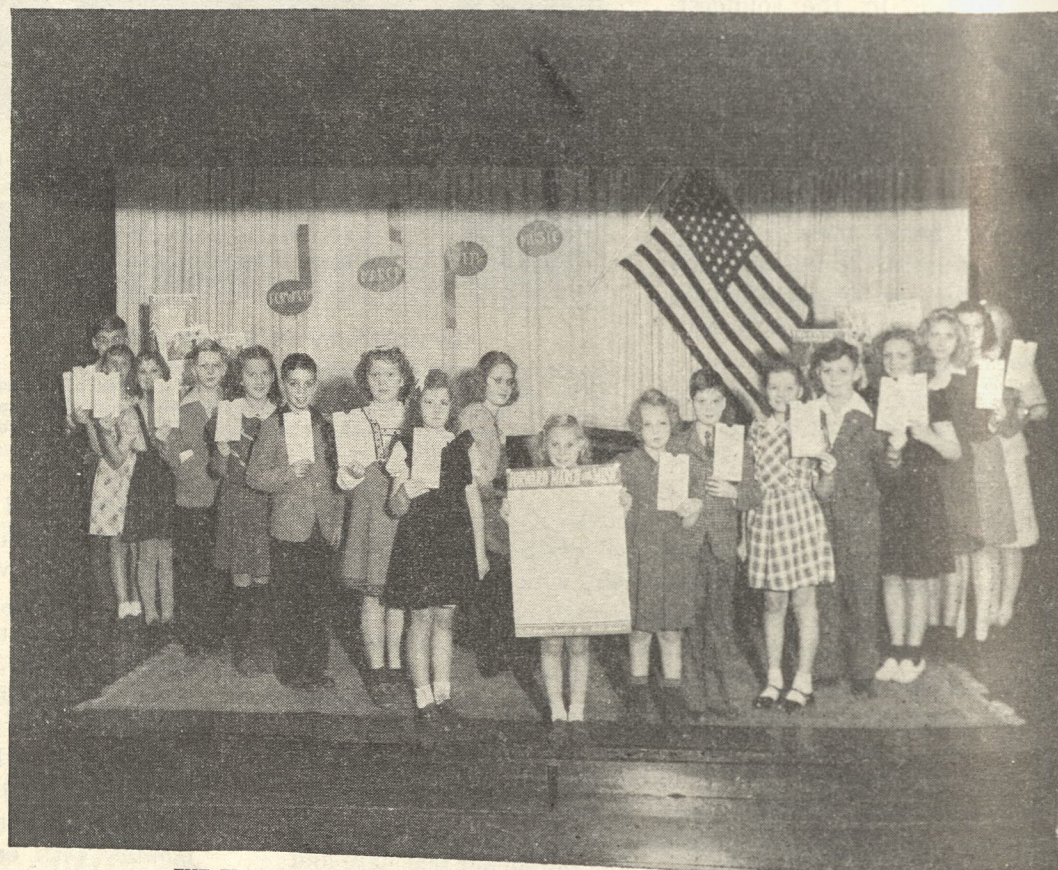
By Jay Media

A SPRING FESTIVAL of Music, given in Michigan City, Indiana, by the Florence Smith Music Studio, had as its theme, "Forward March With Music." This studio festival idea is adaptable to both spring and summer.

Miss Smith gleaned her idea for the theme of the festival from the poster she received from The Presser Foundation, entitled, "Forward March With Music." This material had previously been printed in THE ETUDE for February 1942.

The festival was given in the Memorial Auditorium of the First Christian Church. This auditorium was named in honor of the young men and young women serving in World War Number 2.

On the back drop of the stage there were placed four big red notes with one word of the theme printed on each note. The notes were placed in scale-ascending formation. Around the four big notes were placed many smaller red notes, representing music on the march. On the right side of the stage, opposite the grand piano, stood a large easel with the poster, "Forward March With Music" on it. The American flag and the Christian flag were on either side of the platform.



THE FLORENCE SMITH JUNIOR MUSIC CLUB, MICHIGAN CITY, IND. AN.

Formation of letter V with brochure "Forward March With Music" in center and children holding Victory Bonds and Etudes. Reading from left to right are, Dickey Barnett, Club President Carol Pohl, Phyllis Hensell, Gerald Hibnick, Aurelia Marszalek, Bobby Lose, Joyce Moore, Margaret Rullman, Frances Norris, Mary Alice Nohlberg, Roger Holem, Joan Davis, Tommy Martin, June Kienitz, Gloria Kaczmarek, Rosemarie Inman, Phyllis Lubs, Luise Ziegler at the piano.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

The Three Ravels

Personal Souvenirs of the Great French Composer

by Maurice Dumesnil

Concert Pianist, Conductor, and Author

TOWARD THE TURN of the century a young man began to draw considerable attention in the Parisian musical world: he was short of stature, extremely frail and an almost angular figure, yet obviously wiry and determined; his name was Maurice Ravel, and he was making early attempts at composition after attending for some time and unsuccessfully, the piano class of Charles de Bériot. The appearance of the "first Ravel" could hardly pass unnoticed, with his prominent nose, a pair of brilliant eyes dotting two thin cheeks, a high stiff collar, a "Lamartine" tie, a Derby hat recalling the present style of Winston Churchill, and side burns that made him look like an Austrian diplomat. The discriminating audiences of the *Société Nationale*, that testing ground of the younger generation, had already applauded his *Auricular Sites* and an overture for *Scheherazade*, performed on two pianos. His first published composition, a *Menuet Antique*, had been purchased by the firm of E. Demets and found extremely promising. Among his young colleagues, not infrequently, ironical remarks circulated concerning his peculiar conception of elegance: "He looks like an admiral," said some of them; "or a head waiter," punctuated those more maliciously inclined, who remembered that side whiskers were then decidedly characteristic of both professions.

While still studying composition in the class of Gabriel Fauré at the Conservatoire, the young musician produced a string quartet which created something of a sensation. A few months later however, its author was summarily rejected at the examination for admission to the Prix de Rome contest. This was the first in a series of musical scandals which manifested themselves during Ravel's career, but strange as it may seem, it helped his budding reputation instead of hurting it, since everyone knew that the failure could be ascribed to underlying jealousies, intrigues, and politics.

Ravel and the Students' Recitals

In those early years, Ravel was already a fighter. One Sunday afternoon he saw Debussy coming out of a Lamoureux symphony concert in company with M. Cappelle, the pontificating critic of "Le Gaulois." Both were engaged in a heated controversy concerning Balakirew's *Tamara* which had just been performed. As Debussy loudly proclaimed his admiration for the wonders of the Russian master's symphonic poem, Cappelle interrupted him with: "Is that what you think? Well, I do not care for *Tamara*," to which Claude-Achille retorted slashing: "It would be too bad if you did!" Young Ravel fairly leaped forward: "Bravo, Monsieur!" he bravely interjected.



MAURICE RAVEL AND MAURICE DUMESNIL
In the garden of M. Ravel's home at Montfort-l'Amaury, near Paris, France.

FEBRUARY, 1946

During those peaceful years of intense artistic activities, Ravel often came to the students' recitals which M. de Bériot gave monthly at the Petite Salle Erard in order to accustom his Conservatoire disciples to public performances. As an aspirant to that distinguished school I attended those séances so as to size up the talent of possible future competitors. Once Ravel was featured as guest composer-pianist, and he played his *Pavane* and *Jour d'eau*. I can still see him, hear him, and testify that it was indeed a poor performance. But I was so impressed by the music itself that I immediately started working on it, discarding the usual conservative musical diet. Later on when I was a pupil in the class of Isidor Philipp, it was that same music which caused me to be pushed gently out of the class by the good master who feared that my modernism might exert a disastrous influence on my classmates. Note: the storm subsided, I was reintegrated, and received my first prize a few months later.

About that time I met Ravel at the apartment of Gabriel Dupont, who studied composition with Ch.-M. Widor. What a surprise it was one night at the dinner table, when I saw the future author of the *Boléro*, so small, so slender, absorb two full plates



MAURICE RAVEL
Looking over his property, "Le Belvédère." In the background, the author of this article.

Maurice Ravel

THE LAST SIGNATURE OF MAURICE RAVEL

of Norman vegetable soup, a large steak, and three or four enormous boiled potatoes. "Heavens," I thought, "where can he ever find room for all that food!"

During the following decade and until World War I, Ravel became a notable among the members of the *Société Nationale* and the S. M. I. (*Société Musicale Indépendante*). His physical aspect had changed and turned to what might be called the "second Ravel." Now he had grown an incredible goatee, thin and unruly, which contrasted badly with his in-born distinction and patrician manners. On one occasion the S. M. I. presented a most unusual concert at the Salle Gaveau: the numbers featured were performed for the first time, but the program bore no authors' names apart from the titles. Ravel sat with five other musicians in a first tier box. When composer Louis Aubert came on and started to play, a flurry of disapproval swept the audience. Some chuckled aloud. "What a discord!" one remarked in

the box. "Simply terrible," added another. "Poor Aubert . . . that's just like him; he'll never be a composer anyway." None, however, had guessed right; when at the end of the program the authors' names were announced, Ravel who for obvious reasons had remained silent turned out to be the composer of the *Valses Nobles et Sentimentales*. Frightfully embarrassed, his companions slipped sheepishly out of the box, muttering a few words of indistinct apology. . . . Ravel was neither shocked nor hurt by their sharp utterances; he could not have been, since he was always in quest of sincere and unbiased opinions. For such a purpose he never failed to climb to the upper *promenoir* of the Salle Gaveau, or to the third gallery, the "paradise" of the Châtelet, whenever one of his works was presented: there he could overhear the comments of those, rich in intellect if not in wealth, whose judgment interested him above all others.

Following World War I

On Thursday and fortnightly, Ravel dined at M. de Bériot's mansion on Rue Eugène Flachat, where other regular guests included Rhené-Baton, Ricardo Viñes, and myself. During the evening we read newly published music, or played on two pianos with the old master. Once Ravel came attired in a purple evening dress, with lace frill and cuffs, short breeches, silk stockings, and buckled patent leather shoes. Needless to say that when we walked over to the Place Péreire where he boarded a street car to get home, we became the target of sarcasms on (Continued on Page 68)

Two Aspects of the Cuban Musical Landscape

Part Two

by Pedro Sanjuán

Noted Cuban Musical Authority

TRANSLATED BY ETHEL S. COHEN

On visits to Cuba the Editor of THE ETUDE, through the noted Cuban music pedagogue, Señora Maria Jones de Castro, was given opportunities to hear native Cuban music and was astonished by this vast reservoir of entrancing melodic and harmonic material. Never miss an opportunity to visit Cuba and hear this wonderful music played as only the Cubans can. —EDITOR'S NOTE

TO DISCUSS the essentials of the ritual music of the Afro-Cuban it is necessary to point out the differences between the purely religious practices of the Yorubá Negroes of Cuba and those which might be considered political or for the purposes of social association. The songs and dances associated with Yorubá (Lucumí) rites are not the same as those of the Nañigo sect. The religious practices of the Yorubás are infinite and varied. They are all invocations to the ancestral divinities, in conjunction with performance of ritual dances and magic practices.

Invocation to Changó (God of War)

Ex. 6
Lento (♩ = 60)

O - bai - se - ré chan - gó

In these rites the *Tambor*, from the Bongó to the Congá, from the Puataki to the Itótele, is the sacred instrument. Whirling to the drumbeats of the *Tambor Sacramental*, the worshippers, hypnotized by the persistent percussion, dance as if possessed by some supernatural power until they fall in religious ecstasy resembling an epileptic trance.

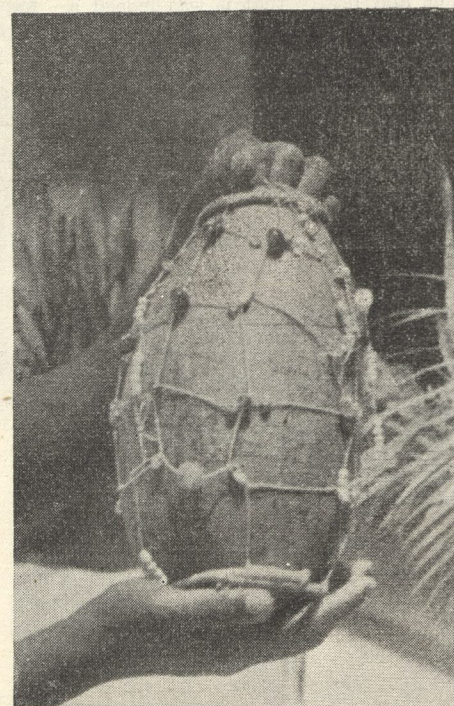
The songs and rhythms used in these Afro-Cuban rites are extremely attractive because of their primitive quality and their peculiar psychology.

Invocation to Yemanyá

Ex. 7
(♩ = 60)

Ya kun-ta ni-o a-gua se-si e.

Religion is absent in the Nañigo rites, at least as regards the experience of sublimation over existence and matter. The Nañigo sects are somewhat socialized groups of men from different tribes, whose ultimate



CUBAN LUCUMÍ RATTLE

purpose is mutual protection for those of sworn brotherhood, to avoid war between the sects. In this way they achieve a large representative community from the different tribes. Thus there may be Nañigos together with Yorubá Negroes, Cóngos, West Indians, and so forth.

The variations in the Nañigo rites as practiced by the worshippers are those imposed by the cult of animal worship. Women are excluded from Nañigo worship, while among the Lucumí not only are they admitted but act as intermediaries in all ceremonies. The songs of the Yorubá and the rhythms of their *tambors* are penetrating, performed with a religious fervor bordering on a paroxysmal exaltation; the Nañigo rites follow methodically and strictly a definite pattern where one—a kind of psalmody which echoes the magic incantations of the sects—predominates. The dance movements of the Nañigos are irregular, imitative of the movements of animals, such as the alligator, the serpent, the tiger, and so on, into whom the spirit of

"FORWARD MARCH WITH MUSIC"



ALEJANDRO GARCIA-CATURLA
(1906-1941)

Recently deceased Cuban composer who employed native folk tunes with notable success.

Diablito (the Devil) enters. Hence the ceremonial dance of the Nañigo Negroes, both in Cuba and Africa, are more pantomime than dance, which in our conception depends upon regular, rhythmic patterns.

Danza De Guerra (Ñañigo's War Dance)

Ex. 7bis
(♩ = 88)

A - nan - ko - be - ro e - ko.

Be - ro - mi ma - re van - bro.

We may differentiate the religious and social aspects of the practices, songs and dances of Afro-Cuban music by indicating that among them one finds the same ideological differences manifest between Catholic and Protestant brotherhoods and that of Masonic societies. It is necessary to explain the differences before treating the essential traits of the Afro-Cubans, since the two types of Afro-Cuban music—that of the Lucumí and that of the Nañigo—are frequently confounded whereas in reality they are quite unlike each other.

The Yorubá songs are melodic, musical par excellence, and possess that élan which one finds in all pure spiritual manifestations. They express the deepest desires of the Yorubá for the elements far removed from Earth, for the world of the spirit. *Canto a Oggún* is a song to the moon, and to the divinity which nurtures its bright rays. The song to *Babalu-Aye* is to the god of resurrection, the eternal fusion of spirit and matter; *Canto a Changó* is a plea to the god to cure the infirm and dispossess the body of the evil spirits dwelling therein.

Invocation to Oggún (The Moon)

Ex. 8
(♩ = 54)

Og - gun de - re - a.

re - re - o I - le - bom - bo - lo - gü - a -

(Continued on Page 114)

THE ETUDE

The Harp in College and University Training

A Conference with

Lucy Lewis

Distinguished American Harpist
Head of the Harp Department, Oberlin College

With Interpolations by

Carlos Salzedo

World-Renowned Harpist, Composer, and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Lucy Lewis was born in Indiana, and grew up in California where she began her study of the harp under Alfred Kastner, harpist of the Los Angeles Philharmonic Orchestra. Later, she continued her training with Carlos Salzedo, that undisputed master of the harp who has done more perhaps than any other for the development of his instrument. After taking her degrees at the University of California and at Columbia University, Miss Lewis launched on her own career, serving as harpist with the Cleveland Orchestra, the Columbia Grand Opera Company, and other symphonic groups, playing as soloist with George Barrère, and, with Gertrude Peterson, another leading harpist, creating a new ensemble form in the harp-duo. (Since the only difficulty in touring with two harps centered in problems of transportation, the two girls had built a small trailer which they attached to their car, thus winning complete independence of express-men!) In 1937, Miss Lewis was called to Oberlin College, to take charge of the harp department. Besides winning recognition as performer and teacher, Miss Lewis ranks among the most efficient transcribers of music for the harp. THE ETUDE has asked Miss Lewis to clarify the problem of continuing harp study during college years.—EDITOR'S NOTE.

I HAVE frequently been asked just how the serious harp student can solve the dilemma that normally occurs when, at the age of sixteen or eighteen, she is faced with the choice of rounding out her general education or of 'specializing' in music," began Miss Lewis. "I am glad to say that the solution for this problem already exists, in the form of special harp departments in many of our leading colleges and universities. Here the student finds opportunities for completing college work *without* breaking the continuity of her serious instrumental work. I feel that, with the gratifying development of interest in the harp, it would be helpful to many to know just what college-plus-harp study can accomplish.

The inclusion of harp study in a college curriculum is a comparatively recent development, which is quite

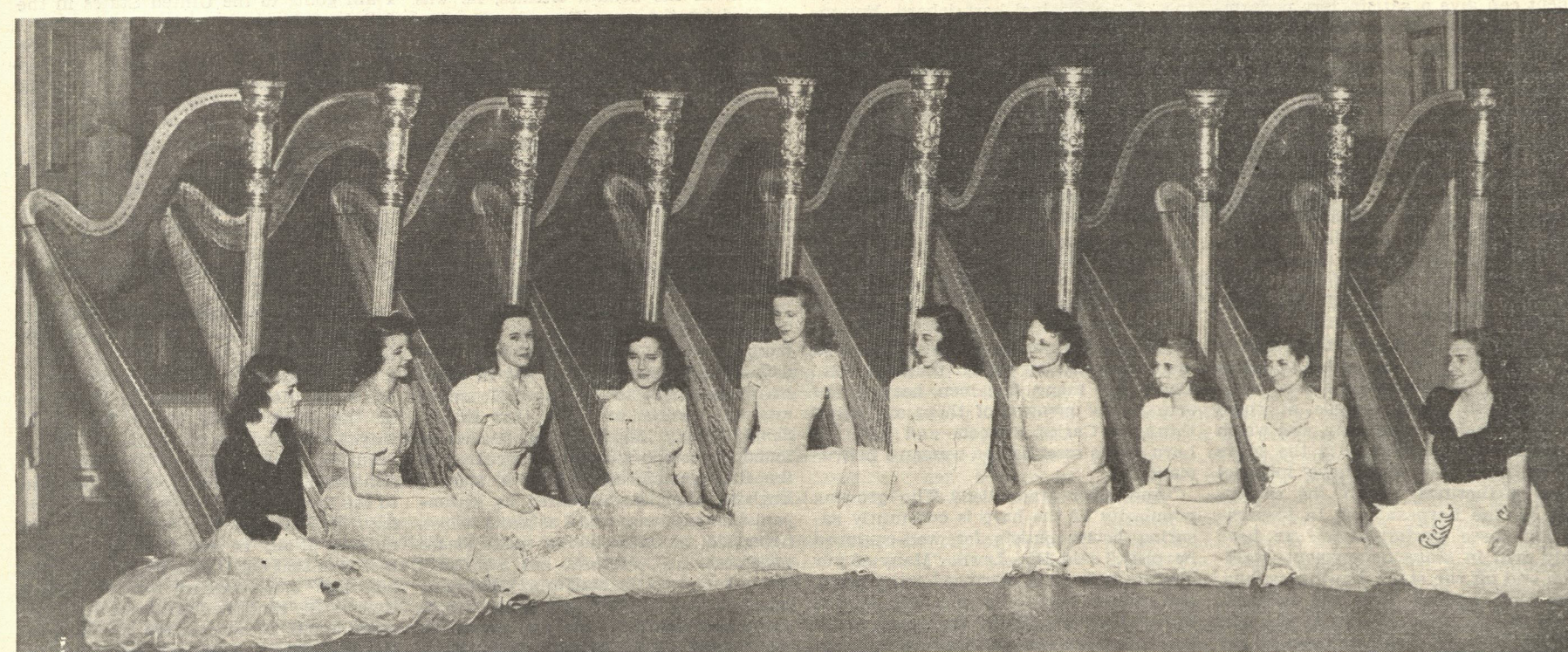
as it should be since the harp is, actually, a comparatively recent instrument. The greatest disservice done the harp is to regard it as an exclusively celestial and biblical instrument. The harp is not particularly angelic! Neither is it old. Certainly, the Bible refers to the harp; also, we are told that excavations in Mesopotamia brought to light the frame of a harp. But—those instruments were nothing like the one we know today."

Not an Ancient Instrument

"The ancient harp," put in Mr. Salzedo, "bears about the same similarity to the modern harp as the harpsichord to the modern grand piano. Beyond the funda-

mental matter of plucking strings, there is no similarity at all. As to the celestial aroma of the harp, I have investigated the matter thoroughly, and feel competent to report that the musical furniture of Heaven is *not* comprised of harps! It is astonishing that people should regard the harp with the awesome feeling inspired by matters of antiquity, when the evidence of their own senses must convince them that the harp is essentially the instrument of youth. Many of our most noted harpists are charming young girls in their early twenties!"

"Both in its pattern and in its mechanism, the harp is still being developed," Miss Lewis continued; "the roccoco gold front has been modernized, and modern



HARP ENSEMBLE AT OBERLIN COLLEGE
Lucy Lewis, fourth from right.

"FORWARD MARCH WITH MUSIC"

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engineering is improving its quality—notably in slight differences in the spacing between the strings and in the perfecting of structural means toward the better insuring of chromatism.

"This 'new' harp results from new interest in the harp, which parallels the increase in interest in the orchestra. Harps and harpists are in demand; harp training is no longer a fad but a necessity. One of the best ways of providing such training is in colleges. Among the colleges which have strong harp departments I may mention Oberlin where I teach; The University of Syracuse, under Grace Weymer and Elizabeth McCarthy; University of Michigan, under Lynne Palmer; University of Texas, under Dorothy Dregala, a pupil of mine, still in her early twenties; North Texas State Teachers College, with Lillian Phillips; Stevens College, with Ruth Dean; Rochester University (Eastman School of Music), under Eileen Malone; Butler University in Indianapolis, under Mary Spalding; Queens College, in Charlotte, N. C., with Gertrude Peck; Salem College, in Winston-Salem, N. C., with Eleanor Guthrie; and Columbia University, under Carlos Salzedo himself. I have not mentioned music conservatories, nearly all of which include harp courses; nor any of the numerous colleges and universities which offer harp study without maintaining a regular harp staff but by calling in local symphony men to give the lessons.

"College harp work falls into two categories—elective study, which may be taken by anyone interested in the harp, and major study, reserved for those who, by gifts and by inclination, wish to devote their careers to the harp. I believe that most of the institutions listed function in more or less the same general way, but I am competent to speak in particular about Oberlin only. Our four-year harp course leads to the A.B. Degree, and includes a balanced blending of musical and academic work. Courses in general college subjects (English, history, languages, and so forth) are combined with intensive study of music—solfege, theory, harmony, and secondary piano pursued to the point at which the student can give a satisfactory performance of the less difficult piano classics; plus intensive individual work at the harp. The chief stress is put upon performance, rather than on what one learns out of books.

Developing Stage Presence

"We take pride in developing stage deportment and stage ease along with playing. It is agreed, I think, that stage fright, in any of its manifestations, results from the knowledge (conscious or unconscious) that the performer is not completely sure of himself. Therefore, we make a point of having frequent studio recitals, at which the students play for each other in order to affirm their safety. In addition, we have regular Wednesday night recitals, at which each harp student must play, and which are enormously popular with the entire student body. We also have informal Sunday gatherings which the campus knows as 'the harp salons'. In preparation for these performances, we have weekly drill in stage deportment—walking on and off the stage, bowing, smiling, establishing rapport with the audience. Let me digress long enough to say that the 'trick' of easy stage deportment lies in walking slowly, and in smiling. A calmness results from the relaxation in-

duced by slow, untense motions and by the facial ease produced by a smile. We rehearse these things diligently."

"Rimsky-Korsakoff once said that stage fright disappears in direct proportion to the number of rehearsals," put in Mr. Salzedo. "Our method devotes much time to training young performers not to be scared. This is why you will find the best harpists less nervous on the stage than any other instrumentalists."

"All these recitals," Miss Lewis went on, "are but the preparation for the big event—the full Graduation Recital which takes the place of the College Theme. The works performed are chosen from among the great harp classics—the Sonata by Pescetti, for example, Pauré's *Impromptu*, Carlos Salzedo's *Theme and Variations*, Hindemith's Sonata, works of Bach, Handel, Mozart, Haydn, Gluck, Rameau, Couperin, Corelli. The students who acquit themselves in satisfactory manner are entitled to rank as good harpists!"

"In addition to solo work we stress the value of the harp ensemble, a thoroughly pleasing ensemble form created by Mr. Salzedo. The harp is, of course, an excellent ensemble instrument; its blending qualities are even better than those of the piano."

"In Paris, some years ago," said Mr. Salzedo, "I arranged Ravel's Piano Sonata as a trio for harp, flute, and cello. We rehearsed it, at the Salle Gaveau, and Ravel was present. He made neither move nor sound while we played—and neither move nor sound when we had finished. Wishing to have Ravel's opinion, I asked him what he thought of it. 'I think,' he replied, 'that I never wish to hear that work on the piano again!' To which I replied, 'I thought as much!'"

The Value of Ensemble Training

"Much excellent ensemble music exists for harp," continued Miss Lewis; "works by D'Indy, Pierné, Ravel, Debussy, Caplet, and Arnold Bax, and many interesting transcriptions have been made. Bach's *Sixth French Suite*, for example, sounds enchanting when played by a group of harps—the plucked quality of the strings gives back the essential feeling of the original harpsichord. Ensemble work, however, requires the strictest of discipline. The complete precision of the simultaneous pluck is essential, and we devote much time to cultivating this precision. Speaking in the most general way, the problems of the harp ensemble center in precision of tuning, in the grouping of the instruments in a semi-circle so that the players may see each other; and in the insistence on the absolute synchronization of gesture.

"We are often asked why so many girls play the harp and so few men. Is it a matter of appearance? I think not. The harp requires a special sort of delicacy which nature seems to have bestowed more liberally on women than on men. There are many fine men harpists, of course—the greatest of them all, many think, is Carlos Salzedo—and yet, the harp seems essentially a woman's instrument."

"And after graduation? The growing popularity of the harp is constantly assuring better outlets for well-equipped harpists," said Miss Lewis. "Many of our graduates go on to advanced artist study, and many have been accepted at the Curtis Institute. Radio furnishes excellent openings—no radio orchestra, not even those that play for the 'soap opera' shows, dispenses with a harp; work in

the 'movie' sound-tracks is excellently paid; every symphony orchestra needs one or two harps; and many of our graduates devote themselves to teaching in schools, colleges, and conservatories. There are, at present, five thousand harp owners in the United States, and the number is steadily growing. A harp is useless without a harpist to play it—and a harpist needs careful and thorough instruction."

"Yes," put in Mr. Salzedo, "and the desirable thing is that this instruction be given through competent teachers—

training of The-Harp-in-Nine-Lessons type is worse than none at all!"

"That, exactly, is why the harp course in our colleges is so important," concluded Miss Lewis. "There is no need for the serious harp student to be blocked with an either-or choice. She can continue the instrument of her heart along with the general studies that build not only better harpists but better-rounded human beings. Harp-plus-college solves an immediate need—and those five thousand harp players are increasing!"

The Three Ravels

(Continued from Page 65)

the part of strolling Parisian urchins.

Then the war came; Ravel was drafted, and for some months he served in the automotive service. When I found him again after the conflict and upon my return from a long stay in South America, he had lost his beloved mother and left Paris. At Montfort-l'Amaury, that delightful little city which "time forgot," he had bought a house on the hillside, remodeled it, and built a "Belvédère" which gave its name to the property. Then began the period of the "third Ravel"; no more goatee nor sideburns; his hair was turning grey and he looked like a marquis. It was a period of intense activity and it included the *Tombeau de Couperin*, the Sonata for piano and violin, the two Concertos, and last but not least the famous *Boléro* which was to bring him universal fame.

Next in the series of little scandals came his refusal of that coveted distinction, the Legion of Honor. Some prominent friends had presented his candidacy and he had been promoted; but when the list of new knights appeared in the newspapers he was greatly surprised, as he had remained uninformed of the intervention in his behalf. Besides, he was shocked by the ever-increasing number of unworthy promotions through "pull" and political favoritism. At once he wrote to the Minister of Education, renouncing the decoration. The publication of his sharp letter aroused such a storm among official circles that the regulations were changed and thereafter no cross of honor would be awarded except upon receipt of a formal request signed by the recipient himself.

Perhaps the most publicized incident in which Ravel was involved took place when the *Boléro* was performed at the Paris Opéra under the direction of Arturo Toscanini. To understand it clearly it must be stated that Ravel had most definite ideas regarding the way in which his music ought to be played. It might interest pianists to know that in the Sonata, for instance, he invariably found the tempo too fast, particularly in the first movement. During a tour of England when he appeared as accompanist for his songs and I as piano soloist, never did he miss telling me: "Please remember. . . . *Melodic*, not too fast!" before I went to the platform. What happened at that performance of the *Boléro* was also connected with the tempo. To the average listener it was a magnificent one and Toscanini's increasing dynamics and *tempi* were enough to make one rise

from his seat and scream with enthusiasm. But not so for Ravel, who always insisted that the pace be kept unaltered to the very end in order to create a haunting obsession through the immovable rhythm. When the audience spotted him in the middle of the orchestra seats, cries of "*L'Auteur. . . . L'Auteur!*" came from all over the house. But Ravel remained as steadfastly unyielding as his rhythm; his face reflecting his deeply hurt feelings, he refused to acknowledge the ovation. After the concert the foyer was stormed by Toscanini fans who crowded around their idol. Quietly Ravel made his way through this multitude, stood in front of the maestro, raised his index finger in a gentle gesture of reproach: "*It was too fast!*" (*C'était trop vite*), he simply said.

One Sunday afternoon as I neared his home at Montfort-l'Amaury, I heard scales emanating from the open window of the parlor. His old and faithful servant, pleasantly nicknamed "Mélisande" by Madame Debussy, opened the door. "I hope I am not disturbing you," I said as Ravel came out into the hall, "but . . . those scales?" "Yes, it was I. You see. I am going to the United States in the fall and I am preparing myself, as I understand that the Americans want absolutely to . . . see me play." He had no illusions about his talent, or I should rather say his lack of pianistic talent, but he had an excuse: years before one of his fingers had been caught in a folding chair and seriously damaged. Upon returning from his tour Ravel praised highly the American orchestras which he had conducted, but here also he knew his limitations: "They played wonderfully . . . in spite of me," he confided with a twinkle in his eye.

Then came the apparently insignificant taxicab accident which was to bring such unforeseen consequences. After attending a concert Ravel was on his way back to the small Hotel d'Athènes in the street of the same name, where he always stayed when he was in Paris. A collision occurred at the corner of the streets of Athènes and Amsterdam. They took him to the hospital and I visited him the next day. He was gay and optimistic: "It's nothing at all," he said, "and by the way, is it true that our friend W., the violinist, has just been married for the fourth time?" He continued with an hilarious story about a conversation by signs he had had with a jovial colored porter, on the Pullman, during his tour through the

(Continued on Page 108)

SCHILLER, the great German poet, in his drama "*Die Jungfrau von Orleans*," has King Charles VII say the following words:

"*Drum soll der Sänger mit dem König gehen.
Sie beide wohnen auf der Menschheit Höhen.*"
(Tr: "Therefore shall the singer go with the king.
They both dwell upon humanity's heights.")

The time when kings and princes regarded the cultivation of art as one of their most essential duties is past, to be sure, and modern heads of state are so burdened down with urgent affairs of government that they must subordinate strongly their personal interest in art. Still less time have they for their own personal expression of art. But to be up-to-date and correct, we must refer to our own President Truman, who is a good pianist and an enthusiastic lover of music. At any rate, he is the first "potentate" of world history who, before a forum which represented the entire power of the earth, played the piano. His playing in Potsdam made such a hit that even Stalin didn't find it hard to play "first violin."

President Harry Truman is not the first musical president of the United States. Thomas Jefferson, for instance, loved to play the violin. However, opinions about his art varied. Some thought him an excellent player, while others called him "the worst performer of Virginia."

The late Béla Bartók, the Hungarian composer, during his stay in New York was proclaimed president of Hungary by a patriotic Hungarian party. He never would have assumed the position even though he could have referred to precedent, for Ignace Paderewski, the great Polish composer, was, to be sure, not president of Poland, but was minister-president in 1919.

Early Musical Kings

One must go far back into saga and history to find the first singer kings. The archetype of these royal musicians was King David, who, when he was still a simple shepherd, secured entrance to King Saul's court through his excellence on the harp. But in the last analysis it wasn't his musical art which procured for David the throne of Judea. The Roman emperor Nero, who considered himself the best actor and musician of Rome, often put more emphasis upon his supposed artistic talent than on his political art. When he was approaching his end he called out: "What an artist dies in me!" And of modern history we can say that Hitler might not have hurled Germany into catastrophe and the world into the bloodiest of all wars if he had not as a young man in Vienna learned that he had no future as a painter. His ambition transformed itself into a pathological will for power. But even at the height of his power he dreamed of becoming an artist. He wanted to be painter, architect, and builder of cities, and he wooed for the favor of great musicians. He pretended to be the representative of the true tradition of Beyreuth which, after a victorious war, was to flourish again in a new magnificent form according to his concepts. He considered himself as the regent for the spirit of Richard Wagner. Perhaps it is not too fantastic to imagine also that his thoughts, as the Reich toppled and Berlin burned, were the same as Nero's: "What an artist I was!" These words fit well into Wagner's vision of the downfall of the Gods at Valhalla.

Saga and history tell us of numerous royal singers and minstrels of olden times. When the Vandal King Gellimer was hopelessly surrounded by the Byzantines he asked for bread for his hunger, a sponge for his tears, and a harp to sing of his misfortune. Legend tells that an Anglo-Saxon king went to Rome in disguise, but betrayed his royal origin by his harp playing. The Danish king Holther, according to the saga, was able, with his harp playing, to arouse all kinds of human emotions. And the legendary King Rother played the harp for the departure of his bride from his residence at Bari.

The Carolingian kings, Pipin and Charles the Great occupy an important position in the history of music. Charles it was, who organized Gregorian chanting in the land of the Franks. He was greatly interested in music and at his court maintained an academy for performing plays, reciting lyric poetry, and for music. The participants had academic names. Charles himself, with reference to his royal station, was called David. The royal daughters received daily three hours

Potentates as Musicians

by Paul Nettl

Distinguished Musicologist

of instruction in music and at the meetings of the academy sang songs of their teacher Alcuin.

Musical Princes

Also most of the other great emperors were interested in music. Konrad I, in attempting to test the cloister pupils during a procession, had a basket of red-cheeked apples rolled before their feet, but the little singers didn't even glance at the luscious fruit. And Otto I, during a solemn hymn, let his staff clatter to the ground, and was greatly satisfied when not one of the singers lost his composure.

But there were also composers among the medieval princes. Compositions of Prince Wizlaw of Rügen (ca. 1280) appeared in the famous Jena manuscript of minnesongs. When he wished to send a musical greeting to his adored lady, he did not make use of a court composer as did the Salzburg Archbishop Pilgrim, who employed a ghost writer, the minnesinger, Hermann of Salzburg. Once, in 1392, the Salzburg Archbishop traveled to Prague to enter into negotiations with King Wenzel—who does not know his name from the English Christmas carol? From the city on the Moldau the clerical gentleman sent back to his adored one in Salzburg, Dame Ehrengell, a tender musical love letter. But he was not the composer. His ghost writer, Hermann had written it.

We are more sure of our facts in the age of the Renaissance. Among the Medici in Florence, among the Esthes in Modena and the Sforzas in Milan, there were numerous artistically gifted princes. But love of music was not limited to Italy. In England Henry VIII and the Virgin Queen Elizabeth were passionately fond of music. And Mary Stuart, the unfortunate Scottish queen, because of her passion for the musician David Rizzio, lost her throne and her life.

Tourists in southern Italy know the city of Venosa in the province of Potenza. There not only the great Roman poet Horace was born, but in the sixteenth century there ruled one of the most musical princes of all times, Don Carlo Gesualdo, Prince of Venosa (1560-1614). Under sensational circumstances his first wife, Maria d'Avalos, and her lover, Fabrizio Carafa, were murdered. But he has made his mark in history

not as a prince but as one of the most important musicians of the sixteenth century. The madrigals which he wrote were the most daring in the field of harmony that were heard in his century. He belongs with the great musicians of his times, as Vincentino, Willaert, Cipriano de Rore—but far exceeded all these in passion, pathos, color, and effectiveness. He can justifiably be called "the Arnold Schönberg of the Renaissance." It is peculiar that it was a prince who so unconcernedly went along the path of musical revolution.

Among the princes of the Renaissance the Gonzagas of Mantua were distinguished by their artistic sense and magnificence. Vincenzo Gonzaga not only had the great Rubens at his court, but also Monteverdi. Another member of this family, Cesare Gonzaga, in 1627 at the suggestion of Emperor Ferdinand II in Prague, had an opera composed, whose performance, if we can believe contemporary reports, cost fifty thousand dollars.

Leopold I an Excellent Composer

The Gonzagas were related by marriage to the Hapsburgs. Ferdinand II (1619-1637) and Ferdinand III (1637-1657) both had married Mantua princesses. And they it was who had brought the new Italian art, particularly the opera, to the Austrian court. They also brought high Italian music cults to Vienna. Ferdinand III was an enthusiastic musician

and talented composer of church music. But of his successor, the Emperor Leopold I (1658-1705), one can say that here was a monarch who concerned himself no less with music at his court than with the affairs of state. In two thick volumes, a de luxe edition, Guido Adler has published selections from the works of the Austrian emperors Ferdinand III, Leopold I, and Joseph I. And it is astonishing what originality these masses, church works, operas, "Singspiele," suites, and songs show. Leopold was particularly fanatic about music. The correspondence which he conducted with his ambassador in Madrid is full of musical allusions which are of the greatest interest for the history of music. Once in Innsbruck he had weighty affairs of state to discuss, but their urgency did not prevent him from attending an opera of Cesti, and remaining in the theater for the entire (Continued on Page 76)



FREDERICK THE GREAT
Most famous of musical potentates.
From a portrait by Adolph Menzel.

New Radio Shows Feature Younger Artists

by Alfred Lindsay Morgan

THE new RCA-Victor Show, heard Sundays from 4:30 to 5:00 P.M., EST (National Broadcasting System), aims to be provocative, and you may hear young and old discussing its merits rather hotly as time goes on. The respective merits of swing versus the classics is the idea behind this program, and outstanding talent is used to provoke discussion, dissent, and mutual agreement. The leaders of the opposing musical factions are Deems Taylor and Leonard Feather, with Kenneth Delmar as master of ceremonies and moderator. The artist line-up includes Raymond Paige and his orchestra and chorus, guest soloists and guest "referees." The program format is hardly what one would call subtle—its droll verbal tiffs between Taylor and Feather are designed to catch laughs and keep the wide majority of listeners in a good humor. There is more than just a publicity stunt, however, behind this program. But whether its mixture of swing and classical music will find everybody happy is a question for open debate.

Deems Taylor, composer, critic, and raconteur, representing, as the program advertisers state, the "longhairs" or traditionalists, is a familiar figure to radio listeners; he knows the ropes, so to speak, and fits into the groove in the accepted pattern of radio commentating. Anyone with more depth of perception would be out of place in a program so patently designed for wide public appeal; moreover Taylor has a name in American musical circles as a successful opportunist in matters of this kind.

Leonard Feather, a popular musical columnist, song-writer, and familiar master of ceremonies of jazz programs, is widely known for his lectures on jazz and his record reviews for prominent publications. Feather knows the popular approach and does not dig down too deep for an average listening public. His championing of swingsters (he's broadly advertised as standard bearer for the "hep-cats") will please his many admirers.

Raymond Paige and his orchestra and chorus have long been admired by radio listeners. His work with Stage Door Canteen during the war is still remembered and lauded by many. Paige has long been a leading orchestra conductor on major network series. Born in Wausau, Wisconsin, he is a true American product. He attended high school and college in California after his family moved from Wausau to Los Angeles, and his musical training started with violin lessons at the age of six. His first orchestral work was during his school days; what was a hobby in the beginning became in due course his life's work. Paige, with his orchestra and chorus, and the guest soloists are used to provide the musical "case histories" to illustrate the arguments between Taylor and Feather.

A program of this kind is bound to create argument; primarily designed to entertain and catch laughs it probably will end up by not doing any great good for either side of the fence and the studio responses may often cloud the issue, but we predict it will prove a lot of fun and provide diverse entertainment for a great many people. Its aim for popular appeal is far too patent, however, for its own good; this sort of thing deserves vastly different treatment. It would have been better, in our estimation, had the programs been designed to exploit the classics one week and the pops the next. But a lot of laughs would have been lost and this is not what the advertiser wants.

Robert Merrill, the young American baritone, who was recently signed by the Metropolitan Opera Company, has a program of his own on Sundays from 12:30 to 1:00 P.M., EST (National Broadcasting Net-



EILEEN FARRELL

work), featuring him in semiclassical music and some operatic excerpts. Dr. Frank Black and the NBC Orchestra are also in the picture and they provide the fine orchestral backgrounds and some instrumental interludes. Merrill has one of the best baritone voices in radio and deserves a program of this kind; he can take excerpts like Friml's *Song of the Vagabond* and Sullivan's *The Lost Chord* and give them performances which are fresh and vital. Merrill was born in New York in 1917 and his career has ranged from semi-pro baseball playing to the concert and operatic stage. On April 1, 1945, he was named one of the two winners of The Metropolitan Opera Presents of the Blue Network, the award including a contract with the Metropolitan Opera Association. Merrill's rich, vibrant voice is already familiar to radio listeners and we believe his new program will find him a lot of new admirers.

Eileen Farrell, the popular radio soprano, has a three a week series of broadcasts over the Columbia Broadcasting System (Mondays, Wednesdays and Fridays from 6:30 to 6:45 P.M., EST Columbia Network), which are well worth listening to. Backed by the Columbia Concert Orchestra and the versatile conductor, Bernard Herrmann, she sings lieder, songs of true distinction and operatic airs. Miss Farrell has been featured in the past in popular music but her forte is the serious and she should stick to programs like most of those she has given us of late in this series. She is an unusually gifted artist and strangely

enough owes her entire career to radio.

Speaking of the versatile Mr. Herrmann reminds us that this orchestral director is still giving some of the most interesting musical programs to be found in radio. His *Invitation to Music* (most appropriately named), heard on Wednesdays from 11:30 to Midnight, EST (Columbia Broadcasting System) avoids the obvious in musical program and assures the listener many opportunities to hear music which is all too rarely played in our concert halls as well as over the air. Looking back on some of these broadcasts we remember performances that deserved to have been perpetuated on records rather than just being given and turned off on the radio. It is a distinct pleasure to recall some of Herrmann's programs, and in so doing we feel those who are not familiar with his *Invitation to Music* may well be thankful that we have brought his series to their attention. His November program brought us the gifted Russian soprano, Maria Kurenko, in arias from Borodin's neglected opera "Prince Igor" (November 7). To mark Thanksgiving, Herrmann moved for the occasion to historic St. Paul's Chapel in Trinity Parish, New York, for a performance of Bach's Cantata No. 55, which was originally composed for the Twelfth Sunday after Trinity and which is best known by title, taken from its opening words—"Soul and Spirit are Confused." Eileen Farrell was featured in the last November program (the 23rd) in Five Irish Fantasies by the late Charles Martin Loeffler, who has been more or less a musical enigma ever since he began his career. On December 5, *Invitation to Learning* gave an all-Mozart recital with Mimi Benzell, Metropolitan soprano as soloist. The program presented the rarely heard dramatic solo *Mia speranza adorata* as well as *Constanza's aria* from "The Abduction from the Seraglio." The broadcast of December 12th brought the French composer Darius Milhaud before the microphone, conducting a series of his own compositions, notable among which was his *Introduction et Marche Funèbre*, written originally (in 1935) as part of theater music commissioned by the French Government for a performance of Romain Rolland's play "The Fourteenth of July." The two Marches which closed the program were written by Milhaud for a Pearl Harbor Day celebration. On December 19, Herrmann honored Christmas with excerpts from Handel's "The Messiah," the seldom-heard Overture to Berlioz's cantata "The Flight into Egypt," and songs by Wolf and Cornelius. The soloist for the occasion was the eminent soprano Elizabeth Schumann.

Herrmann has given us so many unusual and truly worth-while programs we could go on writing copy about them which would fill a book, but suffice it to call attention to those above and bid our readers to mark *Invitation to Music* as a program to be regularly heard. Some Eastern listeners have written us that they would willingly lose an hour's sleep for this program on Wednesday nights—what more can one say by way of laudation of Mr. Herrmann's efforts in the promotion of a musical program which is not conditioned to public taste and the ubiquitous fare that radio constantly repeats.

Maestro Toscanini is back at the helm of the NBC Symphony Orchestra and this month we are to hear his two-week broadcast (on the 3rd and 10th), honoring the fiftieth anniversary of Puccini's popular opera "La Bohème," which the maestro conducted for its initial performance in Turin, Italy. On February 17, Erich Kleiber takes over for four concerts. Kleiber who was born in Vienna in 1890, began his musical career as an assistant opera coach at the age of eighteen. He rapidly gained (Continued on Page 113)

RADIO

"FORWARD MARCH WITH MUSIC"

HISTORIC FLORITURE FANCIES

"THE ESTELLE LIEBLING COLORATURA DIGEST." Compiled, arranged, and edited by Estelle Liebling. Pages, 112 (sheet music size). Price, \$2.50. Publishers, G. Schirmer, Inc.

Just when *coloratura*, *figurato*, or *floriture* music began, no one really knows. It suggests the coloring or flowering of music through ornaments, or shall we say, musical embroidery. Probably in the sixteenth century, when after the dark ages the world started upon a quest for beauty, this art of decorating melodies with *trepedatos*, *reverberatos*, and so on, found its origin. A new and flowery style, which has a charm of its own, arose. For a time, during the past century, the genius of the Wagner *Juggernaut* pushed it out of the way, but its great charm has brought it back tenfold. A new book on *coloratura*, by a distinguished writer, naturally becomes "an occasion."

The Liebling family has had many distinguished and able representatives in America, including the great Emil Liebling, concert pianist of Chicago, pupil of Kullak and Liszt, who for forty-two years was one of the master teachers of Chicago as well as a contributor to and strong supporter of *The Etude* and valued friend of the Editors; Georg Liebling, pianist and composer, brother of Emil, also a pupil of Kullak and Liszt, now living in Hollywood; their nephew, Leonard Liebling, well-known pianist, critic, and editor, and pupil of Godowsky, Kullak and Barth; his sister, Estelle Liebling, opera and concert singer and teacher, former professor at the Curtis Institute, now a vocal teacher and coach in New York. She studied with Marchesi and Nickless-Kempner, later appearing at the Stuttgart Opera, the Paris *Opéra Comique*, and at the Metropolitan Opera House. Your reviewer was first introduced to her when she was on tour with the Sousa Band. The great bandmaster used to say that she was always a sure-fire hit with audiences.

Miss Liebling for years has given special study to *coloratura* and has had numerous *coloratura* singers among her pupils. She also has edited especially fine editions of *coloratura* songs by the masters. Her latest book is an admirable compilation of most of the famous *coloratura* passages and *cadenzas* from great vocal works. It is, so far as we know, the finest and most comprehensive work of its kind and will be recognized as a *vade mecum*. Miss Liebling's explanatory text is very valuable.

SINGING GAMES FOR CHILDREN

"THE PLAY PARTY BOOK." By Ed Durlacher. Illustrated. Pages, 100. Price, \$2.50. Publishers, The Devin-Adair Company.

This collection of thirty-seven singing games designed for kindergartens and nursery schools is quite as valuable in homes where groups of little children can be gotten together. The music for each game is presented in the simplest possible arrangement by Ken Macdonald. There are designs in two colors by Arnold Edwin Bare which plot the games and dances. The routine of each game is carefully described. It is a book packed full of fun for little tots and for those who love them. The author is an expert in operating such games.

GOOD NEIGHBORS IN MUSIC

"MUSIC OF LATIN AMERICA." By Nicolas Slonimsky. Pages, 374. Price, \$3.50. Publishers, Thomas Y. Crowell Company.

It would be difficult to imagine a more competent or authoritative artist who could have been selected to write the first comprehensive work upon the music of Latin America. Nicolas Slonimsky (born at St. Petersburg in 1894) studied composition at the St. Petersburg Conservatory. He came to the United States in 1923 and became a citizen in 1931. In the same year he returned to Russia and conducted concerts of modern music. His compositions incline toward the modern in music, with particular excursions into the atonal and polytonal. Whether you are moved by modern music or not, Mr. Slonimsky has the writer's gift and transmogrifies ink into pictures which are lively and engaging.

While World War II was hacking away at civiliza-

FEBRUARY, 1946

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

tion, he toured Latin America as an artist and conductor and also collected manuscripts of Latin American composers for the magnificent collection established and sponsored by Edwin A. Fleisher, in the Free Library of Philadelphia. Mr. Slonimsky, by his explorations into Latin American music, has brought back a wealth of musicological material, but he does

not present this in the dry as dust fashion of the pedant. The book is written in lively style, with valuable sidelights upon the folk lore, the society, and the modern civilization of our sister republics, which in many ways are newer, as well as much more ancient than ours, although sometimes very close to the jungle. Part III contains an exceptionally comprehensive, seventy-nine page biographical dictionary of Latin American musicians, songs, dances, and musical instruments. All in all, Mr. Slonimsky has given us a distinctive and distinguished book.

YOUR CHILD'S RELIGIOUS MUSIC

"MUSIC IN THE RELIGIOUS GROWTH OF CHILDREN." By Elizabeth McE. Shields. Pages, 128. Price, \$1.25. Publishers, Abingdon-Cokesbury Press.

This is a volume of especial value to Sunday School leaders, as it opens a new field of inspiration in which children are certain to be interested. The book has materials for ethical training and direction such as those suggested in The Etude Golden Hour Plan published some years ago. Such exalting quotations as the following, from the Bible, when memorized by children, leave with them a spiritual message which may help them over difficult moments in their lives:

For Beginners

Be ye kind one to another.—Eph. 4:32.

I will sing unto the Lord as long as I live.—Ps. 104:33.

I was glad when they said unto me, Let us go into the house of the Lord.—Ps. 122:1.

For Primary children or Juniors

He hath made everything beautiful in its time.—Eccles. 3:11a.

O come, let us worship and bow down: let us kneel before the Lord our maker.—Ps. 95:6.

The Lord is in his holy temple: let all the earth keep silence before him.—Heb. 2:20.

The Lord hath done great things for us; whereof we are glad.—Ps. 126:3.

Enter into his gates with thanksgiving, and into his courts with praise.—Ps. 100:4.

Surely the Lord is in this place.—Gen. 28:16.

For Juniors

Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength, and my redeemer.—Ps. 19:14.

Praise ye the Lord.—Ps. 150:1.

All things come of thee, and of thine own have we given thee.—I Chron. 29:14.

Seek ye the Lord while he may be found, call ye upon him while he is near.—Isa. 55:6.

All things were made by him; and without him was not any thing made that was made.—John 1:3.

Many suitable musical selections in notation are presented throughout the book.



ALBERTO WILLIAMS
Eminent Argentinean Composer and Educator

BOOKS

"FORWARD MARCH WITH MUSIC"

Middle C or Middle G?

Do you advocate the Middle-C approach for young beginners or do you recommend starting with treble clef G?—Mrs. M. A. B., New York.

I "advocate" neither, for I respect many successful proponents of each method. I don't know much about the matter, but here's what I think: When young children start out to read the language of music they crave the confidence which a safe, secure keyboard and staff anchorage offers. It is only necessary to ask: Does Middle-C or Middle-G offer the better anchor? Which is located more conveniently, clearly and strategically on staff and keyboard? Which of these is almost exactly the half-way house? Which gives swifter, surer orientation?

The answers are clear: Middle-C marks the approximate center of keyboard and staff. It is a shining beacon which no one can fail to identify. It offers safe, convenient anchorage. But, say the G approachers, it is advisable for all youngsters to use the singing bridge to piano playing, and G offers the better introduction since Middle-C is out of the child's vocal range.

I sometimes wonder if this singing approach is always natural or necessary. The piano is also a singer, but with a range infinitely greater than all the combined vocal ranges. Why not emphasize this point? Also, thousands of adults and children play piano well who cannot sing easily, do not want to sing, or are too self-conscious to burst into song. So they prefer to let the piano sing for them (and how it can sing!). If, therefore, the chief argument of the Middle-G advocates is its vocal adaptability, I can only answer that I think it unwise to use an anchor like G which over-balances both staff and keyboard and creates additional reading and playing complication just because it makes tunes more singable for the short beginning period. . . . Will Round Tablers enlighten me if there are other weightier G approach advantages of which I am ignorant?

Finger Exercises

My artist teacher insists that "finger exercises" are not necessary for advanced students, but that it is better to work out all technical problems when and as they appear in pieces.—D. K., Michigan.

I wonder how your teacher ever developed into an artist. Someday put him on the spot by sweetly requesting a brief outline of his own technical schooling from the beginning of study in childhood to his emergence as a full fledged "artist." He will enjoy disclosing to you at length how tough was the road, how hard the struggle for technical competence and how for years he was a slave to exercises, scales, studies. . . . Very strange, isn't it, that he doesn't advise, "Go thou and do likewise?"

Here again you have the old hokum dished out by incompetent teachers. . . . I don't care a rap whether your teacher is an "artist" or not; he may be a competent pianist, but as a teaching guide to serious, young would-be-professionals, such a person is a menace. For ordinary pianists to achieve instantaneous and sure technical control of the fingers, sensible, concentrated finger exercises are absolutely essential. I have so long harped on the indispensability of such



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

exercises in daily practice that I can think of no better way to convince you and other Round Tablers than by quoting words of wisdom by Dohnányi, the distinguished Hungarian composer, conductor, teacher, and pianist. Although his admirable book of "Essential Finger Exercises for Obtaining a Sure Piano Technique" (note the excellent title) is for advanced piano study, Dohnányi's sage observations apply to students of all grades. Here, much paraphrased, is what he says in his introduction to the Essential Finger Exercises:

"Students are given far too many studies and exercises from which very little value can be gained. The amount of such studies must be reduced to be replaced by concentrated exercises which produce the same benefits in less time. Finger exercises are preferable to *Etudes* if only for the reason that they can be practiced from memory, while the whole attention is concentrated on the proper execution. Even Czerny does not contain anything of essential importance which might not be acquired through finger exercises.

"The less time spent on purely technical study, the more important it is to work with full, concentrated thought. It is absolutely useless to practice exercises in a thoughtless, mechanical manner with eyes riveted on the music. When playing even the simplest finger exercise, the entire attention must be fixed on the finger-work, with each note played consciously; that is, by way of the brain.

"I have tried here to collect material in condensed form, yet as complete as possible to help students build a reliable technique. Finished pianists will find the exercises sufficient to keep in training and to retain their already acquired technique. Some of the exercises, although new, do not lay claim to originality."

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Thereupon follows the best, brief compendium of finger independence and inter-dependence exercises I know; and since Dohnányi compiled these in 1929 they are decidedly not "old hat."

Sight Reading Benefits

I cannot resist adding other pertinent advice which Dohnányi gives in his Introduction. He says: "By diminishing the amount of *Etudes*, time is won for repertory music. This time can be utilized best if only some of the pieces are practiced up to the finishing stage. For the larger number of compositions the teacher should be satisfied so long as they are played clearly, comprehensively, and passably well. In the long run the pupil will gain by such a policy. A truly encompassing acquaintance with the literature of music can only be acquired by sight reading. I cannot too strongly recommend students to start as early in their careers as possible with the sight playing of chamber music as well as large amounts of piano music. By this I do not mean playing a piece once through, but playing it until the performer is well acquainted with it. This will not lead to superficial, sloppy playing if it is balanced by the stricter demands put on the student through the serious study of 'concert repertoire' pieces and to the thorough execution of studies and exercises. . . . Much sight reading offers the advantage of a wide knowledge of music literature, improvement in style-sense, and constantly increasing finger facility and control."

Wise words, those! . . . I highly recommend the "Essential Finger Exercises" to advanced students and teachers.

Simplifying Chopin

Do you approve of the arrangements or simplifications of favorite Chopin pieces for children or early grade adults? Which of these do you think best to use?—F. L. W., Florida.

What good would it do to disapprove? Everyone is playing these arrangements; sales have been tremendous. Wouldn't you rather have your pupils play and love those immortal Chopin themes than the commonplace melodies of many another tunes?

All this is, of course, due to the film, "Song to Remember." . . . And now we

hope for other films which will more truly represent the lives of our great composers.

So many simplified Chopin "Albums" have appeared that I hesitate to choose from them. "Twelve Favorite Chopin Compositions" arranged by Wallis (grade 3) and Rovenger's "Chopin Music to Remember" (slightly easier and thinner) are well liked by teachers and youngsters.

Mendelssohn

I have always thought that Mendelssohn was considered one of the greatest musicians of his day, and that his music still lives. However, the past summer I took a course at a well-known music school, where the instructor said she does not teach Mendelssohn at all since she does not consider him a "fine musician." Yet, when I looked up some authorities I found that all of them consider him a "fine composer" . . . I am somewhat confused.

—Mrs. S. M., New York.

There's not the slightest reason for confusion. In addition to those "final" words of authorities, just ask yourself a few questions. Mendelssohn lived from 1809 to 1847, a long time ago. What about his music? Does it still live? . . . Who at eighteen or any age has written more sensitive, enduring music than the "Midsummer Night's Dream" music? Whose piano and violin concertos are played by artists and students everywhere? Whose "Songs Without Words" are by-words in every musical household? Whose symphonies and overtures, the Scotch, Italian, Reformation, Ruy Blas, Fingal's Cave, are in the living repertoire of such eminent conductors as Toscanini, Koussevitzky, Stokowski, Monteux, Walter? And what about the oratorio "Elijah," the organ sonatas, the Trio in D minor, the *Variations Serieuses*, the *Rondo Capriccioso*? . . . Grove's "Dictionary" allots sixty pages to Felix Mendelssohn. . . .

A Bronx cheer,—Pff—ff—ff!! to that instructor.

The Chopin Preludes

I am studying Chopin's Preludes, and I don't know at what tempo they are to be played. I have asked other people to play them for me in order to judge the speed; but the result is that one person will play them with a terrific speed, another will plod through them as though his fingers had lead weights on their ends. If you will give me the approximate M.M. on each prelude, it will help me a great deal.

—D. H., Illinois.

Anyone who lays down arbitrary speeds for such masterpieces as the Chopin Preludes sticks his neck out a long way. Differences of opinion among "authorities" in such matters are more irreconcilable than the dispute of our old friends, Tweedledum and Tweedledee. Some eminent musicians hold that only one single, inevitable and changeless tempo exists for each composition. Others argue that rightness of tempo depends on the temperament, technic, mood, rhythmic pulse and age of the individual player.

(Continued on Page 104)

Well, I Do Declare!

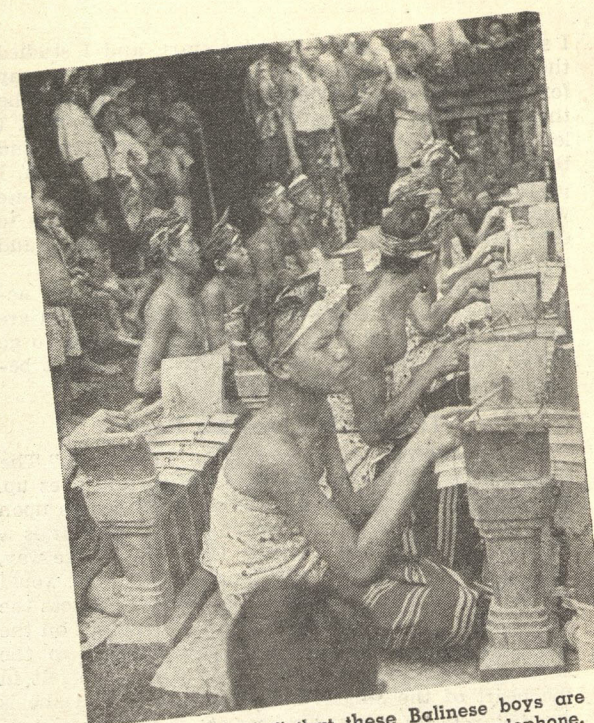
Musical Instruments Throughout the World

Section II

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

—EDITOR'S NOTE.

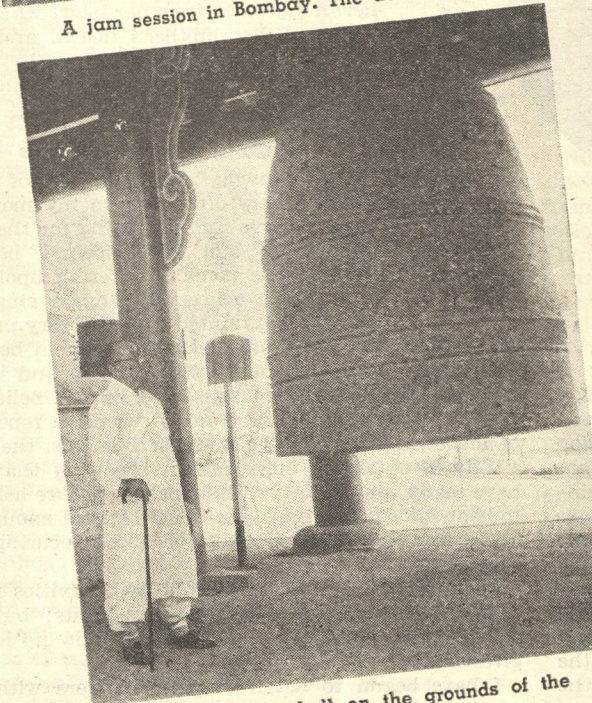
Photos—From Three Lions



It's the "gunder" that these Balinese boys are playing. It is evidently a fine toned xylophone.



A jam session in Bombay. The dancer is known as a "Saddhu."



Korean Buddhist bell on the grounds of the Capitol at Keijo.

Men and women
of all lands
make music
on anything
that will
vibrate.



Two Wa-Arusha chiefs of East Africa blowing on Holy Horns. (Or are they just taking "a little snori"?)



Almost anything makes a drum in Cuba. The young lady on the right looks as though she was playing on an umbrella stand. Once, the Editor of THE ETUDE saw a Negro player drumming on a metal cuspidor in a Havana cafe. (It may have been an E-flat spittoon!)

Other pictures
in this series
are of very
striking
interest.

Teaching the Singer to Become An Interpretative Artist

A Conference with

Lotte Lehman

Noted Concert and Opera Star

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

THERE IS a long road between the good singer and an artist—from the singer on the concert stage to the interpreter of Lieder. It gives me great joy to show young singers how Lieder should be sung. Their flash of astonishment and understanding which I find again and again, is truly thrilling. It is wonderful to see the light come into their eager searching eyes, and to see in those so thirsty for experience, the shy attempts to make their own what I have tried to give them from out of my own experience.

The root of Lieder singing lies in the achievement of a deep understanding that the Lied consists: not of music or poem alone; but of both with absolutely equal importance. Too often the singer seems to consider the poem as incidental.

This realization of the equal importance of the poem and the music is the basis of Lieder singing as I understand it. It is impossible to be a good Lieder singer if one cannot recite the poem as an actor would recite it. Nor can anyone be a good Lieder singer who does not begin to sing inwardly with the beginning of the prelude to the Lied. The accompanist and the singer must have such complete harmony that they seem to exist as one being. The accompanist must know every nuance of conception, and feel with the singer, just as the singer must know and feel each phrase of the accompaniment. The Lied comprises the poem, the melody, and the accompaniment—in one single flow of harmony.

Not only the mind, the heart and the voice, but the whole body must sing when an artist gives a Lieder recital. Every nerve and muscle must be subject to the Lied in its three-fold unity. Many singers, and even those who are known to have "expression," seem to relax to such an extent during an interlude that they lose all connection with the song. For them the song seems to end when they stop singing, or they begin to "live" only when the vocal line begins. Such singers have the deepest misapprehension of Lieder as an artistic creation.

I hate gestures in the concert hall, but I hate almost more, an inanimate body, lifeless eyes, and expressionless hands. The Lied so to speak must be sung from "head to toe." The inner concentration must be communicated through the hands, those fine and beautiful instruments of expression, yet there cannot be an actual gesture, which on the concert stage would be too theatrical in effect. The eyes must sing the melody, the body sway in an almost imperceptible rhythm, without ever overstepping the boundaries, which style in Lieder singing sets for the sensitive and discriminative artist.

Opera Singer First

The quality of my voice always has been warm. I followed my natural feeling which often led me in the right direction but also often led me astray. An instinctive talent for acting, combined with good un-

derstanding and stage direction, made of me an opera singer, long before I sought and found my way toward Lieder singing.

Interpreting the Opera Role

One cannot become a Lieder singer just through technique and "feeling." One must understand the style of the Lied, and learn to make it one's own, to pene-



LOTTE LEHMAN

trate it and lose oneself completely in its mood, to master its effects, to give it individual conception; in short, to make it a living experience, and yet lead it beyond this experience to a higher sphere of recreation. By this I mean that in experiencing the emotion of a Lied one must be master and not victim of that emotion. Too often a young singer who is just beginning to realize the feeling of a song lets her emotions so run away with her that she can not master the technical requirements of the song.

First of all, when a student starts to study an opera rôle, he must learn it musically, and start to study from the beginning of the opera. The last act should not be learned first. One must learn to create the drama in the opera, and to develop the thread of the story from the beginning to end.

The young singers of today want to sing leading operatic rôles before they have learned the small parts.

I sang very small parts to get a start, and I studied these rôles at home because I could not afford to pay for lessons, and my family objected to my learning them at all, so I had to study them secretly. First I learned the small rôle of the Page in "Lohengrin," and then I learned *Elsa*, the leading rôle in this opera. I prayed that the leading singer at the opera house would become ill so that I might have a chance to sing *Elsa*. It took a long time for this to happen, and my operatic career started very slowly.

The right way to study opera is to become acquainted with the character of the rôle that you are going to undertake. The average singer forgets to go deeply into a rôle, forgets to live with it until it becomes a part of his very being.

The Artist Lives the Part

Let us consider the rôle of *Elsa* in "Lohengrin." The singer must live the story before the curtain goes up. She must think out the story before she appears upon the stage, and she must step into *Elsa's* fate. It is a tragedy; *Elsa's* brother has been lost in a strange way, and her sorrow has turned into horror. Who would believe that she could murder her brother? Unless the singer feels all of this deeply, she will come out on the stage and make gestures, and give nothing to the audience. The torn emotions of *Elsa* must be felt in the heart of the singer. *Elsa* is a Queen, and she is accused of being a murderess; as she is torn down into the vulgarity of the people, she feels worse than a lost beggar; she knows that she is innocent, and she walks with eyes downcast. She does not want to look at these terrible people around her who have accused her. She must feel pride and walk with it. This is what the artist must convey to her audience when she sings *Elsa*.

Most young singers want to sing this rôle before they are prepared, and they come out in great auditoriums with lowered eyes, and nothing in their souls. They never "get into" the rôle.

The *King* asks her if she knows of what she has been accused. She bows her head before the *King* because she does not want him to know that her feelings are crushed. She must keep up a brave front at all costs. The *King* asks *Elsa* if she is willing to say that she killed her brother. She does not understand; she says, "My poor brother." That is all that she can say, and if the singer feels the mood, she will say it with a sigh. This *pianissimo* has to come on the wings of a deep sigh.

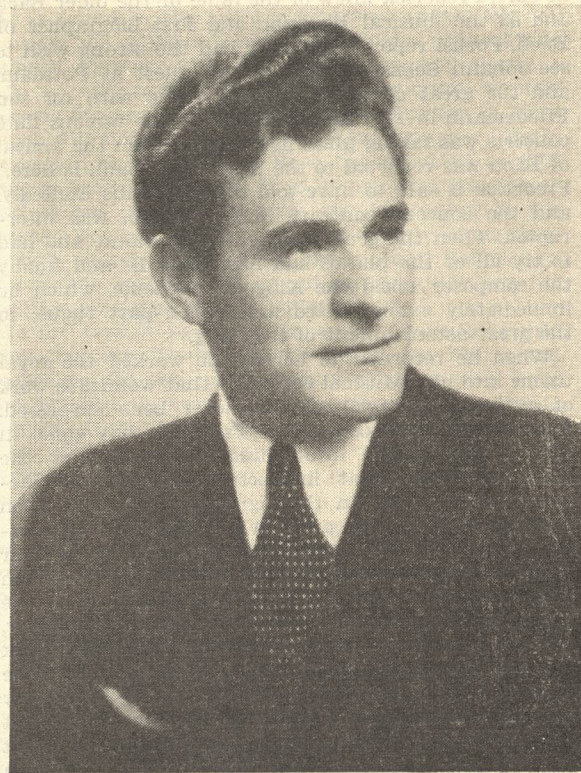
The *King* is touched by her purity and innocence. She tells the *King* of her dream, that a Knight will come and save her. A cry came from her heart when she heard of her brother's death, and this Knight heard her cry. Here she must make her audience feel her faith and expectation.

Helping Young Singers

The following letter is typical of those which I very often find in my morning mail. "I have studied singing for the past four years and have now, I believe, reached the point of entering upon the career of a concert and opera singer. I am now confronted with the very practical problem of getting engagements. I should be very grateful if you would let me sing for you and would give me the benefit of your advice. I have, I believe, a good vocal technique, and a fairly extensive repertoire of Lieder and operatic rôles. What I lack is the possibility of obtaining engagements. Knowing that you have many connections with managers, I dare ask you to hear me, and perhaps you would be kind enough to advise me as to how I should go about securing engagements."

For a long time the pressure of my activities made it seem impossible to grant these requests; but the eager desire expressed in these letters now no longer gives me any peace.

I have begun to listen to young singers with the greatest of enthusiasm. It seemed that it would be so easy to give them the last necessary touches and to help them start on a career. (Continued on Page 108)



CHARLES HAYWOOD

THE PROBLEM of the relationship between the spoken drama and the drama with music, or the opera, is basically the same, though in a more intensified form, as that between melody and text. Broadly stated, this whole question presents irreconcilable differences. It involves the realization of the fundamental differences of the esthetic aims of these two distinct arts. The whole history of the lyric theater, from the first vague gropings of the Florentine monodists to the ponderous utterances of Wagner, is the story of the relative emphasis that had been placed upon the verbal elements of the drama, and upon the music, upon the declamatory recitative and the musical aria.

The great "reformers" of the opera relentlessly sought to guide the lyric theater to what they considered the "right" path—the path of the literary drama. The irony of it all is that they led themselves into a cul-de-sac. In spite of their wordy "prefaces" and lofty manifestoes, they belied their own preachments. And that because they—be it a Caccini, Lully, Gluck, or Wagner—were greater musicians than litterateurs or dramatists. Their own words notwithstanding, these masters composed music dramas, with emphasis on music. The laws of the spoken drama cannot regulate or control the inherent qualities of the music drama. The very admittance of music with a dramatic play demands a new evaluation. We are in the presence of a new art form. Some have called it a mongrel. It may be so, but as such it has distinct and unique characteristics, and generates its own esthetic precepts.

A Confusing Experience

It is perfectly understandable that a person hearing an opera for the first time is completely bewildered by what he sees and hears. Accustomed to hearing the words in a play, he now hears them sung, sometimes getting the meaning of the words and more often not. The listener is baffled by many other incongruities: the inordinate length of time it takes for people to say something—and when the singer is through, after about five minutes of impassioned singing, he has in all likelihood repeated a few words—"I must go, I will not stay"; there has been a great deal of posturing and pantomime (depending upon the type of opera), and a number of long, static pauses where the singers stand as if transfixed (shades of "Tristan"). All this is strange and incoherent to our novice. We can heartily sympathize with him. He has not yet realized that there are vast differences between the spoken drama and the lyric theater. It demands a new attitude and adjustment. Not all care or wish to make it.

The Spoken Drama And the Lyric Theater

by **Charles Haywood**

Mr. Charles Haywood is a member of the Music Department of Queens College of New York, where he teaches musicology and music history. At the Juilliard School of Music he is teacher of voice and a lecturer upon vocal history. He has written several works which are now in press. He is Music Editor of "New Currents," a monthly journal. He has appeared in concert, opera, and radio. He received his B. S. from the College of the City of New York and his Master of Arts from Columbia University. He is also recipient of an Artist Diploma from the Juilliard School of Music.

—Editor's Note.

The "literary" mind unable to reconcile these differences has argued that the opera ought not to be encouraged. The sooner it dies the better for music and the theater. If it takes so absurdly long in an opera to say "io t'amo" (in a foreign language to boot), why bother with the lyric theater altogether. "It's too stupid and shallow," the litterateur claims.

Here again our literary critics and many so called "musical purists" fail to grasp, esthetically and historically, the significance and purpose of the lyric theatre. In discussing these critics, the eminent English opera historian, Edward J. Dent, said: "they are inclined to shut themselves within the safe barrier of what they call 'good taste' . . . and esthetic snobbery." Or they base their entire knowledge of opera from hearing a few concert arias from eighteenth-century operas (how little they appreciate the esthetic and dramatic element of these melodies), or from a few badly sung and performed operas of our too-standard repertoires.

The Problem Analyzed

There are some people who just simply do not care for opera. They say so in unmistakable terms. They find it nonsensical. Certainly no one can accuse a Carlyle or a Tolstoy of "esthetic snobbery." Yet these two eminent thinkers thought the lyric theater was a deplorable waste of time. *De gustibus non disputandum est!*

Now what is the problem? Stated briefly: the lyric theater differs from the spoken drama in that in the former, music becomes the chief agent of characterization and delineation of personality and situation. The build up of character and plot in the drama is by means of the spoken word, by the careful choice and utterance of such words and phrases. The whole dramatic impact comes through a careful and judicious inflection and declamation in relation to the disposition of character and plot. In the lyric theater on the other hand, these dramatic unities and cohesive elements of the spoken drama give way to an inner logic and structural design imposed by music. Human characters and life, inner conflict and emotional tension are realized and explained in terms of music. "The dramatic personae think in tones," rather than words.

The musical content of the lyric drama gives it universality. It transcends the limitation of the spoken drama in time and space; the music enriches, broadens the whole content of the play. Many a libretto by

itself very weak, the characters mere shadows, the plot tenuous—becomes alive, vibrant with dramatic intensity only because of the music. The characters and plot are made real and credible by the pulsing glow that comes from the musical score. Who can doubt the musical vitalization in such masterpieces as—Monteverdi's "Orfeo"—Mozart's "Don Giovanni"—Weber's "Der Freischütz"—Wagner's "Die Meistersinger"—Verdi's "Falstaff," to mention a few outstanding examples.

The Basic Element of Lyric Drama

The human singing voice is the most sensuous and expressive of all instruments. It is the basic element of the lyric drama. The vocal cantilena is capable of responsiveness that the spoken drama can never approach. The poignancy and sensuousness of vocal utterance—whether it come from a Cafarelli—Albani—Caruso—or a Flagstad—have overwhelmed and stirred the most callous and indifferent of opera goers. The Italian opera has always given primacy to voice because it understood its true significance and character. The Germanic attitude on the other hand, has been to overburden the vocal part with a complex web of symphonic texture.

Another aspect of the lyric drama that differentiates it from the spoken drama is that the former can achieve characterization where the latter can only vaguely indicate. A perfect example of this consummate achievement is found in Mozart's Italian operas, and this is equally true in all great operas, that are not overwhelmed with literary dramaturgy. In Mozart, the vague outlines of characters become real, intense, passionate through the music. The whole story—"Don Giovanni," for example, with its numerous situations—is unfolded and brought to a shattering climax by means of felicitous and appropriate music. One only need compare the libretto and what Mozart did to it. It is this vitalization and intensification of character and plot that brought such glowing tribute from Stendhal on comparing the original characters of Beaumarchais' play—"The Marriage of Figaro," and the characters in Mozart's opera. Stendhal observes that "the musician changed into real passions the rather light fancy which in Beaumarchais amused the amiable inhabitants of Agua-Frescas."

What makes the lyric theater a superb vehicle for the expression of conflicting human emotions, is the use of the ensemble of simultaneous utterance. Violent entreaty and mocking laughter, joyous abandon and despondent dejection, love, hate, the carnal outburst of a mob, and piteous supplication of the innocent victim, all of these contrasting passions can be expressed at once—the chaos is resolved into artistic and esthetic unity through music. Musical design is capable of bringing order into this heterogeneous mix-

VOICE

ture. All the passions and thoughts that agitate us while something goes on, the thoughts that assail us and all the inner conflicts that trouble us while someone talks or does something, all this can be probed and simultaneously revealed only through music . . . "for it is the musical form," in the words of Paul Láng, "which, embracing all these diffuse elements gives them back to the listener as an esthetically unparallel single effect, binding the variety of character into the unity of life." The spoken drama can only present these moods in succession. How weak, rigid and artificial that becomes when attempted in the spoken drama. The efforts of Eugene O'Neill come to mind with his masks and asides. In Shakespeare, Molière and Goethe this musical overtone is perhaps hinted at, through the sheer glow of poetic imagery. But then again with poetry we are very near to music. The use of the accompanying instruments in the lyric theater makes it possible to sustain the mood and intensity of a situation long after the character has ceased his utterances.

The orchestra is capable of maintaining and sustaining the dramatic mood, to comment and hint upon what has transpired and give forebodings of what is to follow. This has been one of the most crucial aspects of the lyric theater. The problem of the relative importance of this accompanying texture to the vocal part has resulted in a lot of learned disquisitions and acrimonious debate.

The issue is one that is fundamentally a reflection of national character. The Germanic penchant has always been toward instrumental. This symphonic-thematic attitude resulted in the gradual relegation of the human voice to a mere accompanying declamatory instrument in a complicated maze of orchestral color. The Italian wants the orchestra to sustain and intensify the meaning of the text but certainly not to submerge or drown the voice and words. "Help me," says the Italian vocalist to the orchestra, "but don't choke me."

The underlying fact must be granted, and it was stated at the very outset, that there is an irreconcilable difference between the esthetic principles of the spoken drama and the opera. One simply cannot approach or evaluate correctly works of the lyric theater while thinking in terms of the "laws" of the spoken drama. No more than a person can correctly judge and understand the operatic works of the early eighteenth-century Neapolitans while bogged down by the romantic philosophies of the nineteenth century. What we get is an undialectic application of critical criteria resulting in misinterpretation and misjudgments. Criticism can have significance and validity only if the socio-historical background of each period is fully realized, and judgments made in accordance with it.

Potentates as Musicians

(Continued from Page 69)

performance. His interest in music was even exploited by political intrigues at court.

At that time Austria was vying with France for the favor of Spain. And when in the house of the French ambassador Grenonville a French ballet, at that time a novelty in Vienna, was performed and the emperor was present, there were in the diplomatic sky very disturbing storm clouds. "If one may look at a sleight-of-hand artist and tumbler," the Emperor writes indignantly to Count Pötting, "then one may be permitted to look at a couple of French dancers." A couple of songs by the Emperor, with string accompaniment, which I found in a Moravian monastery, I published in my book: "*Das Wiener Barock Lied*." The songs are charming, and one can understand that the teacher of the Emperor, Schmelzer, could say to his imperial pupil: "Your Majesty should have been a professional musician." Whereupon the emperor answered drily: "It doesn't make any difference. Things are better as they are."

Among the Hapsburgs who followed Leopold, there was a series of excellent musicians. Charles VI (1685-1740), of whom it was said that the sun never set on his realm, was the typical representative of absolutism,

who knew that the cultivation of music was the best means for his own glorification. His court Kapellmeister was the noted Johann Joseph Fux, the composer of the great "Gradus ad Parnassum," which Beethoven still recognized as the best text book of counterpoint. The Emperor and his Kapellmeister discussed regularly the court orchestra and the operas which were to be presented at the imperial theater. Joseph II (1780-1790) was, to be sure, no such musical fanatic as his ancestors and one may not hold it against him that he preferred Dittersdorf in many respects to Mozart, since many professional musicians of his time did likewise.

The Musical Metropolis of the World

The Emperor, as all of his predecessors on the Austrian throne were thoroughly schooled in music, particularly in counterpoint, was a good bass singer, and could play the viola, violoncello, and klavier. Generally after dinner he had an hour of music; three times a week there was a concert at which Salieri, the rival of Mozart, and the composer Gassmann, were among those who took part. For the most part selections from the operas planned for production were presented. In this way supposedly Mozart's "Figaro" and "Così fan Tutti" were heard for the first time. The Emperor always took part, but he did not invite any outsiders. As a rule, they sang by note and he was delighted if one of the singers or players hit a snag. Joseph II has a particular position in the history of music, less as a practicing musician than as a patron of music. For his reign coincides with the blossoming of classical music in Vienna. At that time Haydn and Mozart were active, and Beethoven in 1787, three years before the death of the Monarch, paid his first visit to the musical metropolis of the world. Now Joseph deserves credit that he did not, as so many artistic talents, repudiate the new art which was unfolding, but permitted it to develop. And without him, who propagated so strongly the founding of a "National Singspiel," Mozart's "Entführung aus dem Serail" and "Die Zauberflöte" would not have contributed to the greatness of German opera.

A Gifted Musician

Joseph II's political opponent was Frederick of Prussia (1740-1786), who was not only a great statesman and general, but also a connoisseur of philosophy and literature, and last, but not least, a musician. His musical evenings and private concerts in Potsdam and Sanssouci were famous. We have one of the most interesting descriptions of such a concert in the diary of the English music historian Burney ("The Present State of Music"). The king played the flute, and his performance, according to Burney, was clear and even, his fingering brilliant, and his taste pure and natural. His playing surpassed everything that the English up until then had heard among amateurs or even among professional flutists. It is no wonder, for he had in Johann Joachim Quantz (1697-1773), whose "Flötenschule, Versuch einer Anweisung die Flöte travoière zu spielen" (1752) is still the Bible of every serious flutist, an excellent teacher. And the "great Fritz" as the King was called, took the matter seriously.

Once Quantz presented to the King one of his pupils, who played the flute excellently. The King praised the young artist, but in a somewhat cold manner, and then turned in more lively fashion to his teacher. "You have neglected me. This young person proves it, and evidently didn't take so much pain as I did," said Frederick somewhat jealously. "To be sure, I used in his case a much more effective remedy," said Quantz. "Is that so? And what remedy?" Quantz hesitated, and when the King pressed him, he made a movement as if with the corporal's staff. "Aha!" said Frederick, "That is something else. And we shall stick to the old method." Frederick was a very gifted musician. He not only wrote flute arias, flute sonatas, and flute concertos, but also arias for the pastoral play "Il Re Pastore," a so-called "Pasticcio," an opera composed by different musicians. Quantz, Graun, and Nichelmann were the other collaborators. The only composition of the King, however, which attained world fame, is connected with one of the greatest in music, Johann Sebastian Bach. Among the musicians whom Frederick had stationed at his court, was the second son of Bach, Philipp Emanuel (1714-1788). To

be sure, Frederick knew of the fame of the older Bach and as the musical historian and first biographer of Bach, Forkel reports, the King had the strong wish to see Johann Sebastian Bach as his guest at Potsdam, and the great composer actually came with his son Friedemann in 1747 to Berlin. One of the famous flute concerts was taking place in Potsdam when the arrival of Bach was reported to the King. "Old Bach is here," Frederick is said to have told the musicians excitedly, and the concert, contrary to all custom, was interrupted. Then the great Bach, himself, came, and had to try all of the pianos and harpsichords, and finally the composer asked the King for a theme, which he immediately extemporized as a seven-part fugue, to the great astonishment of the King.

When he returned to Leipzig, he worked the royal theme into his "Musical Offering," that wondrous work of contrapuntal art that has never been surpassed. And thus a "composition" of Frederick has gone, in this peculiar way, into musical history, and the thought occurs—what intellectual heights the Germans had reached in the eighteenth century, when the singer and the king met in Potsdam. Had the Germans followed that noble tradition of Frederick, their world and ours would now be different. The golden days of music would not have been dissolved by the age of the atomic bomb. But Frederick, unfortunately, had two souls in his breast, and from him goes a dark line over Bismarck and William II to Hitler. The same Frederick, who admired Bach so greatly, who knew how to write charming trio sonatas, said once about military music: "With a good march of my oboist, it is a real delight to speak to Europe through the mouth of cannons." That is the other aspect of Frederick, and one which is just as real as the other noble, good aspect. Were the "great three" at the conference aware of the symbolism of the music room in Potsdam?

Princes and Politics

In the eighteenth century, on a journey through Germany, it often took no more than five or six hours by coach to go from one court to the other. If one left Dresden early, where the select works of the Italian operatic composers could be heard in magnificent settings, one could arrive in the evening at the small-sized residence of the Duke of Saxony-Weimar. In Dresden, during the evening before, one could have heard the operas of Saxon princes, and during the next evening minutes in the court theater, the performance of the "Singspiel." "Erwin und Elmira" by the "Staatsminister" Wolfgang von Goethe, for which the Duchess Amalia, wife of the ruling duke, had written the music. The music was good, and is played even to this day.

Germany at that time was divided into countless principalities. The princes did not carry on any power politics. They carried on politics for their subjects. They considered first of all the welfare of their subjects and considered the cultivation of art as one of their highest and noblest duties. It was the golden age in which the art of Bach, Mozart, and Beethoven became great. When Frederick II replaced Bach by the "Hohenfriedberg March" the new German age began, the age of Hitler, concentration camps, and gas chambers.

New Keys to Practice

by Julie Maison

VI.

Are you sure your difficulty isn't just before or just beyond the passage that you think needs work? Often the performer diligently practices the phrase that is obviously difficult, only to discover that the inaccuracy persists. This means that the problem lies in the connection of this phrase to the one before or after it.

The art of playing rapid finger work at great speed is in keeping each finger firmly, but resiliently, on the same spot of the key. Once the finger has touched the key, make sure that it does not move, slide, or shake. In speed work there is a natural inclination to slide the fingers off the key, instead of lifting them off, partly because the on-coming tones seem to push them out of the way. If we have few Mozart and Haydn players among our pupils, much of the reason may be in this.

IT IS our aim in this article to make some suggestions for the better blending of stop combinations as found in the average American organ. We will consider the problem from the standpoint of ideal tone balance, together with that of lightness and clarity.

In working toward an ideal tone structure, we may take as our goal the finding of a combination of stops which will suit the music of our ideal composer, Bach. Inasmuch as the music of Bach has provided us with such a wealth of beauty, it is fitting that we seek to find in our instruments some way to convey to the listener the full meaning of that beauty. And since modern organs do not sound like those of Bach's day, it is all the more needful to put careful study into the complex problems of tone building.

In the days of Bach all organs were blown on gentle wind pressure. There were no heavy, fat Flutes and Diapasons. On the contrary, most all stops were light and fanciful in tone. Each one contributed only its rightful share to the ensemble. There were many ranks of pipes sounding the upper tone partials. These harmonic stops are very vital in the production of organ tone.

We shall therefore find it necessary to study the individual registers in our organ with great care in order to determine which ones may best suit our purpose. Such a study is well worth the time and effort if, in the end, we succeed in creating a new and beautiful medium of expression.

Many music lovers complain of the lack of clarity in organ music. The heavy tones seem to cast a shadow over the meaning of the music. These heavy tones can be endured by the ear for only a limited time. The player consequently, is forced to alter his registration frequently or run the risk of becoming monotonous. The character of Bach's music, when understood, shows us that any radical change during rendition is out of place. Stops may be added or withdrawn but only for the purpose of coloring or of reinforcing the tone already established.

Let us then endeavor to create in our own organ of today a combination of stops which will be sufficiently light in tone and rich in harmonics to accommodate the music written for the instrument of a past age in which these qualities predominated.

We Begin to Build

As our first stop we will take the Choir Dulciana and Unda Maris, providing the latter has a moderate wave. Add the Choir to Choir four-foot coupler. If you have a mild Gemshorn add this also. These stops may be endured by the ear for a considerable time with pleasure. The tone is light and transparent. To preserve this lightness and transparency we shall add only those stops which possess a like quality. Do not draw a register which asserts itself beyond the limits of a true blend.

Our third stop should be a light, eight-foot Flute. I believe that you will find the Swell Flute Harmonique just the right one. Bring this down to the Choir Manual using only the Swell to Choir sixteen-foot coupler. The Flute Harmonique, a four-foot register, is very beautiful in its lower octaves, it is more gentle than the Stopped Diapason, its harmonics blend admirably, and it will make a fine eight-foot Flute.

The fourth stop to add will be the Swell Piccolo which, coming in at four-foot pitch, will be about right. Here again we find that the lower pipes of the Piccolo possess a fine blending quality. The fact that both the Flute Harmonic and the Piccolo are of small scale and voiced for color rather than for power is of great importance.

For the Pedal, choose your lightest sixteen-foot tone together with a soft eight-foot Flute. Couple both Swell and Choir to Pedal. The shades of the Choir organ may be partially or entirely open; those of the Swell should remain closed.

Our plan now is as follows: Swell, Flute Harmonique and Piccolo; Choir, Unda Maris or Dulciana and Gemshorn; Pedal, Soft sixteen and eight-foot stops; Couplers, Swell to Choir sixteen, Choir to Choir four; Swell and Choir to Pedal.

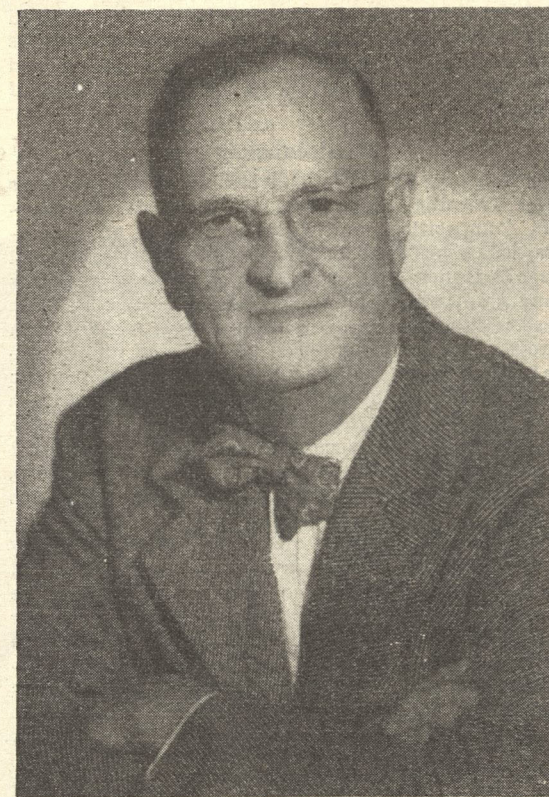
Playing upon the Choir Manual, let us now try one of the Bach Chorales. I suggest *Alle Menschen müssen sterben* or *Es ist das Heil*. Use the Swell shades at your own discretion avoiding any but the mildest *crescendo*. Play at a slow tempo. The music will be full of gentleness and clarity. No change in registration

Facts About Registration

by Richard Keys Biggs

Noted Organ Virtuoso

Richard Keys Biggs was born in Glendale, Ohio, and educated at the University of Michigan. Later, he studied with Sir Richard Terry in London. He has held many distinguished organ positions and has performed extensively upon many of the world's great organs, here and abroad. —EDITOR'S NOTE.



RICHARD KEYS BIGGS

should be made. Other types of music will sound equally interesting. If you wish to provide yourself with a slightly richer and deeper tone, add the Swell Voix Celeste. Although this register will come in at sixteen-foot pitch its depth will be lightened because of the harmonics of the higher stops.

Returning to our original plan (without the Voix Celeste) add now the Swell Dolce Cornet. The procedure which I am outlining must of course, be tempered. Some of the stops may prove unsuitable. The Cornet particularly, must be used with care. If this stop consists of three ranks namely, Twelfth, Fifteenth, and Seventeenth it will suit our purpose. If however, your Swell Mixture is made with fifth-sounding pipes built for power it cannot be used at this point. Assuming that the Cornet is of the right quality and power to join the family of stops we have thus far selected, let us take our old favorite *Jesu, Joy of Man's Desiring*. This beautiful piece has suffered much at the hands of organists who, while playing with fine tech-

nic and good taste, were nevertheless, unable to convey Bach's simple message, not having the right stops. With Swell tightly closed and Choir completely open, draw Choir to Great eight and four couplers.

The Great Flute must not be of the heavy, assertive type. Any soft stop to be found upon the Great will serve, providing its tone is only predominant to that already being employed. Begin the piece upon the Choir organ. The flowing character of the music will be at its best with a slow tempo. When the solo melody enters, it must be upon the Great. If the music sounds, at first, a bit thin to your ears, keep on playing. In a short time you will be accustomed to the novel tone and pleased with the clarity. You will at once realize that the slow tempo can be maintained because of the lightness and clarity infused into the music.

Next comes the question of what stops to use in the rendition of a brilliant Fugue or Toccata. Leave the registration exactly as we have it. Open the Swell shades. To the Great add the four-foot Flute or the Octave together with Twelfth and Fifteenth. To the Choir add Geigen Principal and four-foot Flute with whatever other high-sounding stops you may have. The Pedal should be increased by adding a strong eighth foot register and a Violin or Metal Diapason. Do not use the heavy, wood, sixteen-foot Diapason. Add Swell to Great Eight and Great to Pedal couplers. If still more brilliance is desired draw the Swell Clarion. If you have no Clarion, add Swell to Great four-foot coupler.

Here is a tone which will bring life to your music. You may play as rapidly as you desire without feeling the least obscurity in the flowing parts. If you have a good Mixture stop on the Great, you may add it or you may throw it off at will during the course of the piece. For the final chords I suggest that you draw the Swell Trumpet or Cornopean and the Pedal Trombone. The climax will be thrilling.

You will note that I have advised the use of the small pipes of the organ at the expense of the larger ones. Only by so doing can we eliminate those tones which tend to thicken the ensemble. If a transparent tone is desirable, all pipes which have the effect of bearing down or of calling undue attention to themselves must be excluded. There must be merely sufficient eight-foot tone to provide an elastic base upon which the higher tones may rest. These higher tones will bring the clarity so necessary to the inner voices of the music.

This matter of tone should become the object of enthusiastic experimentation on the part of every organist. Don't be satisfied with the same, old combination of stops year in and year out. Put some real study into this all-important subject. You will be amply repaid by the joy it will bring to you as a player and by the fact that your music will be better understood by the average music lover.

It is hoped that the suggestions made here may serve to awaken a desire upon the part of more players to forge ahead in this phase of their art which is so important.

ORGAN

"FORWARD MARCH WITH MUSIC"

MUSIC EDUCATION as a profession continues to offer a challenge to the young students entering our colleges, universities, and conservatories. It provides an opportunity for service that is rewarding not only because of the value of music study for boys and girls but also because of the nature of teaching in the modern school. Never in the history of our country has there been a greater need for dynamic leadership by our schools, and in this educational picture the teachers of the arts have a very real place to fill.

In spite of the dislocations caused by the war, and in spite of the controversies as to teachers' salaries, a great work has been going on. Music educators still have their feet on the ground and the human needs of the present are their very real concern. They hope that some of the strong, rich personalities in our high schools will enter the teaching profession for it is on them that the future of our country depends.

Qualifications for this Training

It is difficult to be specific about the qualifications of students entering this work. The determining factors are manifold, and the human factor is particularly unpredictable. Pupil growth at any level is one of the uncertainties of teaching. Perhaps that is the reason that teaching presents a new challenge each day to those who love and live it.

The case histories of graduates of school music departments are worth considering. The rise of some, who as students seemed to show little promise of better than average success, has been spectacular. In fact, often this significant growth started in their first teaching experience, not in training. Other students with talent and background seemed sure to succeed; yet they met the test as a teacher with mediocrity, frustration, and failure. Fortunately, there are averages which may be recognized and the student who rates well emotionally, socially, and scholastically in the training school, usually continues to do a consistent, fine type of work later on as a teacher.

Four qualifications for students of music education are worth mentioning:

1. An awareness of human needs and a desire to satisfy them
2. An interest in education as a whole, and in the relation of music to the general educational plan
3. An appreciation of the best in music and a belief in its power to enrich and inspire
4. Some skill in vocal or instrumental performance as evidence of valid musical experience and as an asset in teaching

The list can be extended, yet the student presenting these four qualifications has a chance of fitting into the type of service most needed in our American schools. The training schools want to interest gifted students who look into the future with high hope and dauntless courage.

Undergraduate Training in Music Education

Training in four areas of knowledge is required by recognized schools as a preparation for the teaching of music. These areas are: Broad General Education; Musicianship; Musical Performance; Specialized Professional Training.

Broad General Education

This area is designed to serve as a base for living in a democratic society and in this complex world order. It is to train the student to use the English language adequately and possibly have a working knowledge of other languages. It is to give him a survey course in one or more of the sciences, particularly social science. It is to give him a purposive psychology with emphasis on the teaching of music. It is to lead him toward a workable, forward-looking educational philosophy, which he can accept.

In this particular area we find that the requirements of the majority of qualified schools and of State Examining Boards are approximately the same, with perhaps one or two required subjects added,

Training School Music Teachers

by Ann Trimmingham

peculiar to a particular situation. Music educators welcome the trend toward an adequate general education for the teacher of school music, provided it does not, through over emphasis, supplant the training of the student in his chosen field. About one-third of his undergraduate training or forty-semester hours credit should be ample for his Bachelor's Degree and would give him certification in this area by most of the State Boards.

Musicianship

The language of music as expressed in the processes of Ear Training, Sight Reading, Harmony, Counterpoint, Composition, and Orchestration is an all-important area of knowledge for the teacher of school music. It is here that we find the greatest weakness among graduates of recognized training schools. Rare indeed is the candidate for a music position who can improvise simple harmony to a given melody, transcribe accompaniments, or write a simple bit of melodic dictation. Yet the ability to use these skills is the basis for valid musical understanding. A teacher of music education cannot be accepted as a professional equal by other musicians without adequate musicianship, nor can he recognize the creative abilities of his students.

The courses in this area must be intelligently planned and skillfully taught so that the student will have a workable conception of musical structure. There is no easy path to learning in this area of teacher training; yet the hours of faithful study will bear rich rewards because of the achievement of technical understanding and professional security. Music illiterates do not belong in the field of school music.

Musical Performance

The teacher of school music needs performance proficiency in more than one medium if he is to fulfill his professional obligation to himself, his students and his community. The reasons for this are clear. First, the vocal and instrumental training of the prospective teacher provides specific experience which will reveal his aptitude, improve his musicianship, acquaint him directly with the literature of his medium, and open to him more opportunities for professional advancement. Second, as a teacher, he will not only command the respect of his students through the perfection of his performance, but will also be able to give them specific help which will increase their understanding and facilitate their learning. Furthermore, high school and elementary boys and girls can often recognize ability in performance. They are hearing music at the movies and on the radio. This gives them standards which are quite good, and they are quick to pass judgment in colorful language for or against the performance of their teacher. Third, the teacher of school music should be an asset in maintaining public relations between the schools and the community. He has

opportunities to serve the community through his own performance and can raise the musical taste of many through the outpouring of his talent. It is true that his major obligation is to the pupils, but he can also increase his service to them through happy community relationships.

School superintendents are continually asking for a music teacher "who can perform well," "who can accompany," and "who will inspire pupils through his performance and leadership." They believe that the contacts made by the teacher of music in community service can greatly benefit the schools through more realistic community support.

Specialized Professional Training

This area of teacher training is considered by many to be the core of training experience. There must be the practical outworking of theory through carefully planned practice. Courses in school music should include a knowledge of pupil development at each level and an understanding of goals, activities, materials, and mechanical demands in relation to various learning situations.

Specialized training, if it is to be effective, can no longer be isolated from general professional training in education. The effect of educational philosophy on the music program must be understood because of the changes which have taken place in the modern school. Emphasis on pupil needs supercedes emphasis on specific learnings. Pupil interests, pupil responses, and pupil learnings are dependent not only on the personal attraction of a dynamic teacher, but also on the careful organization of materials and on the smooth, painless development of the lessons.

No one method can be considered the answer to successful learning. This training should be broad and flexible. It should constantly reiterate the importance of human service and of democratic relationships so that the ambition of the teacher will not sacrifice a healthy unforced teaching-learning situation for perfectionist goals. The talented young music student often cannot understand this type of thinking; yet if he can be persuaded to think objectively, the whole field of music education will take on new meaning.

Conducting may also be considered a part of specialized training. In training-school curricula it has sometimes been placed in other areas, but it is so closely related to the unfolding of school music experiences that it can be discussed at this point. Conducting is one of the most satisfying activities in music education. It develops poise, leadership, and precision. It is associated with the high point of achievement in every culminating music activity. It is enjoyable both in training and later on in teaching.

In closing, it might be well to say that curriculum problems for the training and certification of a school music teacher are being studied by several educational organizations; the Music Educators National Conference, the National Association of Music Schools, the American Association of Teachers Colleges, as well as State Departments of Education. Some educators think that a five-year course may be necessary if the academic requirements continue to increase and if standards in music education are to be maintained. Others think that the Master's Degree will provide additional courses to take care of credits needed to satisfy any unusual State requirements. The student is advised to investigate the courses offered by training schools so that he can be sure of certification by the majority of State Boards of Education.

Band Questions Answered

by William D. Revelli

Q. Will you send me the names of some of the more difficult compositions for E-flat alto saxophone? I am planning a recital and would appreciate knowing of any new worthwhile works.—S. M., Texas.

A. *Sonata* by Moritz is an excellent work, recorded by Cecil Lesson—Decca; *Concerto* by Moritz is also an attractive composition; *Rhapsodie* by Debussy, also with orchestration; *Sonata* by Bilotti; *Scaramouche* by Milhaud. I am sure that you will find these works interesting and sufficiently difficult to test your playing capacities.

THE ART of flute playing is an ancient and honorable one. Man has amused himself, worked himself into a religious fervor, and into a warlike state of mind, with the flute, for thousands of years. The flute has grown from the primitive hollow cane, clay pipe, hollow tube or bone, to a work of art both as to workmanship and musical sound.

The modern, sterling silver, gold and platinum flute of today is really and truly "a thing of beauty and a joy forever."

There is an interesting story told of Mr. Theobald Boehm, the father of our present Boehm system used on many instruments. As to the authenticity of the story, I cannot vouch; however, it could easily have taken place something like this:

Mr. Boehm, having just perfected his new system of fingering for the flute, wished to interest some prominent composer in writing passages for the flute which hitherto had been considered impossible, so he made an appointment to see Mr. Rossini. Mrs. Rossini met Mr. Boehm at the door and informed him that Mr. Rossini was very busy and could not be disturbed. Mr. Boehm, like all good salesmen, had his foot inside the door and in a few moments was in the presence of Mr. Rossini, and immediately proceeded to play passages and trills that were considered impossible at that time. In a few moments Mr. Rossini said, "That cannot be played on a flute." Mr. Boehm answered, "But I am playing it on a flute." Again Mr. Rossini said, "That's impossible, it can't be done." Well, like the Northwest Mounted, Mr. Boehm had his man. The story goes on to say that Rossini began to write very difficult passages for the flute. Anyone who has



WILLIAM D. REVELLI COACHING THE FLUTE SECTION OF THE UNIVERSITY OF MICHIGAN CONCERT BAND

attempted to play the flute obbligato in the *William Tell Overture* by Rossini might well believe that it is one of those special passages; however, this is not true, since *William Tell* was written in 1829, three years before Boehm introduced his new system of fingering for the flute.

"Flute Playing, Good and Bad." Just what is it that makes one flute player's performance so superior to that of another? You might say native intelligence, and you would be right in many cases; however, there are many other factors that control the progress of every flutist. The student's physical adaptability to the instrument; his industry and talent; his choice of an instrument (make); his care of the instrument; the start he is given; the daily attention given him; his parents' attitude and interest; all are strong factors in determining the speed and the degree of progress he will make.

The music teacher has control, more or less, over

Flute Playing—Good and Bad

by Myron E. Russell

Associate Professor of Music
Iowa State Teachers College, Cedar Falls

each point given above with the exception of native ability, and physical adaptability, and at times it seems that the teacher has some control over these. Our discussion, therefore, will take up in order, the following points:

1. Selection of the flute student
2. The care of the flute
3. Playing the flute
4. Embouchure
5. Selecting a flute
6. Miscellaneous suggestions

The Care of the Flute

1. Always replace the flute in its case when not in use. Many serious accidents have occurred through lack of attention to this detail.

2. Wipe saliva from the flute with a linen handkerchief after each playing period, using the cleaning rod to push the cloth through.

3. Wipe the perspiration from the keys with a soft cloth after each playing period—especially in warm weather.

4. Once a month dust under the keys with a soft bristle brush. An ordinary small paint brush will do the job.

5. Every three months remove the stopper from the head joint, clean the cork with cold cream, coat with regular joint tallow and then replace and adjust. (The stopper must be pushed back into the head joint, past the blow hole and out the larger end. To push it on out the end of the flute would damage the dimensions of the head joint above the embouchure plate.)

6. Oil the mechanism with a fine grade of oil at each moving "metal to metal contact," once every three months. Use a fine wire or needle to carry the oil.

7. The flute should be given a complete overhaul every two to four years, depending upon the care and the amount it is played. Any broken pad must be replaced at once. A flute that leaks is unplayable.

Playing the Flute

1. The flute is supported mainly at three points: the chin, the right thumb, and the right little finger, on the E-flat key. The first finger of the left hand does help support the flute. (Note: The first finger of the right hand must never come in against the rods and levers. Keep the hand well away and the fingers free.)

2. All finger action takes place at the knuckles.

3. The flute is held down about twenty-five degrees from the horizontal position in order that the flute may drain, and to keep the right arm close to the body at the point of gravity.

4. Keep the neck straight, the chin in, "West Point" style.

5. Keep both right and left arms as close to the body as is possible and still be comfortable.

Embouchure

1. The player's lips should form an opening that is elliptical or diamond in shape, not an "o" formation. To keep the player from drawing back the lower jaw and lip, thereby blowing into the flute, have him place the flute in position on the lower lip, then protrude the lower lip and jaw until the air "ribbon" strikes the nose. Now pull the jaw back, bringing the air stream down until it strikes the opposite rim of the embouchure plate hole. Repeat this many times until the habit of pulling the lower jaw back is broken. This also helps keep the lower lip (Continued on Page 106)

BAND, ORCHESTRA
and CHORUS
Edited by William D. Revelli

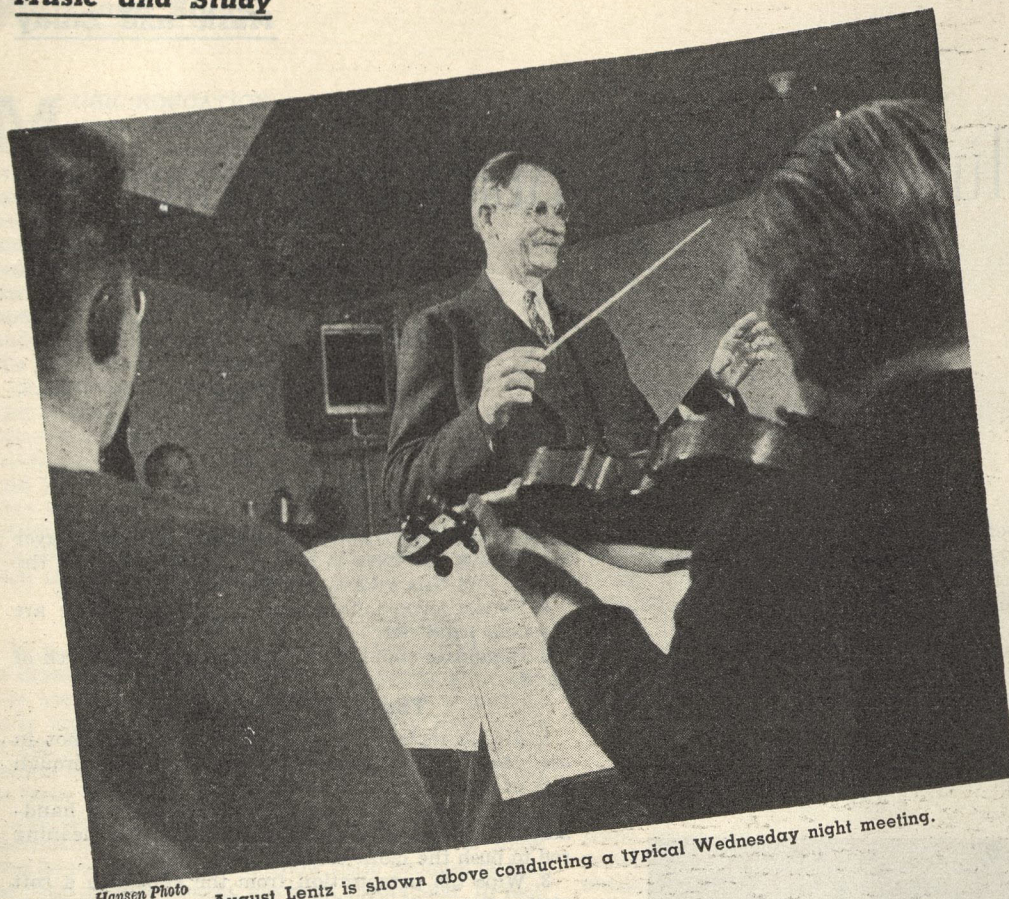
"FORWARD MARCH WITH MUSIC"

THE ETUDE

FEBRUARY, 1946

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



Hansen Photo August Lentz is shown above conducting a typical Wednesday night meeting.



Young musicians of the future often visit the philharmonic "jam sessions" conducted by August Lentz. Ten-year-old Cyril Jahnke holds in his hands Lentz's Stradivarius violin, as the maestro tells him some of the romantic history of music.

Sauce for the Classicists

by Iris Tracy Comfort

THE MUSIC we have grown to know as classic, and the modern music we call jazz, or swing, or jive have crossed each other at many points. We hear modern symphonies presented in the classic manner but incorporating the type of syncopation identified with jazz. We hear jazz arrangements of the masters.

Here and there we encounter fine musicians who have somehow managed to live in both camps. Leonard Bernstein is, of course, one of the most unusual as well as one of the most gifted of these neutrals. Composer of the symphony "Jeremiah," he has six jazz songs in the hands of his publisher, soon to be released. A conductor whose brilliance has occasioned nationwide critical acclaim, he is a boogie-woogie devotee who gave three boogie-woogie piano recitals at Fort Dix last year. Another musician who has combined concert performances of the classics with boogie-woogie performances is pianist Jose Iturbi. While his more recently heard concert performances were inclined to substitute flamboyancy for finesse in technical execution, he is still deservedly one of our leading pianists.

We read in featured newspaper stories about the verbal battles of various conductors of symphony with the exponents of swing. It requires little effort to recall that comparatively recently, crooner Frank Sinatra's appearances on various concert programs caused many a critical hailstone to fall from the traditionalists' Olympia.

Devotees of jazz are familiar with the names of Cootie Williams (trumpet), Benny Goodman (clarinet), Sidney Bechet (soprano saxophone and clarinet), Artie Shaw (clarinet), and a long roster of jazz musicians, just as a classicist becomes familiar with

names like Yehudi Menuhin and Raya Garbousova and Alexander Brailowsky. Each of these musicians is celebrated in his own school. One school acknowledges no rigid confines of musical syntax, the other expresses itself within the boundaries of traditional rules.

No Need to Take Sides

There is a definite object in pointing out this obvious fact: while occasionally these two distinct types of music presentation borrow a technique or specific melody from one another, more usually they clash. In my opinion there is no need to take sides on this often controversial subject. I see little point in attacking something that has become as much a part of daily life, and as popular, as a morning newspaper. Like it or not, jazz is part of the contemporary picture.

However, in discussing the subject of jazz, a distinction must be acknowledged between true jazz (which is played primarily to the musician's standard of excellence) and commercial jazz (which is more acceptable to popular taste and far more remunerative). In classic music a parallel could be drawn if certain able conductors flattened *crescendos* to *diminuendos*, eliminated passages, which were judged tedious by the uneducated ear, played only widely familiar music. In other words, if they catered to a paying public more interested in relaxed sensual enjoyment than in artistic merit and expression. Naturally there is a vast difference between conductors and soloists playing from celebrated scores with their multiplicities of harmony and structure, and musicians playing a frequently improvised, always relatively simple music. But, within the field of jazz itself, there is almost as vast a difference between commercial

and true jazz. Because true jazz is the motivating force, and commercial a pale offspring, when the term jazz is used henceforth, the reference is to true jazz.

In considering the broad subject of jazz, we find a whole new vocabulary, not as euphonic but in its way quite as specific. Starting with a root word of this music, we find *Dixieland*, a treatment wherein subordinate voices in the band "ride out" or improvise.

Even so cursory a discussion as this must include, at this point, the name of William Christopher Handy. This Negro composer, now seventy-two years old, published in 1914 a song called *Memphis Blues* which marked the beginning of a whole new idiom. The "blue" note he introduced has had a far reaching effect on modern classic composition as well as on jazz itself. This music must be heard. Because most early jazz recordings can now be found only in the collections of jazz connoisseurs, I recommend listening to an album made by The Victor Co. a few years ago and constantly reprinted, for a slight sampling of somewhat aristocratic Dixieland and Blues technique. This album is titled "The Chamber Music Society of Lower Basin Street," under Paul Laval, with Sidney Bechet guest artist. Dinah Shore sings Handy's *Memphis Blues*.

One has only to listen with new awareness to Ravel, Stravinsky, Milhaud, Hindemith, Debussy, to realize the extent to which serious composers have converted the jazz idiom to classic use.

A New Vocabulary

We find the original but still popular Dixieland technique modified in the music of various well-known "name" bands. Musicians like Benny Goodman, Artie Shaw, Count Basie and Gene Krupa belong to this category. The modification results in solo improvisations involving high technical skill. Words and phrases like "schmaltz" and "in the groove," and "solid" meaning good, and "square" meaning bad or unsuitable, are found in this new vocabulary. The term "jitterbug" needs no explanation to a nation accustomed to the gyrations of those jazz devotees who vent their enthusiasm in action. "Alligator" is another descriptive synonym for those who are "hep to the jive," or appreciative of jazz. Certain musical passages exhilarate or "send" these audiences. Actually some of the more fanciful and extravagant (Continued on Page 113)

Are Scales "Old-Fashioned"?

Are you an advocate of scales? I mean, do you think every student should know his scales and practice them every day? Ever since I began to teach I have insisted on them, so that all my pupils know them and can play a scale in any key I ask for. . . . But I have been told that I am old-fashioned and that the best teachers say there is no need for scales any more. This does not seem logical to me, and I should like to know what you think.—Mrs. R. J. F., Ontario.

I certainly do believe in scales, and I congratulate your pupils on having a teacher who gives them such sound instruction.

There is a certain type of teacher who breaks into print periodically by saying that modern developments in music have caused scales and arpeggios to lose their value as practice material, but the arguments put forward in support of the idea are anything but convincing. The usual implication seems to be that as most modern music is atonal, scales and exercises in definite keys are valueless. And, by extension, the thought also implies that no one is going to play Bach, Mozart, or Beethoven any more. To my mind this is very lame thinking.

Let us assume for a moment that a student will never in his life play a solo that contains a diatonic scale or an ordinary one-three-five arpeggio. Does this mean that he will never have to play half-steps and whole-steps, or major and minor thirds and sixths? Or that he will never have to shift from the first to the fourth position? Hardly. And the day is still far away when the unaccompanied Sonatas and Partitas of Bach, the quartets of Mozart and Beethoven, and the concertos of Mendelssohn and Brahms are left to gather dust on the shelf. The violinist who attempts these works without having a thorough familiarity with his scales and arpeggios is letting himself in for a very troublesome time.

But training the fingers to execute certain types of passage-work is only one of the many benefits derived from regular scale and arpeggio practice. There is no type of exercise so valuable for developing absolute evenness of finger-grip—a quality as necessary for Bartók as it is for Bach. Then, too, scales train the ear to hear and the fingers to play every interval up to and including the octave. Even the most modern music makes use of these same intervals. Further, the essentials of shifting technique are most easily learned in scales and arpeggios, particularly the latter, and fingerboard facility is continually developed by the consistent practice of three-octave arpeggios.

And what of Tone? There is no better material for the study of tone production. From the beginner who is making his first attempt to draw a steady tone in the first position, to the advanced player who is not quite satisfied with his tone-quality at the top of the G string, all violinists find that the best exercise is scale practice. Indeed, one of the most difficult feats is to play the entire cycle of scales, in one octave on a single string, maintaining an equally beautiful tone in all keys.

No, I think there is little reason to doubt that scales and arpeggios are still the basis of a sound violin technique.

A valuable by-product of the study of scales is that it enables young students to learn the keys and key-signatures quickly and easily. Many youngsters find this essential knowledge hard to acquire un-

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



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

pulsation is definitely four to a measure, and your phrasing will be much broader and more flowing if you count quarters than if you count eighths.



less they study the rudiments of music—and not many do, unfortunately.

There is one small point I should like to suggest to you—the advisability of having your more advanced pupils practice scales with different bowings and with varied dynamics. This helps to prevent the practice from becoming a mere routine, which, of course, is an almost complete waste of time.

Beethoven's Romance in F Major

I should appreciate it very much if you would tell me some things about Beethoven's *Romance in F major*. . . . Here are my questions: (1) How fast should this *Romance* be played? (2) Can you give me good fingerings for the enclosed quotations? The fingering in my edition uses too many slides, it seems to me. (3) What bowing should be used in Measures 74 and 75? In my edition they are marked with staccato dots, but I don't feel that either *martelé* or *spiccato* is quite right. (4) Am I right in thinking that this piece should not be played with too much intensity of feeling?—F. C. L., California.

(1) The basic tempo of this *Romance* should be about ♩ = 84-88. The F minor section beginning at letter C—see Ex. 2 below—is often taken slightly faster, about ♩ = 92-96, the original tempo being resumed when the principal theme returns at letter E. This slight increase of tempo is justified by the somewhat more agitated mood of the music.

I have given the tempo in eighths because this is the easiest way to set a metronome for so slow a movement; but after the tempo is set in your mind you should count quarters, even though they are very slow. In this *Romance* the basic

I think these fingerings eliminate the slides which annoy you—and which annoy me, too. There seems to be no edition of this solo in which the fingering is planned with an understanding of the musical content of the various phrases; in all editions there are far too many shifts indicated which cannot possibly be made inaudibly. And the style of the music will not tolerate frequent slides.

You have, I can tell, a keen innate understanding of the feeling behind the notes of this *Romance*, and I am sure you can work out fingerings that are more appropriate and that will be more satisfying to you. In *THE ETUDE* for December, 1945, I discussed briefly the principle of Extension Shifting, and I think it would help you if you applied this principle to your fingerings in the *Romance*. The second measure of Ex. 1 and the first measure in Ex. 2 are clear examples of the idea. There are many other passages in which this type of shift should be used.

(3) You are quite right—neither *martelé* nor *spiccato* is appropriate in Measures 74 and 75. This passage must sing, however lightly it may be played. A delicate, semistaccato effect is required, and it is most easily produced by the bowing given in the following quotation:



A sensitive, semistaccato touch and a singing quality of tone are more easily obtained by using this bowing than by taking a separate bow to each note. Measure 89 and the first half of Measure 90 should be played in the same way.

(4) I think you are confusing intensity of feeling with intensity of expression. You must feel intensely about any music you play if you are to give it a convincing

performance; but intensity of expression is governed by the amount of this feeling you allow to appear on the surface. The mood of the *Romance* is a lofty but restrained lyricism. It never becomes passionate. But you must have inside you a vivid and intense awareness of this mood if you are to convey it convincingly to your audience. The fact that a piece of music calls for a restrained and tranquil style does not mean that it can be played with a flaccid spirit. A deep underlying intensity that is tempered and controlled by understanding and good taste is often vastly more impressive than a free display of emotion, and certainly it is so in this *Romance*. The one passage in which you can let your intensity come to the surface and take on an ardent and eloquent expression is in the final climax, Measures 92 to 95. Here you can really "let go." The emotional surge of this passage is tremendously enhanced if the preceding pages have been played with a lofty serenity—a serenity warmed, of course, by an underlying intensity.

This F major *Romance* is not the greatest music Beethoven ever wrote, but it is a nobly beautiful work and occupies a niche all its own in the violin literature, and there are few works in that literature so valuable for developing a singing tone and an artistically simple eloquence of expression.

Trouble in the High Positions

"... but I have trouble playing in the high positions. It is not easy for me and my pitch does not satisfy me. . . . Perhaps it is the way I hold the violin. I hold my thumb hooked around the neck so that I can get a firm hold on it. But perhaps it is not enough. . . . How much should the thumb be hooked around the neck? . . ."

—R. K., Illinois.

I can give you the answer in three words—"Not at all!" Your difficulties in the upper positions come, I am quite sure, from your habit of hooking your thumb round the end of the neck. It is a very common habit, for many people think it is the only way to hold the violin securely. The consequence of this shaping of the hand is that the fingertips are in one position while the rest of the hand is lagging a position or two behind. This puts the knuckles at an angle to the strings instead of parallel to them. Insecurity of technique must follow, for if the fingers have to play across the strings the first, second, and third will have a strong tendency to go sharp while the fourth will have an equally strong tendency to be flat.

When you are playing in the fifth position or higher, it is the *tip* of the thumb, not its first joint, that should be in the curve at the end of the neck. This brings the hand further forward, level with the position in which the fingers are playing. If you will play a two-octave scale across the four strings in, say, the seventh position, holding your hand in this shape, you will find it much easier of accomplishment than if your thumb were further back under the neck. What is more, you will find that you can reach the top of any string without having to move the thumb again.

The principle you should keep in mind is that the same relative shape of fingers, knuckles, and wrist that is used in the first position should be maintained at least as high as the seventh position.

(Continued on Page 110)

What Is the Middle Pedal Called?

Q. 1. Could you please tell me the use of the middle pedal on the piano? I find that it gives me a kind of "tremolo-staccato" effect when I use it.

2. Also, should the damper pedal be raised and then put down before the note is to be played, or should it be raised, the note played, and then the pedal pressed? Can the slightly loud effect given by the damper pedal be softened in any manner without necessitating that the music be played softer?

3. Is there a special technic employed when instructed to play *brillante*? I have heard some differences of opinion on this point.—D. C. M.

A. 1. The right-hand pedal is called "damper pedal" and its function is to raise all the dampers so that the strings may vibrate freely. When it is released the dampers are again pushed against the strings, thus stopping the vibration. The middle pedal is supposed to be a sort of "selective damper pedal," holding back from the strings only the dampers that correspond with the keys that have been struck. It is called the "*sostenuto* pedal." But in some pianos the middle pedal is a "sectional damper pedal" controlling the dampers of the lowest two octaves or so only. In either case the function of the middle pedal is to enable the player to sustain one or several bass notes while playing in the middle or higher registers with both hands, thus avoiding the blurred effect that would eventuate if the damper pedal were to be similarly employed. This middle pedal is used to only a limited extent by most pianists.

Sometimes manufacturers of upright pianos substitute some other entirely different mechanism which produces an entirely different effect. I have seen pianos on which the middle pedal produced a mandolin-like effect and it may be this that you refer to. If you have such a pedal on your piano, I suggest that you ignore it for it produces no artistic effect and therefore has no standing among pianists.

2. Usually the pedal is depressed just after the key is struck—but not always. The tone may of course be softened by using the left hand pedal—the so-called "*una corda* pedal."

3. The word *brillante* means literally "brilliant," the intention of the composer being to stimulate the performer to play in a brilliant, sparkling, "showy" style.

What Shall a Talented Boy Do?

Q. Given the following data, what would you do with the boy?

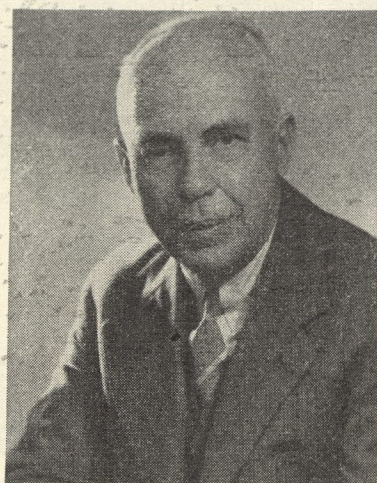
Age thirteen and in the eighth grade. Enjoys music and expects to be a professional musician. Has studied the piano since age five and the violin since age seven. Has perfect pitch. Made a violin and played it for two years. Now studying under members of the faculty of a well known university. Plays music on both instruments such as is required of Junior students at the University School of Music. Played violin in the university orchestra one term but lack of time prevented rehearsing five hours a week so withdrew.

There has been friction with grade school teachers over his music although the boy is an "A" student and is president of the student council. He is a regular fellow with other children and enjoys their company and is above average proficiency in games. This grade school is recognized nationally as a leading children's school. I can't understand the school's attitude concerning the boy's music. If such a school for teaching

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



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

progressive education does not encourage but actually hinders the progress of a boy interested in music, pray tell his parents what they can expect when the boy enters a public high school next September.

Is there a school that would be interested in this boy and give him a break? Is there a school where the boy can associate with others his age who are as advanced in music and where he can carry on his high school work? Can you recommend a school of these qualifications where it would not cost a fortune to enroll the boy? I will be most interested in your remarks.—J. R. W.

A. Your letter interests me greatly. The explanation of the school's attitude is that most educational institutions—including even colleges—are geared to handle groups rather than individuals. Advocates of the John Dewey type of progressive education have contended for years that each pupil is an individual and must be treated as such—that no two people are ever alike; and that the teacher must therefore come to know each one of his pupils—his physical state, his intellectual ability, his tastes, his cravings, his plans for the future, his home life. But teachers are busy people, and even a well-intentioned teacher has a hard time finding out all these things about every single pupil. So injustice is done, there is friction.

On the other side is the fact that we people who teach music in schools believe firmly in a vocal approach—even for an instrumentalist. Therefore, my opinion is that your boy probably ought to be learning to sing; and personally I believe that if he learns to sing well this will affect his violin and piano playing favorably. Therefore, it looks to me as though there might be two sides to the question, even though you and the boy think there is only one side.

For the immediate present I suggest, therefore, that you and your son go to the school and request that the principal,

the music teachers, and you two have a chance for a quiet talk about the whole matter. If I were a little nearer I'd like to come too, but I am in California as I write this reply, so I can't make it. However, I will give you a few suggestions. In the first place, both sides must assume that this is a friendly conference, that the teachers as well as the parents are primarily concerned with giving the boy a chance to do what is best for him rather than to prove that one is right and the other wrong—or any other silly thing of that sort. In the second place, both teachers and parents should assume that for a boy who is to be a professional musician, music is so important that all sorts of adjustments must be made to give it a chance—even while the boy is still young. Therefore, the school will take a friendly attitude toward excusing one of its pupils from certain school activities which, while they may be very important, are nevertheless not as important for him as music. But the parents on the other side will try to understand that a school must have requirements and regulations, that these must be enforced without discrimination, and that sometimes, if the interests of an individual conflict too seriously with the interests of the group, the individual has to give way, has to subject himself to certain experiences and disciplines because such individual giving in will make for a better school—or a better community or country or world!

I could go on and on with more and more details, but I believe I have made my viewpoint clear, and if you four or five people will come together for a friendly chat I believe you will be able to arrive at some sort of an agreement that will be at least reasonably satisfactory for all of you.

In reply to your second question I am glad to be able to tell you that there are some secondary schools where a boy who wants to become a musician may have a chance to prepare himself in his chosen field even while he is also studying subjects that will enlarge his horizon and fit him for life in general. I will write you a personal letter concerning one such school about which I happen to know, and I feel certain that other "anxious" parents will be able to locate similar schools in their own vicinities.

Why Study Piano? (or "How to Practice")

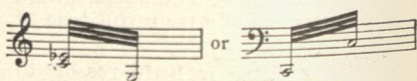
Q. Last year I discontinued my piano lessons in classical music after two years of study. Not having progressed too well and being twenty-one years of age, I am hesitant about continuing my lessons. At times I found it difficult to put my mind to practicing and I know that I was rather slow in grasping the melody of pieces. However, since I am still interested in good music and wish to play the piano well, I would like to know if it would be advisable to resume my music lessons.—C. P.

A. I strongly advise you to resume your lessons. Assuming that you are not expecting to become a public performer, I say without hesitation that as a resource, as an enricher of life, as a producer of deep satisfaction, playing the piano has few equals—perhaps none. But in order to derive such satisfaction from your playing, you must first learn to play; and the only way to learn to play is to practice—if possible under the guidance of a fine teacher.

As to keeping your mind on your practice, you are not the only one who has trouble at this point. To be able to concentrate on anything is one of the most difficult things in all human experience; and yet you must learn to do it or you will not progress. The ability to concentrate derives partly from will power but largely from genuine interest; and the interest is held by doing something new, something different. Probably your trouble stems largely from the fact that you think of practice as consisting of doing the same thing over and over again in the same way. But this is a wrong concept. Practice consists in repetition, to be sure, but it should be repetition with variation in the direction of perfection. Each time you practice an exercise, make certain that it is at least a tiny bit better; and every time you play a piece try to find something new in it. Perhaps you are more aware this time than ever before of its harmony or its formal structure, or its melodic contours, or its style. Or possibly you are just more in tune with its beauty or its mood. Maybe you have discovered some repetition in another voice that you had not noticed (as, for example, the bass part of the chorus of *America the Beautiful* which repeats the first part of the soprano melody); or perhaps in a sonata you discover that a certain place constitutes a variation of some theme previously introduced. To become aware of the harmonic structure, the form, the style, the mood—all this makes the piece different because you are growing and developing in your knowledge of it. This gives you variety, and from variety stems interest. And if you are interested, you will concentrate. Try this faithfully for a year and see what happens.

What Is a Tremolo?

Q. Will you please explain the playing of a chord or an octave marked thus:



C. V. W.

A. This is called a *tremolo*, and the intention is that the pianist shall alternate the two parts of the chord or the two tones of the octave as rapidly as possible.

Louis-Hector Berlioz' Picturesque Memoirs

by Édouard-C.-N. Lanctot

Well-Known Montreal Musicologist



LOUIS-HECTOR BERLIOZ
(1803-1869)
From a bust by N. Aronson

HECTOR BERLIOZ is one of the very few musicians who ever achieved fame without beginning the study of music in his infancy. It is true that from an early age he showed a natural aptitude for music; but before he was twelve he had learned to sing at sight, and to play the guitar; but the musical training he had was very rudimentary. He never studied the piano, and in after years he wrote that he was glad to be "under the necessity of composing silently and freely," without depending upon the keyboard. Before he was sent to Paris in 1821, at the age of eighteen, to continue his studies at the Medical School, there had been little in these early years of his life, spent in the quiet surroundings of the village of La Côte-Saint-André, to awaken in his mind the modern ideas of the outside world of literature and philosophy. But Berlioz was born a romanticist, and even in the picturesque region of Dauphiné, and in the midst of the comfortable security of a prosperous bourgeois household, he managed to develop an outlook on nature and life and literature which was, to an extraordinary degree, anticipatory of his later conscious romanticism.

Even the spiritless pastoral fiction of Florian's *Estelle et Némorin*, which he found in his father's library, set his boyish imagination on fire, and he pictured himself as the Némorin for a real Estelle, the beautiful Estelle Duboeuf who was his childhood sweetheart.

He reacted in a similarly poetic manner to any experiences of an emotional nature. He tells in his *Autobiographie inédite* of his translating the death scene of Dido in Virgil's *Aeneid*, "The agony of the dying queen, the cries of her sister, the horror of that scene struck pity even to the hearts of the Immortals; all rose so vividly before me that my lips trembled, my words came more and more indistinctly, and, at the line, *Quaesivit coelo lucem ingemuitque reperta*, I stopped dead. Then my father's delicate tact stepped in. Apparently noticing nothing, he said, gently, 'That

will do for today, my boy; I am tired.' And I tore away to give vent to my Virgilian misery unmolested."

An Impressive Experience

Further in his inimitable autobiography Berlioz thus relates his first communion:

"Kneeling in the midst of a multitude of white-robed maidens, I was rudely awakened by the priest summoning me to take precedence of all those fair young girls, and go up to the altar first. Blushing at this act of discourtesy, I went up to receive the sacrament. As I did so, the choir burst forth into the *Eucharistic Hymn*. At the sound of those fresh young voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of heaven of which I had heard so much; and strange proof of the power of true expression and the magical influence of real feeling. I found out ten years afterwards that the melody so ingeniously married to sacred words and introduced into a religious ceremony was Nina's song, *Quand le bien-aimé reviendra!* (When my Beloved Awakens). This was my first musical experience, and in this manner I became religious—my weekly confession to the director of my conscience was 'My father, I have done nothing,' to which the worthy man always replied, 'Go on, my child, as you have begun,' and so I did for several years."

An Inspiration Smothered

Berlioz had a trick of "dramatizing himself" in print, so let us see how he describes the physical effect music occasionally had upon him:

"On hearing certain works my vital strength seems first of all doubled. I feel a delicious pleasure with which the reason has no connection; the habit of analysis then comes unbidden, as it was, to engender admiration. Emotion, increasing in direct proportion to the energy or grandeur of the composer's ideas, then soon produces a strange agitation in the circulation of the blood; my arteries throb violently; tears which, in a general way, indicate the end of the paroxysm, mark in this case only a *progressive* stage which is liable to be much exceeded. In the latter case, spasmodic contractions of the muscles supervene; the limbs tremble; there is a *total numbness of the feet and hands*; a partial paralysis of the nerves of sight and hearing; in short, I no longer see or hear perfectly, am seized with giddiness and am half swooning. No doubt sensations carried to such a degree of violence are somewhat rare; besides which there is a vigorous contrast to be placed against them—that of *bad musical effect* producing the contrary of admiration and pleasure. . . . I then blush as if for shame; a veritable indignation seizes me, and one might think, to observe me, that I had just suffered some outrage for which pardon seemed impossible. . . . This may be disgust and hatred carried to extreme limits, but such music exasperates me, and I seem to vomit it from every pore."

One of the most tragic pages in Berlioz' "Mémoires"

is that in which he had the inspiration to write a symphony, but was compelled to let it go unwritten for purely financial reasons. The beginning of it, an *Allegro in A Minor*, two-four time, got him out of bed one night and he began to write it, but, on second thought—

"If I begin this bit, I shall have to write the whole symphony. It will be a big thing, and I shall have to spend three or four months over it. That means I shall write no more articles and earn no money. And when the symphony is finished I shall not be able to resist the temptation of having it copied (which will mean an expense of a thousand or twelve hundred francs) and then of having it played. I shall give a concert, and the receipts will barely cover half the cost. I shall lose what I have not got; the poor invalid will lack necessities (this refers to Berlioz's wife, who was ill at the time); and I shall be able to pay neither my personal expenses nor my son's fees when he goes on board ship. . . . These thoughts made me shudder, and I threw down my pen, saying, 'Bah! Tomorrow I shall have forgotten the symphony.' The next night I heard the *allegro* clearly, and seemed to see it written down. I was filled with feverish agitation. I sang the theme; I was going to get up. . . . but the reflections of the day before restrained me; I steeled myself against the temptation, and clung to the thought of forgetting it. At last I went to sleep; and the next day, on awakening, all remembrance of it had indeed gone forever."

"Everything about Berlioz was misleading," remarks Romain Rolland in "Musiciens d'Aujourd'hui," adding, "even his appearance. In legendary portraits he appears as a dark southerner (Southern France, of course!) with black hair and sparkling eyes. But he was really very fair and had blue eyes, deep-set and piercing, though sometimes clouded by melancholy or languor. He had a broad forehead furrowed with wrinkles by the time he was thirty, or, as Ernest Legouvé puts it, 'a large umbrella of hair, projecting like a movable awning over the beak of a bird of prey.'"

"His mouth was well cut, with lips compressed and puckered at the corners in a severe fold, and his chin was prominent. He had a deep voice, but his speech was halting, and often tremulous with emotion; he would speak passionately of what interested him, and at times be effusive in manner, but more often he was ungracious and reserved."

A Model Overture

"He was of medium height, rather thin and angular in figure, and when seated he seemed much taller than he really was. He was very restless, and inherited from his native land, Dauphiné, the mountaineer's passion for walking and climbing, and the love of a vagabond life, which remained with him nearly to his death. He had an iron constitution, but he wrecked it by privation and excess, by his walks in the rain, and by sleeping out of doors in all weathers, even when there was snow on the ground."

Berlioz was a great (Continued on Page 110)

Perfecting Piano Technique

A Conference with

Ethel Bartlett and Rae Robertson

Internationally Acclaimed Duo-Pianists

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Ethel Bartlett and Rae Robertson (in private life, Mr. and Mrs. Robertson) rank as pioneers and as acknowledged leaders in the field of duo-piano playing. Critics have said that "all other two-piano teams are measured by them." Both began their careers as solo pianists and formed their piano ensemble for reasons that have nothing to do with music. Miss Bartlett was born at the edge of Epping Forest, England, and gave evidence of her unique gifts before she was five. Her parents took her to London for more intensive study than local teachers could give her, and there she won the Associated Board Scholarship. Her studies were conducted chiefly at the Royal Academy, under Frederick Moore and Tobias Matthay. Rae Robertson, the son of a clergyman, was born near Inverness, in northern Scotland. He played piano fluently at the age of four, and at five, presided at the organ in his father's church. At sixteen, he joined the British Army, during the third year of World War I, interrupting his studies at the University of Edinburgh where he had earned the degree of Master of Arts in modern languages, and postponing a scholarship at the Royal Academy of Music in London. While he was recovering from severe wounds, the authorities found that this "Tommy" was a master pianist, and limited his future military activities to playing at camps and hospitals. After the war, he returned to the Royal Academy to complete his studies under Matthay. Here he and Miss Bartlett, met, fell in love, and married. Both were ready to begin their careers, and did begin them, only to find that the demands of touring marred their home life. Consequently, they decided to merge their talents, playing together in order to stay together. Their first two-piano recital, in London, was approached as a hazardous experiment. To their delighted surprise, it proved such a success that they found themselves in wide demand as ensemblists. They created the vogue for public duo-piano recitals in England, and developed it in this country. In the following conference, Miss Bartlett and Mr. Robertson outline for readers of THE ETUDE a sound program for perfecting piano technique.

—Editor's Note.

"THE PIANO STUDENT does well to distinguish between the problems of general piano technic and those that arise from some structural or temperamental idiosyncrasy of his own," Miss Bartlett began. "Everyone has both kinds of problems to master. In our own cases, Mr. Robertson was born with natural facility, at which he hardly had to work at all. But he did have to work at improving his stretch (of which, more later). I was born with a flexible enough hand, but I had to work long and hard at acquiring 'finger agility.' Other pianists have difficulties of their own to overcome. The point is, however, that the individual needs, while requiring careful attention, must never be allowed to block out technique as a whole."

"Now, both of us have benefitted so enormously from the technical counsels of Tobias Matthay, that we have no hesitation whatever in speaking of them, not only as 'our' method, but as the best method. We find, alas, that Matthay has been greatly misunderstood. Single words have been taken from his teaching and interpreted (or, misinterpreted!) into something very different from what he means! I think chiefly of 'relaxation.' Matthay people understand this, quite simply, as free, natural, untense body posture—yet it has been garbled into the sort of floppy flabbiness

which is quite grotesque, and not in the least conducive to good Matthay playing, or to any kind of good playing!"

The Sole Concern of Practice

"To begin an analysis of our method of technical development at its very beginning," Mr. Robertson continued, "we hate silent keyboards, practice machines, and every other kind of mechanical finger development that takes the hand away from the sounding, living, music-making piano. Devices of this kind lead to the wrong kind of muscular exertion. Whatever else they may do, they do not prepare the hands for the piano. The sole concern of technical practice is to adapt the hands to the keys which must be used in making music. Any method which takes the hands away from the keys is unpianistic. The first step, then, is to learn to handle the keys, and to do all practicing at the keys."

"In second place, the student (regardless of age or degree of advancement) should never divorce technique from musical tone. It is the greatest mistake possible to allow a student mechanically to hammer away at 'scales and exercises' for half an hour, and then expect him to take up a musical work and play it beautifully. How can he play beautifully if his attention has been riveted on meaningless hammer-strokes that have not the slightest musical value? The sole thing that tells you if your work is right, is the musical beauty of the tone resulting from it. Piano playing is not a matter of rapid percussions, but of music-making. Any sort of practice that shifts emphasis from musical and tonal values defeats its own end."

"How, then, you ask, is the student to perfect his technique? The answer is, by technical exercise—but the exercises must be so planned as to keep constantly alive the fact that they are a part of music." "We believe wholeheartedly in scales and exercises," Miss Bartlett put in, "but the secret of their value lies in how they are played! Rattling them off mechanically is bad. The student should school himself to listen awfully to his tone quality while he practices these exercises. Practicing is a positive waste of time unless one listens with acute awareness to the value of every tone."

"When I was a small boy," said Mr. Robertson, "I had the idea that simply running through scales with my fingers was all I needed, and I lightened the labor by regularly propping up a book on the music stand

and reading while my fingers worked! Fortunately, I have learned better."

Musical Values in Scale Practice

"It is, of course, difficult to infuse musical values into technical practice," continued Miss Bartlett, "but it can be done. For one thing, temper the wind to the fleece of the lamb! Give young pupils scales in small doses—one per lesson, perhaps, until the child's mind (more than his fingers!) can grasp scale values. Introduce patterns into scale practice, so that, in following the patterns, the student will have to think of what he is doing. Arrange scales in groups of three notes; then vary the rhythm to groups of four, and so on. Put varied note-values within the scale; combinations of quarter-notes and eighth-notes, eighth-notes and sixteenths, and so forth. Let each scale mean something by way of color, tone quality, rhythmic pattern. The finger value remains the same, but the thoughtful and musical values become greatly enhanced."

"The next step," Mr. Robertson went on, "is to transfer technical skills to music proper. Along with the scales and arpeggios (which must never be neglected), select some difficult passages from the work being studied, and practice them as exercises, always relating the purely 'practice' part of the task to the musical value of the piece. Probe for your own problems and find passages that benefit them. The one great danger of 'practicing' is the risk of disassociating technical work from music."

"General technical problems become clarified when they are linked up with musical playing," said Miss



ETHEL BARTLETT AND RAE ROBERTSON

Bartlett; "special ones need special care. Take, for example, the matter of perfect evenness of touch—so necessary for the playing of Bach (better, especially for Bach, since evenness of touch is necessary in all playing). The approach to this problem lies, not only in the hand, but in control of the key itself. What happens when one plays unevenly is that the successive keys go up and down at varying speeds. Evenness means that they go up and down at exactly the same speed. The 'trick,' then, is to familiarize yourself with the weight, the resistance, of the keys, so that you may adapt your finger exertion to perfect evenness. It is precisely this feeling (Continued on Page 120)

VIENNA BY MOONLIGHT

The mystic spirit of romance, which has invested Vienna with so much charm, can never be destroyed. The great classical masters have contributed to the glory of the city. Later, the alluring music of Strauss established a type of gracious, sprightly, and engaging waltz, which has captivated the world. Mr. Federer has caught this spirit in delightful manner, particularly in the second section of this *valse*. Grade 4.

RALPH FEDERER

Allegretto **Tempo di Valse Viennese**
con sentimento

mf *rit. e dim.* *p* *pp* *mp* *molto legato* *ten.*

sfz *cresc.* *sfz* *dim.* *mp* *cresc.* *f* *ff*

a tempo *ten.* *mf cresc.* *f* *ff*

dim. *mp cresc.* *mf poco rit. p* *f a tempo* *Fine*

Dreamily **Broadly**

p *mp poco accel.* *rit. e dim.* *p*

senza Ped. *senza Ped.*

a tempo *allargando* *a tempo* *dolce ed espressivo*

molto cresc. *f* *ff* *dim.* *mp* *mp*

a tempo *molto rit.* *ff molto marcato*

sfz *sempre ff* *mp* *sfz* *mp*

senza Ped. *senza Ped.*

cresc. *mf* *dim.* *p molto rit.* *a tempo*

ff *D.S. al Fine*

senza Ped. *senza Ped.*

MEZZO BLUE

Thurlow Lieurance, noted American composer of *By the Waters of Minnetonka*, has spent the past few summers in the high Rockies. This extremely individual idyl, which should be played very smoothly and uninterruptedly, is a product of the land of crystal skies and vast vision.

Grade 4.

THURLOW LIEURANCE

Andante moderato

mf con moto

mf *con moto* *mf* *f*

Animato

p *mf rall. ten.* *rit.* *mp* *Fine* *f*

poco rit. *D.C.*

GOLDEN BELLS

(Forsythia)

Gustav Klemm, now superintendent of the Preparatory Department at the famous Peabody Conservatory in Baltimore, has written this extremely beautiful and very pianistic *valse*. Be careful of the sustained notes; else you lose the well-balanced melody line. Grade 3½.

GUSTAV KLEMM

Gracefully, and with rhythmic freedom

♩ = 56

mp

poco rit.

a tempo (smoothly)

mp

p

mp

(quietly)

poco a poco rit.

a tempo

mp

p

mp

Ped. simile

f

dim. e rit.

mp

1st Last

poco a tempo

mf rit. al fine

dim.

p Fine

With more movement

mf

Ped. simile

poco rit.

poco a tempo

rit.

D.S.

RONDO IN C

(EXCERPT)

Beethoven's *Rondo in C*, Op. 51, No. 1, was written just before the nineteenth century when Beethoven was about twenty-seven years old. He was then in his so-called "Second Period" although this work still shows the strict classical earmarks of his master, Franz Josef Haydn. This is no piece to be tossed off after a few hours of casual practice. It demands long, exacting study to polish the delicate touch and phrasing effects and to acquire that liquid smoothness which makes for real mastery. Grade 5.

L. van BEETHOVEN, Op. 51, No. 1

Moderato e grazioso (♩ = 92)

p dolce

p legato

sim.

p

sf

cresc.

decrease.

p

cresc.

fp

fp

mp a tempo

decrease. e poco rit.

pp

SUNSET NOCTURNE

Grade 3.

EDWARD M. READ

Andante sostenuto M.M. ♩ = 46

p

a tempo

mf a tempo

p

mf

Piu mosso

rall.

D.C. al Fine

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

92

THE ETUDE

THE CRINOLINE WALTZ

Grade 3½.

VERNON LANE

Allegretto (♩ = 138)

mp

poco rit.

a tempo

mp

mf

dim.

Fine

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93

CORAL MOON

Undulating and intriguing is this novelty piece. Play it slowly, but do not let it drag. Many of Mr. Miles' compositions have had extremely large sales, and his latest work is very promising. Grade 4.

Slowly and serenely (♩ = 88)

WALTER E. MILES

JESUS, SAVIOUR, PILOT ME

SECONDO

JOHN E. GOULD
Arr. by Clarence Kohlmann

Andante con moto

mf

rit.

mp

mf

a tempo

mp

mf

Più mosso

mf

mf

Tempo I

rit.

mf

mp quasi arpa

poco rit.

mp

p

JESUS, SAVIOUR, PILOT ME

JOHN E. GOULD
Arr. by Clarence Kohlmann

Andante con moto

mf

rit.

mp

mf

a tempo

mp

mf

Più mosso

mp

mf

mf

Tempo I

rit.

melodia marcato

mp quasi arpa

poco rit.

mp

p

MY HARP OF MANY STRINGS

Louise B. Brownell*

KATHARINE E. LUCKE

Andante semplice

With-in this Tem-ple, where God dwells, There is a won-drous harp of man - y strings,

ORGAN or PIANO

On which the Keep-er of the Tem-ple plays, The Keep-er plays a thou - sand mel - o - dies. This harp of man - y strings

is mine own soul, That in-stru-ment di-vine, Which, if I keep it right-ly tuned,

Shall catch the mu-sic of the spheres. Love is the key with which I tune this harp,

* By permission.

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THE ETUDE

To bring forth Life's di-vin-er mel - o - dies. O God of Love, let no dis-cord-ant note creep in;

p a piacere

Touch Thou the strings. Thou, on - ly thou, canst sound the won-drous note That makes the

Più mosso

might-y chord of love with-in. Thou, on-ly thou, canst bring this mel-o - dy to life; Re - veal, re - veal thy might-y

har - mon-ies through me, through me. With-in this Tem-ple, where

Tempo I

God dwells, There is a won-drous harp, A won-drous harp of man - y strings.

FEBRUARY 1946

ROMANZE

Excerpt from Serenade "Eine Kleine Nachtmusik"

WOLFGANG AMADEUS MOZART
Arr. by Edwin Arthur Kraft

Sw. Oboe and Strings
Ch. or Gt. Flute 8'
Ped. Soft 16' & 8'

Hammond (10) 10 3763 420
Registration (11) 00 7512 000

MANUALS

PEDAL

Andante

Sw. (A#)

p Ch. (B)

Ped. 53

Fine

p

cresc.

fp

p

f

p (B)

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THE ETUDE

PARADE THROUGH THE TOWN

For the A string only.

LEO OEHLER, Op. 105, No. 2

Tempo di Marcia

energico

VIOLIN

mf staccato

rinf

f

PIANO

mf energico

rinf

f

mf

rinf

mf

Fine

f

mf

rinf

mf

Fine

f

mf

rinf

mf

ff

ff

D.C.

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THE LONESOME ROAD

It is impossible to describe the real sadness of this song. One should hear it sung by an artist to really appreciate its full beauty. Grade 2.

NEGRO FOLK SONG
Arr. by William Scher

Andante (♩=54)

Look down, look down that lone some road; Hang down yo' head an' cry. The best of friends must part some time; Then why not you and I?

mp *p* *rit.* *p*

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JUNGLE TAG

Grade 1½.

Lively (♩=92)

ANITA C. TIBBITTS

mf *f* *Fine* *D.C.*

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THE RTUDE

IRISH LULLABY

Margaret Gates Stewart

ADA RICHTER

Grade 2.

Andantino (♩=120)

Sure the sun and the wind have their night-caps; Not an eye o-pen wide can ye see. In the pen not a chick or a hen taps; All have gone where the dream makers be. With play-in' with danc-in' and sing-in' Now so do ye! *Fine*

mp *mf* *p* *pp* *rall.* *D.C. ad lib.*

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103

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3690 Dancing School, C-2.....Rolf
3450 Elephant's Trunk, The, C-2.....Richter

3675 Firefly, The, Am-1.....Hopkins
3676 Going Swimming, Bb-1.....Hopkins
3590 Grandma's Rocking Chair, C-1.....Arnold
3684 Here We Go, C-1.....Porter
3692 Lois of Fun, G-2.....Rolf
3681 Marie Antoinette's Music Box, C-1.....Giovanni
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3695 Party Clothes, G-2.....Schwab
3534 Polly and Peggy, G-2.....Proehl
3595 Proud Mrs. Hen, F-2.....Arnold
3696 Puppet Show, The, G-2.....Steiner
3679 Summer Days, F-1.....Hopkins
3697 Topsy Turvy, F-2.....Steiner
3686 Which Is the Way to London Town, C-1.....Porter

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The Teacher's Round Table

(Continued from Page 72)

Well, whoever is right, here's my neck (have mercy on it!). As you see, plenty of leeway is given in most of the metro-nomic suggestions:

No. 1	C maj.	♩ =	116-126
2	A min.	♩ =	72- 76
3	G maj.	♩ =	72- 76
4	E min.	♩ =	63- 66
5	D maj.	♩ =	88- 92
6	B min.	♩ =	44- 48
7	A maj.	♩ =	80- 88
8	F-sharp min.	♩ =	72- 76
9	E maj.	♩ =	46- 48
10	C-sharp min.	♩ =	116-120
11	B maj.	♩ =	120-126
12	G-sharp min.	♩ =	72- 76
13	F-sharp maj.	♩ =	116-126
14	E-flat min.	♩ =	80- 84
15	D-flat maj.	♩ =	76- 80
16	B-flat min.	♩ =	80- 84
17	A-flat maj.	♩ =	72- 80
18	F min.	♩ =	120-126
19	E-flat maj.	♩ =	60- 63
20	C min.	♩ =	48- 52
21	B-flat maj.	♩ =	92-116
22	G min.	♩ =	132-136
23	F maj.	♩ =	108-120
24	D minor	♩ =	72- 80

What Can Be Done?

What can we do about the "no time to practice" problem which comes as soon as our pupils enter high school? Our neighborhood school bus comes home at four o'clock with boys and girls who are then supposed to do hours and hours of home-work. Many of my pupils cannot practice after dinner because they must listen to the news commentators; then they study so late that they are too tired to practice before school in the morning.

In another city where I taught for a number of years, piano students received high school credit for work done in conservatories or with accredited private teachers. They were even excused from study periods to take lessons. This was a fine incentive. Here in this city no credit is given. Some of the high school teachers even try to discourage pupils by saying that it is unwise to take piano lessons unless their monthly marks are very high. . . . It breaks my heart to see piano study crowded out of the lives of young people.—F. P., California.

Yes, it breaks all our hearts to learn that even today there are school systems in this enlightened land which still live in abysmal ignorance of the tremendous value of instrumental music study and give no credit for piano lessons or practice. Yet, educators often admit, and even your high school teachers infer, that the brightest, most intelligent, best adjusted students are the musical ones. . . . The fact that instrumental music credit is not given everywhere is due partly to the suspicion with which educators have regarded private music teachers, a suspicion justified in the past by the large number of half-baked, poorly prepared piano instructors, unworthy to be called teachers of music. But now it is high time for school superintendents and principals to realize that piano teaching has made immense progress in the last fifteen years. For every fuddy-duddy incompetent there is at least one alert, well-prepared, stimulating teacher. (I don't believe the proportion of competent academic teachers in school systems is larger than this.)

At any rate, here are a few ways you can combat the situation.

1. When I say "combat" I mean just that. Music teachers do not fight enough. There is no effective way to "scrap" nowadays except through organization. Get together an aggressive group of teachers and organize a music teachers' union; or form a strong local piano teachers association, having for one of your objectives the granting of school credit to grammar grade and high school students for piano study with private teachers.

2. Go right to the top, that is, to the School Board or Committee. Lobby its members, put every sort of persuasive pressure on them. One or two of these, parents of musical children, are already your allies, and are only waiting to be aroused by your dander. Don't write to the Board, but send a strong committee with all the arguments and rhetoric well rehearsed and at tongue-tip ends. Let these be implemented by typewritten documents giving evidence of the part applied music can play in developing and concentrating youthful minds, in perfecting muscular control and coordination, offering legitimate, necessary emotional release, and helping materially toward the development of a well-integrated and balanced social personality. And don't forget to emphasize music's potentiality in producing pleasure and profit as a leisure-time occupation. Then finally ask the Board to name (if it can!) any other academic subject or group of subjects which offers greater or more permanent dividends in happiness during the entire life-span than the intelligent study of applied music. . . . This last one ought to wow them!

3. If possible win over the city Superintendent of Schools before you see the School Committee; but if he is too indifferent or stubborn to side with you, ignore him. Be sure, however, that he is present at your meeting with the Board. In the end he'll have to take his orders from the Board anyway. Make friends of all the school supervisors of music; they are already your staunch, determined allies. Don't bother about the school principal, unless he is a music "fan." If he is luke-warm or hostile, don't worry; he'll fall in line too, on orders from above.

4. Be sure you have a definite plan for crediting to offer carefully lined up in your document. Write well ahead of time to half-a-dozen cities to find out their methods of accreditation; then offer the one you think will work best.

You will find it difficult to exclude some of the incompetent private piano teachers in your town except by insisting upon impartial examination of each student by a committee at the school at the end of the school year. This is the only way, I think, in which progress can be watched and measured, and lame-duck teachers forced to improve, or be boycotted.

5. In the meantime you must compromise with the situation, of course. Any high school pupil can get in thirty minutes practice during school days, and an hour on Saturday and Sunday. I am sure you can insist upon this, especially if your lesson assignments are clearly written out and are exact (and exacting) even to the point of becoming slightly

(Continued on Page 120)

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1006 Fairy Barque, The, Eb-4.....Smallwood
791 Fountain, G-3.....Bach
225 Fier Elise, Am-3.....Beethoven
2200 Glissando Mazurka, F-3.....Bach
627 Gypsy Dance, Dm-3.....Lichner
2693 Home Guard, The, F-3.....Greenwald
2308 Norwegian Cradle Song, F-3.....Moral
2641 Polish Festival Day, Ab-3.....Holt
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Flute Playing—Good And Bad

(Continued from Page 79)

slightly over the hole, thereby keeping the pitch down.

2. The lower lip should be loose and cover from one-third to one-half of the embouchure plate hole. This will be determined by the natural pitch of the flute, and the size and shape of the embouchure plate hole. Less lip over the hole if it is rather small and quite round in shape, more if larger and quite rectangular in shape.

3. Blow at the opposite rim of the hole, not over and not into the flute. Try to visualize a steel ribbon being drawn from the mouth directly at the rim of the hole. Don't think of it as a column of air, but as a ribbon of air driven under quite high pressure. The closer the lips forming the opening, the greater the air pressure; therefore, the clearer and more brilliant the tone.

4. The tongue starts the tone from just back of the upper teeth, then the tongue is withdrawn quickly, as if expelling a bit of thread from the lips.

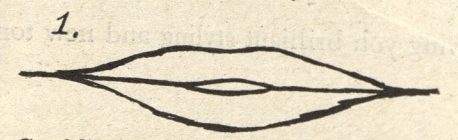
5. The upper lip should roll up, the lower roll down, in order that the air will pass the moist or inside portion of the lips. If the air passes the dry and often scaly portion of the lips, the tone is always of poor quality, being rather breathy and sharp.

6. There is little tension in the edges of the lips. The upper lip is held somewhat as if in a "sneer," the tension high on the lip, near the nose.

7. Simply raising the flute slightly, when held in playing position will often improve the tone, as this closes somewhat the opening between the lips.

8. When making a $\frac{3}{2}$ attack, or any firm attack, "bear down" slightly with the head.

9. Do not be afraid to experiment; without change there can be no progress. The flute should be played from the center of the mouth; however, there is no harm done (and often a great deal of good) in playing from the right side of the mouth for a while; try it every few days, then from the left side of the mouth and then come back to the center of the mouth. This helps break down old muscular habits that are incorrect and then with care and patience they can be rebuilt correctly. If you are having trouble getting rid of the point (Cupid's Point), in the center of the upper lip, you may find it necessary to play with the flute slightly off center. Many fine players do this, but of course try to establish the proper embouchure in the center of the mouth.



Good lip formation for playing the flute. Small opening in the center of the mouth. Straight smooth upper and lower lips.

2.

Poor lip formation for playing the flute. Opening between the lips too large and uneven. Too much point on the upper lip or the upper lip is too short.

3.

Faulty lip formation, but better than No. 2. Opening between the lips is small and of good formation even though it is off center.

10. In adjusting for intonation, do not roll the flute but roll the head, forward to flat and back to sharp.

11. Many beginners try too hard to form the correct opening between the lips when a rather natural position of the lips will produce a fair tone. Try having them set or slightly compress the lips in a "Prim Priscilla" style. Place the embouchure plate hole against the lips (one-half of the hole on the upper lip and one-half of the hole on the lower lip somewhat as on a cornet mouthpiece), then roll the flute down to position and start the tone with a "pooh" making the air pressure part the lips. As soon as this produces a fair tone, start each tone with the use of the tongue. This experiment helps overcome the tendency to recede the lower jaw as the tongue is used to start a tone.

Selecting a Flute

1. Select the finest flute available if your financial means can withstand the cost.
2. Ask a professional (symphony) flutist about flutes and take his advice.
3. Flutes with soldered tone holes often cut the pads quickly; the rims of the holes are too sharp. A drawn tone hole with a rolled rim is most desirable.
4. A flute must be air tight to respond freely. Test it by closing all the finger holes, hold one end on the palm of a hand, and draw the air from the other end with the mouth. On a covered hole flute, the holes should remain closed for a second or two if the fingers are removed from the keys while drawing the air from the flute.
5. Do not buy a flute without having a competent flutist play it and voicing his approval of its workmanship and quality. It is best that you select a player who derives no profit from the transaction other than the amount you might give him for testing the flute for you.

6. The standard Boehm system in silver is the best flute for the beginner and the average school flutist. The player who is well above the average or intends to make flute playing a profession should by all means obtain a French model flute. This model has a small hole in the center of the second, third, fourth, fifth, and sixth finger plates. The French model permits a more equal adjustment of pitch and tone quality as well as producing a bigger tone than does the standard model. The symphony player in either the school or the profession must really have a big tone if he is to hold up his share of the load in a symphony orchestra.

Miscellaneous Suggestions

1. In starting a beginner, work with just the head joint until a good solid sound is produced.
2. It is a good idea to learn to play in tune with the head joint pulled about $\frac{1}{16}$ " to $\frac{1}{8}$ " in order that you will have a little leeway when the need arises.
3. The stopper in the head joint should be $\frac{11}{16}$ " from the center of the embouchure.

(Continued on Page 120)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Will the Removal of Bad Teeth Injure the Voice?

Q. I am a dramatic tenor and I have a problem which is very serious to me. I have a wide range, sing a good B-flat with an open tone and I have been told by music critics that I have a natural voice. My problem is that I have bad teeth which should be removed and I would like to know if my singing would be injured if they were taken out? I have been advised that if false teeth were properly fitted I would not have to worry. Please give me some advice, as singing is food to me and my only ambition in the world.—B. Y.

A. Primarily your problem is one for the dentist rather than the singing teacher. If you have badly decayed teeth, eventually your health will be adversely affected, not to speak of the pain which they will give you. They will have to be saved by fillings, or if this is impossible, some day they will have to be extracted. In the case of the back teeth this seldom causes an aperture through which sufficient air escapes to produce the unpleasant whistling sound both in singing and speaking which sometimes occurs when teeth are removed. As the words are largely formed in the front of the mouth, by removing the front teeth, either in the upper or the lower jaw, a hole is produced which intensifies the sibilant sounds S, Z and so forth, and makes them too prominent. One hears this effect quite often over the air, especially in untrained speakers. A skillful dentist will be able to fit a plate into your mouth so cleverly made that this whistling sound is almost or quite eliminated and the resonance remains unimpaired. Nor need the formation of either vowel or consonant sounds be interfered with. If you can find such a dentist you may safely have the offending teeth removed. Be sure however that the operation is necessary.

A Girl of Nineteen Who Is Confused

Q. I am a Mezzo of nineteen and I started without having the slightest knowledge of the art of singing, but with love, ambition and enthusiasm for study. I would rather give up both my arms than my music. I could fill a book with what I have learned in these few years, but I realize that it is only the beginning. My voice has been beautifully and intelligently cultivated. I keep regular hours, have plenty of fresh air, eat the best foods and I follow a routine schedule and let nothing interfere with it. I must work for my living and I realize that it is more difficult to accomplish what I have in mind than it would be if my entire time were free. I have great respect for my maestro's teaching because it is just common sense and seems to correspond with articles written by great musicians which I have read. He stresses articulation of the jaws and deep breathing through the nose, which he considers to be two very essential factors in the study of voice production. I realize too the importance of the psychic factor. Most of the pupils here do not want to learn "How" to sing. They just want to yell their heads off and sing songs. My teacher does not believe in this but tries to teach his pupils that music is a beautiful art and not a bunch of yelling which seems to be so common. He says less yelling would be just fine. I want to work hard and perfect my technique and not just yell and be in a hurry. I want to do what is right. BUT—my parents do not believe that he will make me anything because he has never produced anyone. I try to tell them that a teacher can only tell you how to do a thing and show you how to do it and the rest is up to you. You must execute it. I become so disgusted that I cry for hours. My teacher tells me to forget about their opinions, and if I listen to him and do as he says I have nothing to worry about. From the depths of my heart I would appreciate your opinion.

—J. S.

A. You tell us much about your love of music, your ambition, your enthusiasm and your admiration for your teacher and his method, but little about yourself except that you are

nineteen, with a Mezzo voice, that you keep regular hours, stick to a schedule and that you sing and do not yell. If you had told us more about your voice, its range, its tone quality, its color and the names of the songs you sing, your looks, your personality, your musical and scholastic education, we might have been able to advise you better. Without these things we can scarcely form an accurate picture of what you really are, nor can we visualize what you might become. What you tell us about your teacher seems to be very good. He prefers common sense to mere theory, singing to yelling and stresses vowel and consonant formation (which we fancy is what you mean by articulation of the jaws), and deep breathing. These things are all good, but they are not all, by any means. A competent singing teacher should be able to lead you slowly and carefully through every stage of the art, commencing with the simplest, softest tones, then scales, exercises, and vocalises, until you reach the goal of every singer, the art songs, the operas, and the oratorios. In order to achieve such a success, you must not only find a teacher who understands all these things, if you have not done so already. You must also come to an understanding with your parents. It is impossible for you to do good work if you are continually quarreling with your home folks, and the more fond you are of your parents the more you will be disturbed by this bickering between you and them. Have a real heart to heart talk with them; a talk which goes down to the root of the subject and does not just skim the surface. After this very trying interview you may be able to find some formula which will satisfy you both and be able to go back to your teacher and your work with renewed hope and confidence.

The Pupil with Mucus in Her Throat

Q. I have a pupil with a lovely Mezzo voice but usually after singing a very few minutes she has difficulty in making the tones of the higher register "come through" due to a mucous condition of the throat. I fear that this will result in vocal strain although as yet she does not force her voice. Would you advise spraying or gargling the throat so as to overcome this condition?—Miss G. G.

A. The mucus in the throat of your pupil seems not to be noticeable at the commencement of her practice but shows itself only after she has sung a few minutes. This would seem to indicate that she has a slight catarrhal condition of the nose and throat which may perhaps extend into the larynx itself. It cannot be very severe as yet or her voice would have lost something of its tone quality. It would certainly be quite dangerous for you to experiment with sprays and gargles without any knowledge of what they contain or the advice of a throat doctor. Take her to a well-known specialist in diseases of the throat and with his help the adverse condition should quickly disappear.

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In two parts—The Crucifixion and The Resurrection—and, therefore, suitable for presentation separately on Good Friday and Easter. The composer's "gift of melody" is well exemplified in the melodious solo passages and the easy-to-sing choruses. The text is made up of Biblical and metrical elements.

CROSS AND CROWN—Grace Pierce Maynard .60

Pageant for Soli and Choir

This one-scene pageant is laid in the Garden of Joseph of Arimathea before the Tomb. Throughout the dialog and action of the pageant are hymns and choir selections and a baritone solo. All told there are 10 music selections. There are two opportunities for using the violin ad lib. In one of the anthems a tenor solo is designated, in another a soprano solo and recitatives for alto and tenor. There are 5 named women characters and 10 named men characters, 3 Angels, 2 or 3 Men of the Watch, women with the sick, a mob group, and 6 lily bearers.

BEHOLD THE LAMB OF GOD—Griffith J. Jones and Hazel Crook McRae .30

A Lenten Service

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Teaching the Singer to Become an Interpretative Artist

(Continued from Page 74)

The auditions, however, have brought on an unexpected surprise. There are so many beautiful, fresh, and well trained voices here in America, and so many young singers who have talent; but it is surprising to what a small extent their talent has been developed. Usually those who consider themselves ready to give concerts are only well trained technically, and they are very much astonished when I tell them that there lies a world of difference between one who has only a well trained, beautiful voice, and a real artist. The "well trained voice" is certainly of the utmost importance; but even at its best it can never be more than an instrument. It is as though a sculptor stopped at the point where he had learned to model his material, a painter with mixing his colors, an architect with merely a knowledge of construction, never considering what is necessary to make his product a work of art, to breathe into it beauty.

Technique in its fullest perfection can certainly be grandiose, and exciting; but the most brilliant singer is no artist by the grace of God if she cannot use it as a means of expression and infuse into her singing a vibrancy of life. As I think back over my development I realize that it took a long time for me to grasp what was really essential, and what was the beginning and the end of the problem.

The Ideal Music School

I dream of an ideal music school. A singing school should have courses in declamation, dancing, fencing, and naturally rhythmic gymnastics. It is of great importance that a singer should learn to have complete mastery over the body. One cannot walk out upon the platform as though going shopping. It seems like a nightmare when I remember how as a beginner I had to first walk across the stage before the eyes of the public; stumbling seemed inevitable. Then one must learn to bow, and to have a graceful line when standing beside the piano, even if one is no beauty. These may seem very small and entirely superficial considerations to the young singer; nevertheless they are so very important.

Of special importance is the contact between the artist and the public. There is a mysterious relation between the world of the stage and the world of the auditorium. How many beautiful voices, and how many well trained singers fail to achieve success on the stage because they cannot establish a vital contact with their audience. They cannot lift themselves from the reality of daily life into the ever changing worlds of imaginative experience. Is it possible that this vital lack may be overcome through teaching? Certainly it cannot be overcome in one who is completely lacking in artistic feeling. Where there is the slightest vestige of real talent, however, I not only believe, but know that it can be overcome. To awaken not only the artistic but also the human quality of the student—to make of him or her a real personality, must be the goal of the understanding teacher.

The awakening of personality can never be accomplished through imitation,

for what is imitated can never be sincere, and the public whose intelligence where human values are concerned, should never be underestimated. They will quickly detect and reject insincerity of any kind. "Be yourself," and do not be afraid to disclose your real being. Art is always self revelation when it flows from a true source.

The Three Ravel

(Continued from Page 68)

Middle West. Who could ever have surmised that his doom was sealed. . . .

The period which followed was a tragic one. Gradually his memory failed him. He could remember neither names nor places. Once we talked about his European trips and he said: "When I went as guest conductor to . . . to . . . oh, you know, that beautiful city . . . where the little chancellor was assassinated. . . ." "Vienna?" "Exactly!" and he laughed heartily about his blank. However, nothing seemed to be wrong and outsiders could not suspect the deterioration which slowly undermined him. One morning I went to the suburban home of his brother at Levallois-Perret, where he was visiting, in order to present him with a copy of THE ETUDE containing an article I had written about him. "Monsieur Maurice is not here," the servant said, "but you will find him at the terrace of the café, at the next corner." There he was, sure enough, with his brother, director of a small factory of auto accessories, and several employees. We all had a glass of Dubonnet. It was nearing the lunch hour and the working men were pouring out of the neighboring manufactories. Some of them waved their hand as they passed: "Good day, Monsieur Ravel." But their greeting was for the boss, not for the world-famed composer who remained entirely unnoticed.

A few days later I motored to Montfort-l'Amaury with Evangeline Lehman, whose choral symphony *Thérèse de Lisieux* (St. Thérèse of the Child Jesus) had been produced with great success in Paris and the provinces. It was she who had taken the snapshots of the "Belvédère" so much admired by Ravel in that copy of THE ETUDE, and she wished to take some more of the master himself. "Please come and see something unbelievable," he said at once as he met us in the hall. "It's a present from one of my friends in Switzerland." We followed him into his "Chinese museum" composed entirely of fake curiosities (he derived great fun from the naïve admiration of mystified visitors!). On the table was a small box of carved ebony. "Now look," Ravel said; and he pressed a button: the little doors swung open, a tiny track came out on which a miniature golden canary rolled forward, singing and winging. . . . The great musician was fascinated, like a child before some new magic toy: "Oh. . . . Is it not extraordinary?" He closed the doors, wound up the mechanism, and the dainty little bird came out again, once, twice, I do not remember how many times. When it was over Evangeline Lehman asked him to sign an album. "With pleasure," he said, "but first I must have a rehearsal." For a while he scribbled slowly on a bit of paper; then laboriously he inscribed his name in the album and turned back with a triumphant look: "It's a success.

(Continued on Page 113)

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Q. I am making a small pipe organ for a child, four octaves—longest pipe two feet, smallest three inches. I make two pipes exactly alike except length. One makes a good topped pipe. The next one will not sound at all if stopped, and still another will sound higher instead of lower, very much higher. Maybe this is a voicer's secret. If not, please give me a hint, which I can perhaps follow up and get it.—F. T. C.

A. We suggest that you do not use the proper scales for the various pipes you are endeavoring to construct, and we suggest that you consult one of the Audsley books for your information. A 2' lowest pipe, produces only four foot tone at lowest C if the pipe is stopped, only a two foot tone, if an open pipe.

Q. The Parish in which I am organist is erecting a new church (floor plan enclosed). We need, of course a new pipe organ, since our old one is entirely broken down, beyond repair. Do you think a two manual instrument would suffice, or do you think a three manual instrument better? Would you advise us to purchase a unified pipe organ? What would be a good stop list for the organ? Please understand that the pastor is a very musical person, and wants only the best for the new church. Do you think the planned location for the organ is all right, or would you advise the organ being placed in the gallery?—A. J. K.

A. The size of the organ selected will depend on the amount to be spent for the instrument. We, of course, prefer a three manual instrument of adequate specification to a two manual organ, but would prefer an adequate two manual instrument to an inadequate three manual organ. Also, we, of course, prefer a "straight" organ to a unified one, but we do not have any serious objection to the unification of soft stops within reasonable limits where finances do not permit a "straight" instrument. The stop list will also depend on the selected size of the instrument. You are fortunate in having a pastor who desires only the best in the way of an instrument. The locations you mention are both of advantage, but we prefer the instrument to be located wherever the choir is to be located. The console only is indicated in your drawing. Our preference, without being on the premises, is for the gallery location, as being more "open" for tonal egression. Of course, much depends on the effectiveness of the organ location, but in any event we suggest that the instrument (location) be governed by the decision as to the placing of the choir.

Q. What can I do to build up my morale which at the present moment is very bad? I am an organist and director of a volunteer choir in a small college town, and am taking the place of an highly esteemed man who was drafted into service. Gradually the remarks to the effect that ——— did this way or that way have ceased, but I do not feel the support of the choir or congregation. Even though I have a bachelor's degree in organ and have played for many years in other cities, I have had no opportunity to give a recital, I have had two such opportunities were mentioned and then simply shelved with different excuses. I make an effort to present only the best organ music and have presented some rather ambitious numbers. But at certain moments (probably through lack of self confidence) I slip up. Recently in playing for a soloist, after a nice introduction I played a chord for the singer to start, but I played a major chord while the soloist had to start on a minor chord. After a killing look the soloist started. I do not blame the soloist for the look for I am sure I would have acted the same way in her place. But what I cannot understand is why I do such things. (It was not

the first time that such a stupid thing has happened.) The remainder of the service was beautiful and satisfactory, but that one wrong note at such a conspicuous place was awful and I knew better. Do you think our conversation, just before the service had anything to do with it? The soloist had commented that a certain singer could have done much better in recital if such a poor accompanist had not been used.—J. L.

A. You do not state your age—perhaps the condition is due to that. We can suggest only care in playing, and that you consult a medical doctor, explaining exactly your difficulty to him. The remarks made to you previous to the service certainly did not contribute to your state of care, and were ill advised under the circumstances, which were probably not understood by the soloist.

Q. The stops on enclosed list are included on my one manual reed organ, and I would like to know what to use for hymns, soft numbers and loud numbers. The Vox Celeste is on all the time, and the Tremulant does not work right. I am also trying to make some simple wooden pipes and cannot succeed in making them work. Will you please tell me how to make them work?—D. W. H.

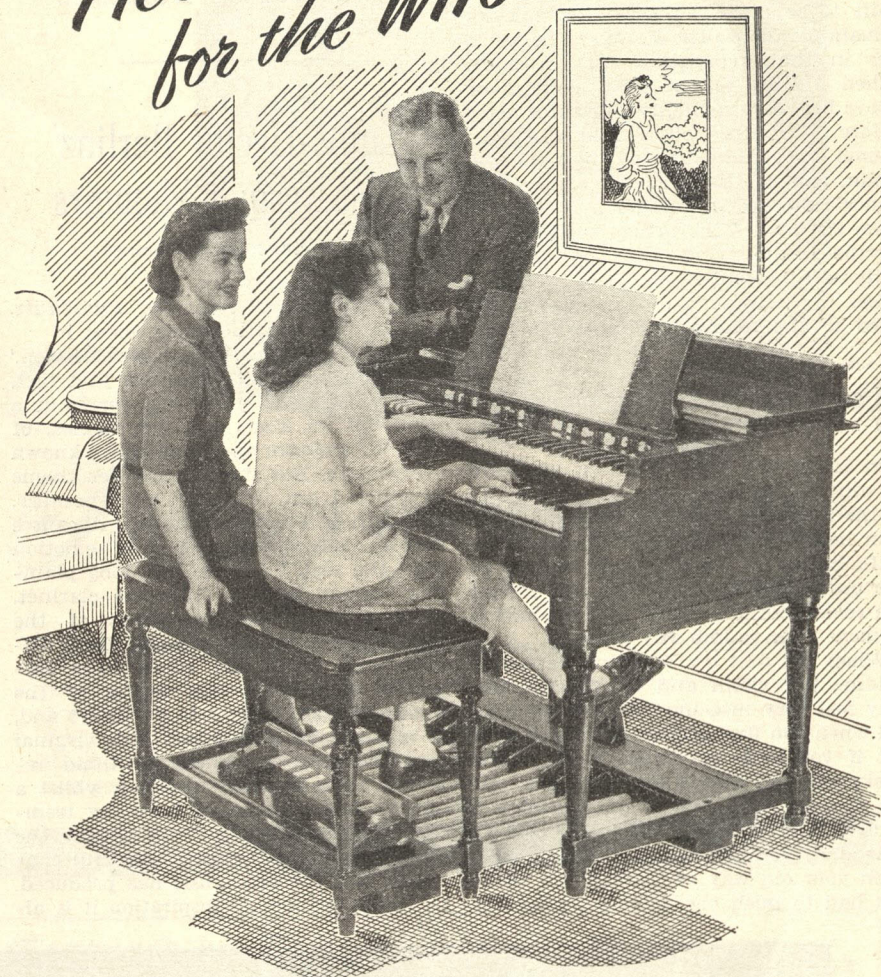
A. We suggest that you first have the Vox Celeste and the Tremulant repaired by an organ mechanic, so that all the stops may be made available. It is impossible to include a four foot Vox Celeste in soft passages. Of course if you are qualified to fix these stops yourself it will not be necessary to engage an organ mechanic, but the work should be carefully and correctly accomplished.

The stops you list do not include any soft 8' stops, unless they are very soft with the "swells" closed, in which event, use them for soft numbers reserving the "full organ" (usually available with the opening of both knee swells) for loud passages and for hymns when the congregation is singing (or supposed to be singing if the instrument is not in a church auditorium). We do not know the kind of wooden pipe you are endeavoring to construct, and suggest that you consult "Organ Stops" by Audsley. Pipes require correct wind pressure, and we suggest, if you do not secure the necessary information, from the book we suggested, that you consult some other work until you secure the necessary information. You might consult "The Contemporary American Organ" by Barnes.

Q. The church of which I am organist is considering the purchase of a new organ to cost about \$6,500 when pipe organs are available. I would appreciate it if you could send me a sample specification as a guide in purchasing an organ of this size. The church seats four hundred persons. From information which I have compiled, it appears that three well-known organ companies have built more than a fourth of the larger instruments in this country in the last few years. Would this indicate that these firms are more reliable or that they build a less expensive organ? Would it be better to buy a small organ or a slightly larger organ for the same money, the difference being in the quality? Any suggestions you can give will be greatly appreciated.—R. N. B.

A. The cost of an organ, consequently the specification, will depend on the builder being considered, whether organ is divided and so forth. The policy of THE ETUDE will not permit the expression of a preference in answering your question in reference to builders. Our suggestion is that you consult the builders whom you wish to consider, and that you decide on the one best supplying the instrument for your needs.

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The Violinist's Forum

(Continued from Page 81)

But how is this to be done? How is the shift to be made, so that the knuckles remain parallel to the strings? The secret lies in the preparation for the shift. When a shift to the fifth position or above has to be made, two or three notes before it occurs you should slip your thumb back beneath the neck of the violin, and at the same time move the knuckle of the first finger a little away from the neck. This brings the knuckles parallel to the strings, and the hand can shift in a straight line.

Let us examine the principle as applied to the following simple example:



You are in the third position, and have to shift to the fifth. As you play the G or the A, slip your thumb back and bring your hand round. Then, as you make the shift, bring the tip of the thumb up to the curve of the neck. You can extend the scale another octave without having to move your thumb any more.

When you first try this new method of holding the violin and of shifting, you may feel very insecure—as you probably did when you first put on roller skates!—but if you persevere with it for a few weeks you will find, I am sure, that you are playing with much more accuracy and infinitely greater ease.

At first, you may play a little sharp. With your old way of holding the violin you had to push the fingers forward in

advance of the hand, and you may subconsciously continue to do this even after you are shifting correctly. Listen carefully, and your ear will tell you if the fault occurs. It can be easily eliminated when you realize what is causing it.

Louis-Hector Berlioz' Picturesque Memoirs

(Continued from Page 83)

admirer of the overture *Der Freischütz*, and here is what he wrote about it.

"The overture has been crowned 'queen.' None can be found to contest that fact. It is an overture which now serves as a model of its kind; and the themes, of both its *andante* and *allegro*, are known everywhere. But there is another theme to which I am obliged to refer, because, although it courts less notice, it causes me an incomparably greater emotion than the rest. I refer to that long plaintive melody, issuing from the clarinet, to a tremolo accompaniment of the stringed instruments; seeming like a distant wall which the winds have dispersed throughout the depths of the woods. It goes straight to the heart and, in my opinion at any rate, this virginal song, seeming to exhale its timid reproach in a heavenly direction whilst a sombre and threatening harmony trembles beneath it, is one of the newest, the most poetic and the most beautiful contrasts that modern music has produced. In this instrumental inspiration it is al-

ready easy to recognize a trace of the character of *Agatha*, which is soon to develop itself in all its passionate candor." One day Alice Mangold, the authoress, and some friends visited Berlioz at his almost inaccessible attic abode. The famous composer was dignified and austere, yet kindly. He promised to return the visit.

Monsieur Berlioz kept his word. One evening Miss Mangold and her friends were dressing for a dinner-party, when there was a tap at the door communicating with the little *salon*, and a card was presented by the rough-and-ready *garçon*—Hector Berlioz.

Hurrying on the first frocks which came to hand, they hastened to receive their distinguished guest. He was standing with his back to the wood fire and to the lighted candles in the bronze branches on the mantelpiece. He looked stiffly grave, his black coat tightly buttoned almost to the throat, his hand inserted under the lapel after the manner of old-fashioned portraits. At first he was politely abrupt and presently requested Miss Mangold to play to him.

For a neophyte, a mere tyro and aspirant, to be called on suddenly to be tested by a great critic was a severe trial. (Berlioz, of course, was a famous critic as well as composer.) But Berlioz, listening silently as he leaned against the mantelpiece, seemed to cast a protecting shadow upon the trembling player, even as his material shadow was cast upon the keyboard. He was anything but chilly or severe. He was, indeed, both compassionate and sympathetic, and afterwards gave his views of what a young artist's life should be. He condemned the practice of many consecutive hours at the piano and of the use of

nerve-stimulants, such as tea and coffee.

George Eliot, the famous woman novelist of the Victorian age, visited Weimar in the days when Liszt was at his prime. In 1854, about the middle of September, the theater opened and she went to hear "Ernani." She wrote afterwards that Liszt looked splendid as he conducted the opera. The grand outline of his face and floating hair were seen to advantage as they were thrown into the dark relief by the stage lamps. Liszt's conversation was charming. Miss Eliot never met a person whose manner of telling a story was so piquant. The last evening but one that he called on her, wishing to express his pleasure in Miss Eliot's article about him, he very ingeniously conveyed that expression in a story about Spontini and Berlioz. Spontini visited Paris while Liszt was living there and haunted the opera—a stiff self-important personage with high shirt collars—the least attractive individual imaginable. Liszt turned up his own collars and swelled out his person, so as to give Miss Eliot a vivid idea of the man.

Liszt met Spontini at Érard's more than once. On one of these occasions Liszt observed to him that Berlioz was a great admirer of his, whereupon Spontini burst into a terrible invective against Berlioz as a man who, with the like of him, was ruining art. Shortly after, Spontini's opera *La Vestale* was performed, and forthwith appeared an enthusiastic article by Berlioz on Spontini's music. The next time Liszt met him of the high collars he said, "You see I was not wrong in what I said about Berlioz's admiration of you." Spontini swelled in his collars and replied, "*Monsieur Berlioz a du talent comme critique.*" (Mr. Berlioz has some talent as a critic.)

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.

The Knopf Family

Mrs. H. H. N., California.—There was a very large family of violin makers named Knopf in Markneukirchen, Germany, and many of its members migrated to other countries. I have been able to find no special mention of B. Christopher Knopf, but he undoubtedly belongs to the same family. The work of the Knopf family varies rather considerably, some violins being very well made and others quite inferior in workmanship. Where B. C. Knopf would rank, I do not know.

Material for the Violoncello Player

Miss C. C., Pennsylvania.—A good book on the technique of 'cello playing is the "Hand-book of 'Cello Playing" by Alvin Schroeder. There are also books by Arthur Broadley and Edward van der Straeten, the titles of which escape me at the moment, in which you would find many useful hints. If these books are available at the present time, you can certainly obtain them from the publishers of THE ETUDE. As regards solos in the first and fourth positions, I think the following would be helpful to you: "Le Jeune Violoncelliste," Vol. IV by Feuillard; Sonata in B-flat major,

by B. Romberg; "Six Easy Pieces," by August Nöck; Student Concerto, by Goltermann; *Arioso, Country-Dance, and Minuet*, by Frederick Bye; Sonata in C major, by Bréval. There are two or three Sonatas in C major by Bréval; the one I have in mind is No. 5502 in the Augener edition. That is the only way I can identify it for you.

So far as I know, there is no "sample book" of violoncello pieces. If there is, the publishers of THE ETUDE will know about it. Piano teachers are much more lucky than we string teachers!

Does Anyone Know This Maker

Mrs. J. S. C., Massachusetts.—I have been quite unable to obtain any information regarding a maker who labeled his violins "Obietans Johannes Riva Pictor." Either the label is fictitious or else he made very few violins indeed. I have spoken to several dealers in New York, none of whom had ever heard of such a label. The value of such a violin would have to be judged solely on the individual merits of the instrument. The firm you mention went out of existence a number of years ago.

The Label Means Nothing

Miss K. D., Indiana.—A transcription of the label in a violin gives absolutely no evidence on which to appraise either the origin or the value of the instrument. If you will read the January 1946 issue of THE ETUDE you will understand why. The value of a genuine Joseph Guarnerius might be as high as thirty-five thousand dollars.

An Inexpensive Copy

Mrs. I. H. J., New York.—The label in your violin tells its own story. The word "Germany" beneath the familiar Stradivarius wording indicates that the instrument is a factory-made German product, worth somewhere between ten and one hundred dollars. To have it appraised in greater detail, you should take or send it to a reputable violin dealer. Several well-known firms advertise in THE ETUDE, and you can have confidence in any of them.

Miss L. S., Michigan.—The answer to Mrs. I. H. J. takes care of your question also, I think.

Klotz Violins

Miss J. F. A., New York.—During the nineteenth century there were several makers by the name of Dölling working in Markneukirchen, Germany. Their violins were not particularly well made, and are seldom worth more than a hundred dollars. Whether or not you should have your violin repaired depends, I think, upon how much you like it and how much the repairs would cost. (2) Joseph Klotz was born in Mittenwald, Germany, in 1743, and died about 1810. His violins are worth between two hundred and three hundred and fifty dollars. Considering the dates, I do not think your violin was made by this Joseph Klotz. However, there were many other members of the Klotz family, and there may have been another Joseph among them. The books do not say. But his violins would not be worth as much as those of the above-mentioned Joseph.

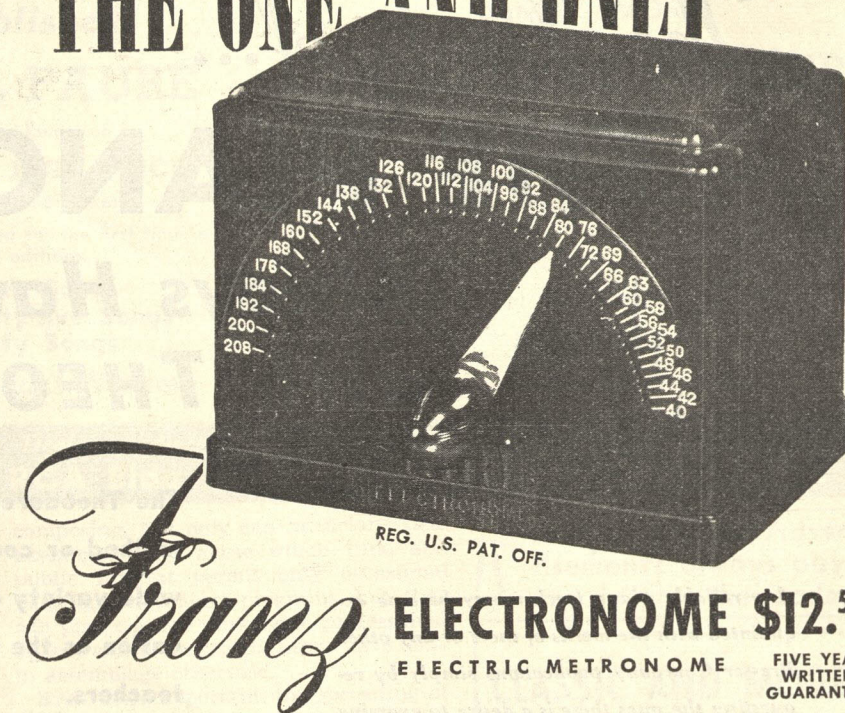
A Cappa (?) Violin

F. E. M., Iowa.—Gioffredo Cappa was born in 1644 and died in 1717. As the label in your violin is dated 1640, I am afraid that the violin is not genuine. Still, you can have it appraised. If you read these columns regularly you will have seen the names of several firms to whom you could send it. A genuine Cappa might be worth as much as \$2,500.

Violin with a Three-Piece Back

Miss M. C., Rhode Island.—Occasionally one sees a violin with a three-piece back, but they are rare. Whether your violin would be improved by having a two-piece back is something only an expert repairer could tell you. If you are interested in making the experiment, I suggest you send the instrument to The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City, and ask for their opinion.

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Sauce for the Classicists

(Continued from Page 80)

jargon is just as puzzling to the jazz musician as to his classic brother. But a good many disciples of an emotionally-appealing cult have been known to outdistance their prophets in exhibitionist enthusiasm.

One term with which both prophets and disciples are equally familiar is "jam session." A jam session is an impromptu gathering of musicians who play as the spirit moves them. Many of them do not read music, are not "note men." Sometimes the gathering occurs after scheduled performances are finished, sometimes it occurs when visiting musicians "sit in" with a willing band. Often a gathering spot is some little all-night restaurant, or *bistro* or unlicensed club. Many are the jam sessions at which I have been part of an intent audience. I have found them art, in that men professional in their dexterity play for their own pleasure, free from commercial consideration, recognizing differences neither of race nor creed nor ideology in their creation of a virile impressionistic volatile music. One of the advantages of such a session is that it can begin with as small a nucleus as two. Another is that it can flexibly adjust itself to the appearance or disappearance of any of its additional body. Third, it offers release and expression because it caters to its own ideal of perfection as only an organization playing for its own pleasure can.

Jazzsters have shown little hesitation in borrowing from the classics, whether for audience performances as "arrangements" or for still more alteration, as subjects for "jamming." However views might differ on distortions of harmony, tempo, and interpretation, this fact remains: even an exclusively hot "alligator" is conversant with the more lyrical melodies of many classic composers. The situation becomes news when classicists directly borrow one of the characteristic practices of the "alligators."

Bright-eyed towering composer-violinist August Lentz is most definitely a classic traditionalist. But there are some aspects of the jazz music picture that appeal very much to him. With characteristic enthusiasm and vigor, Lentz borrowed from the jazzsters and in Milwaukee began a unique musical aggregation which he calls "long-hair jamsters." His elastic philharmonic society meets every Wednesday night in the

back room of Ochs Music Store. The group has no name, no constant membership and, therefore, no possibility for balanced orthodox instrumentation. Interference of individual professional engagements keeps it strictly on a play as you come basis. In many respects the group resembles closely the jazz type of "jam" session after which Lentz patterned it. They are alike in lack of name and commercial commitments, uncertain membership and instrumentation, and indefinite hours, but there are very definite differences.

All the musicians who drop in are "note men." All music is played as the composer wrote it. The final symphonic result might be incomplete because certain instruments are unrepresented or numerically out of proportion, but there is no rewriting nor improvisation of scores. As in a swing "jam" session, the musicians in Lentz's group meet for sheer enjoyment. Many of them have had wide symphonic experience in the United States. Some of them play in dance bands, some in symphonies, some are staff musicians at radio stations. All of them are capable professional musicians who enjoy playing together.

A great deal of the popularity and interest in meeting every Wednesday night is due to the personality of August Lentz, who acts as conductor. Lentz loves, lives and breathes music, and his enthusiasm is infectious. In the midst of conducting, he is highly likely to take up his Stradivarius and add its singing voice to the music. This is particularly true when one of his own compositions is being played. Always he knits the strangely assorted instruments under his direction into a fine, though unorthodox tonal color blend.

Conducting this group calls for all of the talents of a composer-conductor-musician. And his musicians respect the prestige of this man who has played under the batons of Richard Strauss, Karl Muck and other famous conductors, whose own compositions have been played in every country of Europe and many in South America, whose reputation as a violinist is high. It is a far cry from the well arranged, acoustically correct concert stage to the cluttered, frequently too well filled back room of a music store. But that doesn't matter to the musicians who come as often and as early as they can to join Maestro August Lentz's "long-hair jam session."

The step Lentz has taken is of far greater significance than an unexpected sort of borrowing. It introduces a whole new concept for both performing and

composing. Not only can musicians thus assembled play music which time and public interest permit only occasional hearings on concert programs, but they can play obscure works with professional appeal which they might never have done in assemblage otherwise.

Even more important, the spreading of this classic jam interest cannot help but give a wholesome impetus to composing. The opportunity for musicians to become familiar with the scores of new composers and the opportunity for a composer to hear his work performed, however sketchily, is mutually beneficial. Most important of all, Lentz's move illustrates again that while popular and classic music will follow the same inevitably separate paths of development they have from the beginning of music, classicism can best serve itself by assimilating those portions of popular music capable of giving it additional vigor.

The Three Ravels

(Continued from Page 108)

really. . . . Last week already, I had rediscovered the position of the notes on the stave. . . .

Ravel never lost his mind, as it was often reported contrarily to the truth; but an ever growing neurasthenia invaded him mercilessly. His hair became completely white, his features haggard. Finally he was overpowered by an abscess on the brain, fatal consequence of his auto accident. One chilly morning of December, 1937, as Paris had just celebrated Christmas and prepared to greet the New Year, he was taken once more to the hospital. An emergency operation was attempted. Under the vapors of the anæsthetic he closed his eyes. They were never to open again. . . .

New Radio Shows

(Continued from Page 70)

a name for himself in the operatic and concert field in both Germany and Austria, and first came to America as conductor of the New York Philharmonic Symphony in 1930 and 1931.

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FEBRUARY, 1946

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M246

Two Aspects of the Cuban Musical Landscape

(Continued from Page 66)

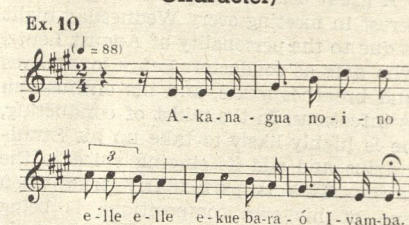
So also the eight principal rhythms, performed during the ceremonies on the *Batá* (sacred drums) containing in themselves all the mystery of the primeval forest, are almost an ancestral telegraphic system, a magic device to reach the divinity through a performance ever increasing in velocity, a *crescendo* more and more violent and ceaseless until the Santo has penetrated the initiated during the sacred dance.

Iniciacion



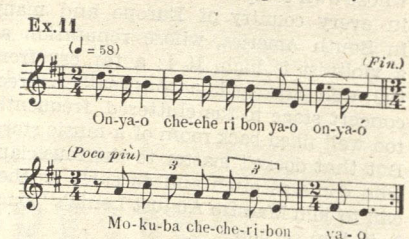
The *Nañigo* songs, on the other hand, are more declamatory than lyrical, less melodic, following more closely the inflections of the spoken word than the exaltation of melody which is "song." The rhythm of their percussion instrument is sporadic, intermittent, irregular, as they accompany the course of the rites.

Tyamba's Dance (Tyamba: *Nañigo* Character)



The favorite percussion instrument used in the *Nañigo* rites is the *Cenerro*, a kind of small cowbell without a clapper which is struck with a short metal rod. The raucous tone of the *Cenerro* sets the bewitched Cabbalistic note of the *Nañigo* ceremonies.

Procession (*Nañigo* Rites)



The three sacred drums of the Yorubá rite are of primary importance. The Yorubá drums of greatest prestige in the

ritual are those called *Batá* or *Aña*. Those known as *Batá* are used solely to accompany the voice. The first drum, being the largest, is called *Puataki* (also *iyá*). The performer on this drum, who is also the chief drummer, is called *Olori*. The second drum, *Itótele*, sounds the keynote; the third, *Ocóncolo*, is tuned highest. These drums are tuned with absolute exactitude. The rhythms are at once melody and harmony, produced by a series of drumbeats in a definite tonal scale. The *Batá* sacred drums are tuned to this note.

Ex. 12

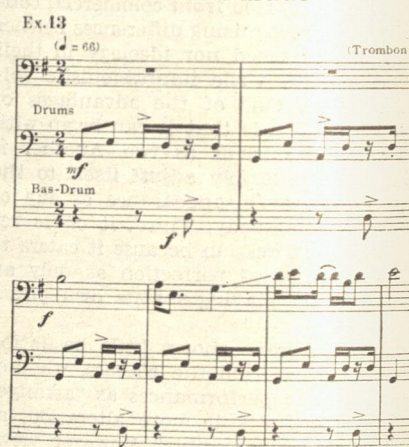


The three sacred drums of the Yorubá rites are of different size but the same shape. They are bi-membraneous and ambi-percussive; that is, there are two parallel parchments stretched across the frame; the membranes, played with both hands, are tuned to produce a definite tone.

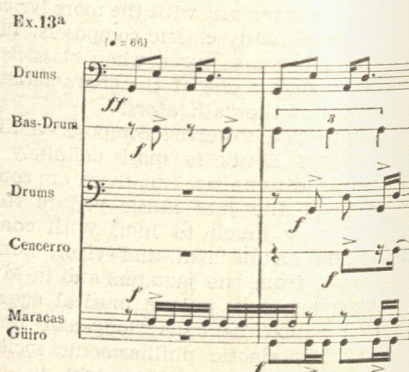
The "music" produced on these sacred drums is, to our ears, little more than a noise of lesser or greater intensity. It is in reality a ritual language whose profound accents are flung into the air in a strict and impressive polyrhythm. These drums may be said to be the "singing voice" which supports the religious chants of the Yorubás surprisingly well in the sacred rites. Such is the expertness and skill of the drummers in producing rhythms that they achieve vibrations of different sonorities, intense and ever increasing in volume, of which the tonal pitch is absolutely fixed and precise. Performance on the sacred *Batá* (drums) is so vital to the Yorubá rites and fiestas that without them there could assuredly be no atmosphere of solemnity.

Certain Rhythms of the Sacred Drums

Lucumi Parade



Poliritmia



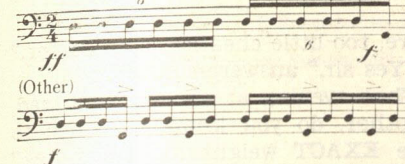
THE ETUDE



Accelerated Rhythms for the Climax of the Rite

Ex. 13b

Vivo



When I arrived in Cuba at the age of twenty-three, I was endlessly astonished by the Negro rhythms, so skillful and so strong. They were for me a revelation. I decided to study this music of African origin; hence for sometime, and on different occasions, I attended the *Cabildos*, cult-meeting places, at Regla, Guanabocúa and Marianaco to study at their source, there in sunny Havana, the sonorities and rhythms of these magical melodies.

A Composer's Treasure Trove

I realized then that this treasure of rhythm and melody in the Negro themes would lend itself to symphonic treatment, despite the fact that balancing melody and rhythm would present serious difficulties when applied to the orchestra. The Negro themes are primarily pure and free in line, and must consequently be underscored against the force of the percussions. To attain an equilibrium, avoiding the envelopment of the themes in the foggy sonorities of anachronistic harmonies, it is essential constantly to emphasize their primitive qualities; to intensify the themes while at the same time adjusting them to the larger compass of the symphony orchestra; to preserve their primitive, rough aspects, which are nevertheless expressive of an eminently musical race.

This has been the criterion by which the majority of the contemporary musical generation in Cuba has been governed, among whom are Roldán, Caturla, Valdes and others. They have discovered in this portion of Cuban folksong, the native Negro, an inexhaustible vein of rich and suggestive material to be exploited, not only by folklorists or musicologists but preferably by composers. I stress this because composers, who are musicians par excellence, walk side by side with musicologists up to the point of notating the folk themes destined as research material for the archives.

After that, however, the musician is impelled by an insatiable desire to create, stirring up lovingly the memory of essences tasted, savoring some fully, changing others, making the folk muse his own, creating life anew. Thus these themes need no longer languish in the pages of a catalog nor gather dust on the shelves of a library. They belong to life and must continue to maintain life.

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The World of Music

(Continued from Page 61)

EDWARD B. MARKS, head of the Edward B. Marks Music Corp., which over a period of fifty years published some twenty thousand songs, died on December 18 in Mineola, New York. Some of the first songs of Irving Berlin, Jerome Kern, and Sigmund Romberg were pub-

lished by his firm. He was eighty years old.

PIERRE VAN RENSSLAER KEY, widely known music editor and critic, died on November 28 in New York City, at the age of seventy-three. Born in Grand Haven, Michigan, Mr. Key, after training at the Chicago Musical College, became assistant music critic of The Chicago Times-Herald, later serving on other Chicago papers. From 1907 to 1919 he

was music editor of The New York World, relinquishing this to help found The Musical Digest in 1920. He was the editor of several musical "Who's Who" publications.

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FEBRUARY, 1946

"FORWARD MARCH WITH MUSIC"

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Junior Etude

Edited by

ELIZABETH A. GEST

Music of the Opera

by Leonora Sill Ashton

JOAN, Aline, and May had been to the opera for the first time. Now they were telling the members of the C Major Club about it.

"The orchestra was the most wonderful part," said Joan. "It seemed as if all the time it was playing, it was telling the story of the opera in music."

"The thing about it I'll never forget," broke in Aline, "was when the harp played. Even when the other instruments were sounding their parts, those harp tones stood out differently from all the others."

"To my mind, nothing came up to the singing," exclaimed May. "And the way the singers made their voices sound angry and gentle and happy and sad and determined! Once, the tenor actually *laughed* the song."

"Will you three each find out something about the operas and the different opera composers, for the next meetings?" asked the president of the club. Joan and Aline and May promised that they would.

At the next meeting, Joan began: "An opera is a drama set to music. Its performance begins with an overture, played by the orchestra. Instead of being spoken, the parts of the players are sung as they are acted. The orchestra, or certain instruments in the orchestra, accompany these singing parts. When the words are declaimed, either as one would talk, or in measured time to the music, it is called a *recitative*. When an air or song is sung by a single voice, it is called an aria. Other singing parts in the opera are, duets, trios, quartets, and large and small choruses. An operetta is a 'little' opera."

When Aline's turn came to tell her story, she said: "The Art Form of the opera came into being in the early part of the seventeenth century. It was greatly admired in song-

composer of music for the opera that ever lived, was Richard Wagner." "Wagner wrote a great many operas too," said Aline. "So did a lot of other composers," chimed in Joan. "Let's find out all we can about opera in the club this winter," said the president. "And hear as much opera music as we can. Anyone who has an opera record, please bring it

to play at the meetings." "And let's change the meeting to Saturday afternoons," suggested one of the members, "then we can listen to the radio, and hear the operas from the Metropolitan Opera House in New York." "Oh yes!" exclaimed all the members of the club as one. And they did just what they planned to do at that meeting.

Good Habits

by Gertrude Greenhalgh Walker

Lewis had just come home from taking his music lesson. "Just imagine, Mother," he remarked, "Miss Brown only gave me a passing mark because I didn't hold my dotted eighth notes and my rests long enough!"

"Well, you know, time is most important in music. Miss Brown is right to impress upon you the great necessity of accuracy, whether in music or work."

"Yes, I suppose so. But it is kind of provoking, when everything else was good. Oh my, look at the clock. So long," he called back as he dashed out the door. Mr. Knight was trying him out that afternoon in the grocery store.

Before many minutes he was shown how to punch the time clock, and then taken to the vegetable counter. Mr. Knight told him twelve pounds of apples, fifteen pounds of potatoes, or three pounds of spinach each make one peck, and his first customer bought a peck of potatoes. Mr. Knight watched him weigh them and noticed they weighed a couple of ounces too much. Later he said, "Lewis, you must give EXACT weight, you know—too much cheats the

store, too little cheats the customer."

"Yes sir," answered Lewis. That evening at supper he asked, "Mother, do you know we have to give EXACT weight at the store?"

"Why of course, son. Every shop keeper has to have his scales government tested and sealed 'every so often.' A fraction out of balance will not do."

"I guess Miss Brown did the right thing in giving me that poor mark for not having my dots and rests exactly right. But she will not be able to trip me up again that way!"

"Good, son. Be accurate, and you will have formed a splendid habit, and remember, 'Habit is a cable and we weave it every day.'"

Yes, It Is Fun

by Gladys Hutchinson

A famous painter was asked if he played golf. He did not. Did he play chess? He did not. Did he play cards? He did not.

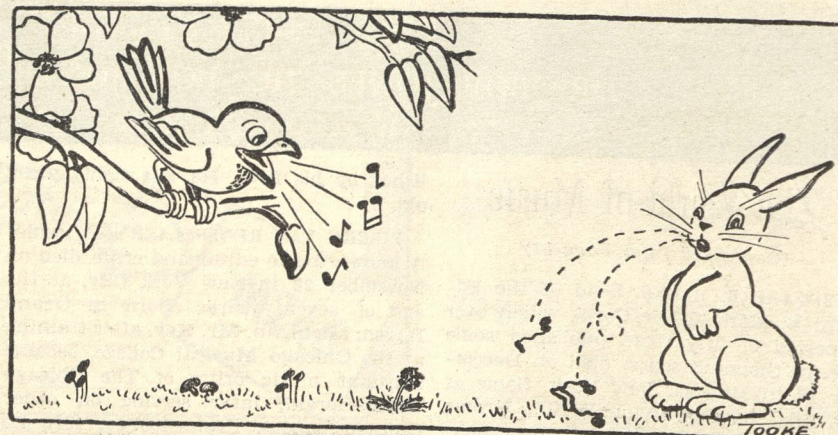
"What do you do then, for fun?" he was finally asked.

"Paint," was his answer. Yes, he painted, before breakfast, after breakfast, and all day long, and it was *fun*.

And a successful business man was asked if he left his office when his helpers went home. He did not. He remained a long time after everybody else went home, and it was *fun* to work.

And a concert pianist was asked what he did for fun, after his long hours of practicing were over. "Practice some more," he replied. It was *fun*.

So remember, your practicing can be *fun*, too. Even if you do not have enough talent to be a famous concert pianist, you can at least be a very fine musician, and you can have lots of *fun* while you are becoming one. Enjoy your practice, enjoy your exercises, enjoy your scales, enjoy your pieces, enjoy your music in all its phases. And the first thing you know, you will be on the road to becoming a fine musician.



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 any one 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 February. No essay contest appears in this month. Puzzle contest appears below.

Quiz No. 9

1. What major scale has E-sharp for its third note?
2. Who wrote the Surprise Symphony?
3. When was Liszt born?
4. From what country does the Morris Dance come?
5. What is a rest?
6. How many half-steps are there from B-flat to G-natural?
7. What is an accidental?
8. How many strings are there on a violin?
9. What term means as fast as possible?
10. Is Sibelius an opera singer, a conductor, a concert pianist, or a composer?

Answer to Daisy Puzzle in November

Yes, there was a slight mistake in the Daisy puzzle—there was an E where there should have been an O, but nearly every answer received mentioned it! That shows how bright our Junior Puzzle makers-out are! The answers: Duet; Tuba; Coda; Harp; Aria; Song; Alto; Tune; Tone; Bass; Solo; Horn; Note; Rest; Flat; Clef; Band; Beat; Oboe.

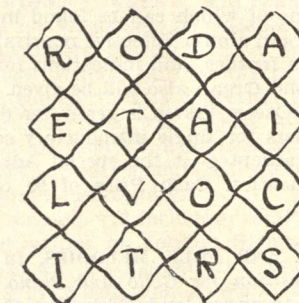
Prize Winners for Daisy Puzzle:

Class A, Herbert Resnick (Age 16), New York
Class B, Helene Stead (Age 13), Pennsylvania
Class C, Winnifred Waltz (Age 10), Oregon

Honorable Mention for Daisy Puzzle: Ann Windham; Barbara Sue May; Barbara Schenck; Juanita Albright; Norma Jean Peck; Bennie Bedenbaugh; Walter Ahlstedt; Paula May Petty; Patricia Cavanaugh; Martha Stewart; Martha Porter; Ralph Miller; Freda Goldblatt; Dorothy De Cicco; Mary A. Dapogny; Helen Chussli; Charlotte Harrison; Gertrude Korn; Dwight Reneker; Betty Stuart; Lillian Du Bose; Freddie Haley; Charlotte Wiley; H. M. Dobbs, Jr.; Joy L. Reed; Ann Geraldine Campbell; Gloria Martocchia; Dagmar Stun; Laura Peck; Leona Kreback; Frances Moncrief; Marjorie Scott; Regina Losinski; Leah McCombs. Many of the above correct answers were beautifully presented on paper.

Puzzle: "Small But Not Easy" by Emma Beck

Find the titles of four operas. You may jump over an empty space but



you may not jump over a letter. The same letter may be used more than once.

(Send answers to letters care of Junior Etude)

Dear JUNIOR ETUDE:
I am a member of our High School Concert Band and also of our County Band. I play the clarinet and enjoy it very much. I also like to hear symphonic music and I would much rather listen to the classics than to any of those "hep" tunes. I would be happy to hear from any fellow music lover.
From your friend,
HAROLD NAKAO (Age 15)
Hawaii

Answers to Quiz No. 9

1. C-sharp major; 2. Haydn; 3. 1811; 4. England; 5. A symbol of silence, having a definite time value; 6. Nine; 7. A sharp, flat, or natural appearing before a note and influencing the notes that follow on the same line or space until the bar-line is reached; 8. Four; 9. Prestissimo; 10. Composer.



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THE COVER FOR THIS MONTH—There has been much publicity about the "Gay Nineties" but more truly representative of the late part of the 19th century and the beginning of the 20th century were the good wholesome characteristics which in that era many wisely felt should be fostered and developed.

In those days when so much of the social life of children was under the restraint of the edict "Children should be seen and not heard," it was a courageous and ambitious undertaking for any of the younger generation of that day to appear before any gathering. No doubt many grandparents living to-day will look at the scene depicted by Miss Helen Stuart, the young Philadelphia artist, on the cover of this issue of THE ETUDE and recall how shaky were the knees, how quavering was the voice, and how full of butterflies the stomach felt as in a first public appearance he or she was in somewhat the same position as the young singers depicted. Even within city limits before the turn of the century there were churches and Sunday Schools dependent upon oil lamps for illumination, the exposed pot-bellied stove for heating, and a cabinet organ for music, but these things which suggest the average rural church "In Grandma's Time" are now replaced by churches everywhere over the countryside with modern heating equipment, electric illumination, and fine stained glass windows, good musical instruments, and well finished interiors, with only the remote backwoods sections still retaining any church interiors resembling the one "In Grandma's Time."

MUSIC INSTRUCTION—Judging by all indications, the study of music today in this country has reached greater proportions than ever before, and the demand for all types of music instruction books, and particularly for such highly favored piano beginner's books as those by Adair, Bilbro, Blake, Cramm, Felton, Gaynor, Kerr, Ketterer, Mason, Mathews, Perry, Presser, Richter, Robyn, Wagness, and Williams, far exceeds the peak of any of the best previous years.

Publishers and dealers are doing everything possible to take care of teachers' demands for the great number of pupils surging into music study today, but with the majority of paper mills unable as yet because of lack of raw materials to get their output any better than 80% to 90% of normal tonnage and with some large magazine interests in their expanding programs having bought some paper mills to satisfy their own needs, there is just not the paper available nor the music printing facilities existing to replenish immediately stocks of music publications when they become depleted.

If at any time you cannot obtain any particular publication you desire from the catalogs of the THEODORE PRESSER Co., the OLIVER DITSON Co., and THE JOHN CHURCH Co., please remember that it is but a temporary condition and it will pay to keep asking for the particular desired publication because every day new printings are being received by publishers and dealers. Everything possible is being done to improve conditions as rapidly as possible.

CHORAL PRELUDES FOR THE ORGAN—by Johann Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft—Further enrichment of the famed Presser Collection will come with the publication of these great organ works as edited by Cleveland's noted musician and scholar,

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A single introductory copy of this excellent volume can be ordered now at the special Advance of Publication Cash Price of 50 cents, postpaid.

RALPH FEDERER'S PIANO SOLO ALBUM—With a background of careful musical training, experience in radio work, and private teaching, Ralph Federer has been producing clever compositions which please teachers, pupils and the music-loving public alike. Outstandingly popular are *Smoke Dreams*; *Across the Footlights*; and *Lonely Dancer*, which will suggest many other familiar titles to his admirers. Because of popular demand, many of his solos are being grouped into a handy album. Requiring third to fifth grade playing ability, the pieces will be in varying moods, rhythms and tempi.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

February, 1946

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Album of Easy Piano Solos.....	Stairs	.40
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Classic and Folk Melodies in the First Position for Cello and Piano.....	Krane	.40
Concertino on Familiar Tunes—For Two Pianos, Four Hands.....	Avery	.35
Eighteen Hymn Transcriptions—For Piano.....	Kohlmann	.45
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Peter Rabbit—A Story with Music for Piano.....	Richter	.35
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Themes from the Orchestral Repertoire—For Piano.....	Levine	.40
The World's Great Waltzes.....	King	.40

This album will delight all ages by the cleverness, pleasing melody and popular style of its contents, which are suitable for recreation as well as for study. A copy may be reserved now at the special Advance of Publication Cash Price of 60 cents, postpaid.

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CLASSIC AND FOLK MELODIES, In the First Position for Cello and Piano, Selected, Arranged and Edited by Charles Krane—The compiler of this book, an instructor in Teacher's College, Columbia University, realizes fully the growing need for pleasing recreational material for young students especially, since much of the literature for the cello has been written with older students in mind. Utilizing melodies from Bach, Brahms and Mozart, together with folk songs of Bohemian, French and Russian origin, Mr. Krane has produced a collection of first position pieces that teachers will find ideal as incentive to practice for beginners on this instrument. In addition to their musical qualities, these pieces will give a good foundation of correct fingering, bowing and phrasing.

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THEMES FROM THE ORCHESTRAL REPERTOIRE, For Piano, Compiled by Henry Levine—Favorites of the orchestral program, including tone poems, overtures, suites, and ballets, comprise this new book by the New York pianist and teacher, Henry Levine. Requiring greater technical accomplishment than his former collections, these will be suitable for pianists of fifth and sixth grade playing ability. The same careful fingering, phrasing, and editing are apparent throughout these arrangements as in his preceding books. Representative selections are Tchaikowsky's *Waltz from "Serenade for Strings"*; *Prelude to the Afternoon of a Faun* by Debussy; the *Nocturne from "A Midsummer Night's Dream"* by Mendelssohn; and Bach's *Air from "Suite No. 3 in D."*

Mr. Levine's former collections THEMES FROM THE GREAT PIANO CONCERTOS, THEMES FROM GREAT OPERAS, and THEMES FROM THE GREAT SYMPHONIES, were instant successes with pianists everywhere.

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THE CHILD BEETHOVEN—Childhood Days of Famous Composers Series—Lottie Ellsworth Coit and Ruth Bampton—Teachers who are familiar with the "Childhood Days of Famous Composers" series, which includes THE CHILD BACH, THE CHILD HANDEL, THE CHILD HAYDN and THE CHILD MOZART, will be interested to know that the fifth book in the series, THE CHILD BEETHOVEN, is expected from the printers very shortly.

The music selected for this volume includes five piano solos: the *Minuet in G*; *A Country Dance*; *Theme from the "Fifth Symphony"*; *The Metronome Theme from the "Eighth Symphony"*; and the *Choral from the "Ninth Symphony"*. There is also an easy duet arrangement of the *Allegretto from the "Seventh Symphony."* The book is complete with the story of Beethoven's childhood, many interesting illustrations, a list of recorded Beethoven music, and directions for making a small stage model of an incident in the composer's life.

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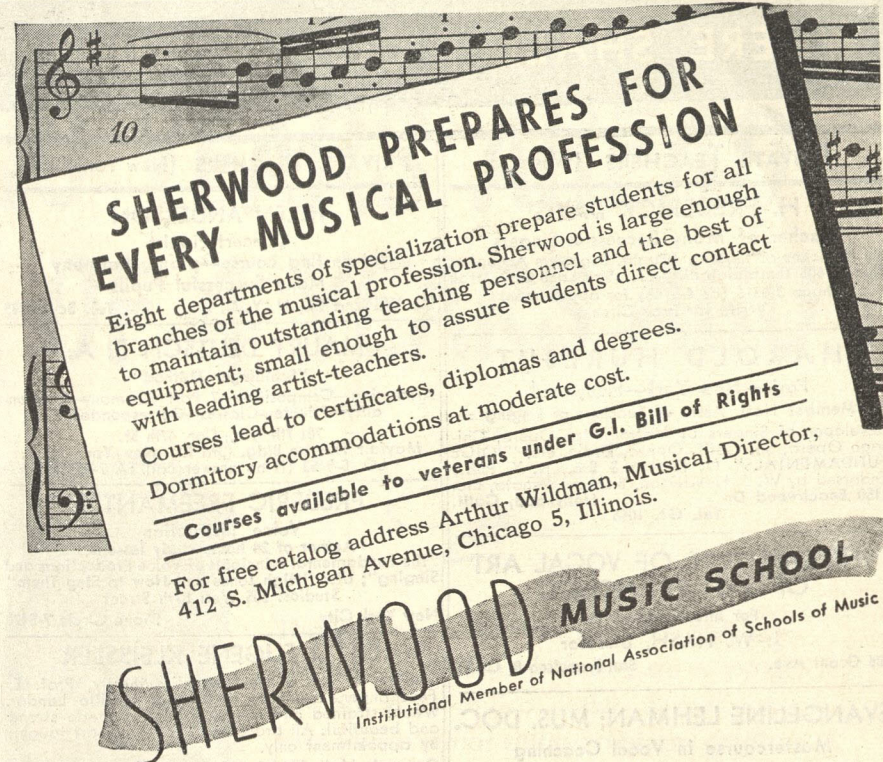
The contents will include several of the beloved waltzes by Johann Strauss, Jr., and also will list *Estudiantina* and *The Skaters* by Waldteufel, *A Waltz Dream* by Oskar Straus, *Gold and Silver* by Lehar, *The Kiss* by Ardit, and others. While the arranger has had in mind not to exceed the third grade, he has not removed any of the effectiveness and flavor of these delightful waltzes.

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Flute Playing— Good And Bad

(Continued from Page 106)

bouchure plate hole. If your flute has a cleaning rod you will probably find a line on it the proper distance (11/16") from the end. The proper distance for the stopper in a piccolo is about 3/8" from the center of the blow hole.

4. Playing from the corner of the mouth is often due to the player's arms being too short. Watch that this is corrected as the youngster grows and his arms become longer.

5. In playing low tones keep the throat open. Try a "yawn" just as you start a low D or C.

6. Many youngsters play very sharp on the flute. This is partially due to being seated too close to the director, which will necessitate raising the head in order to see him, thereby uncovering too much of the embouchure plate hole causing the air to go over the hole. (Note to conductors): try seating your young players farther back part of the time. Insist on their keeping their heads well down on the flute.

7. Vibrato can be produced several ways: throat, lips, and diaphragm. The throat vibrato is usually too fast and bleating; it is commonly called the "Billy Goat" vibrato. Vibrato produced by the lips tends to have a whisper or breathy spot in each cycle or beat. Vibrato from the diaphragm is usually the best. It should give a rolling effect rather than a shaking or bleating effect.

8. Set the metronome at 60; hold the flute with just the left hand; while playing G, place the right hand on the diaphragm and press lightly against the diaphragm four times per second. Speed this up to about four oscillations at 88 on the metronome. A good vibrato has about four cycles per count at 72 on the metronome. Match the speed of the vibrato to the register, slower for low tones, average for the middle register, and quite fast for the high register. The mood of the passage being played will also have some effect on the speed of the vibrato.

9. Listen at all times to your tone and attempt to imitate the tone of the artist flutist. Experiment on lippings and changes of all kinds. Without change there can be no progress. You may feel, as to progress, that you are up against a stone wall; possibly if you just look around the corner you will find the gate open.

Perfecting Piano Technique

(Continued from Page 84)

of key familiarity that is defeated by dumb keyboards! Again, problems of tone become clarified when one realizes that tone is 'clinched' at the exact moment when the hammer strikes the string. Once the key is depressed, there is nothing you can do to call back, undo, or improve the resulting tone. Thus, mental preparation of tone, plus familiarity with the resistance of the key that will produce the tone, can go far toward eliminating 'tone' problems. The very best way to improve technique is to practice slowly, thinking awfully of every tone you make, and weighing consciously the

resistance of every key that enables you to make tone."

"My wife is endowed with a fine piano hand," put in Mr. Robertson, "but my hands needed stretching. The fingers are flexible enough, but the structure of bones and ligaments is rather tight at the knuckle joint, thus 'binding' the hands for wide stretches. I was at one time advised to use a stretching machine, but fled from it in fear and horror—chiefly on the example of Robert Schumann! At last I devised a stretching exercise of my own, which, when used sparingly and with utmost care, can produce helpful results. At least, it did for me, and it is in that sense that I speak of it. I am not recommending anything to anybody—I tell simply of my own experience. The exercise, then, consists of making muscular stretches between each of the fingers (and later in combinations of fingers), in this wise. Begin with the thumb and the forefinger. Because of the articulation of the thumb, this part of the exercise is best done, not on the playing surface of the keys, but on the front or upright part, just above the bed of the keys. Place the flat of the thumb on this flat (or upright) of the key, place the flat of the forefinger as far from it as you can stretch it, and then try to stretch further still, bringing the arch between the two fingers as close to the keys as possible—like a 'split' in dancing. Stretch hard, and then immediately come back to normal. You should feel a 'stretchy' pull of the tendons, but nothing painful or cramping. If such a sensation occurs, stop. Assuming that nothing untoward does occur, wait a moment and then do it again.

"In such slow stages (stretch and wait), repeat the exercise three or four times at the most, then relax the hand completely, and massage the ligaments in the arch between the two fingers as vigorously as possible, with the thumb of the other hand. For the other fingers, you go to the top, the playing surface of the keys and do the same thing. Here the natural stretch is smaller, and it is well to turn your hand away from the direction in which you stretch. The already placed finger will hold you secure. Again, stretch-and-wait no more than four times, then relax and massage. When each pair of fingers has been exercised in normal order, stretch them in combinations—thumb and third, thumb and fourth, thumb and fifth; forefinger and third, and so on, third and fourth, and so forth until all possibilities have been tried. But never do it with strain, never do it more than four times, and always relax and massage. That, of course, is a special drill for a special problem. For general work—practice technique as music!"

The Teacher's Round Table

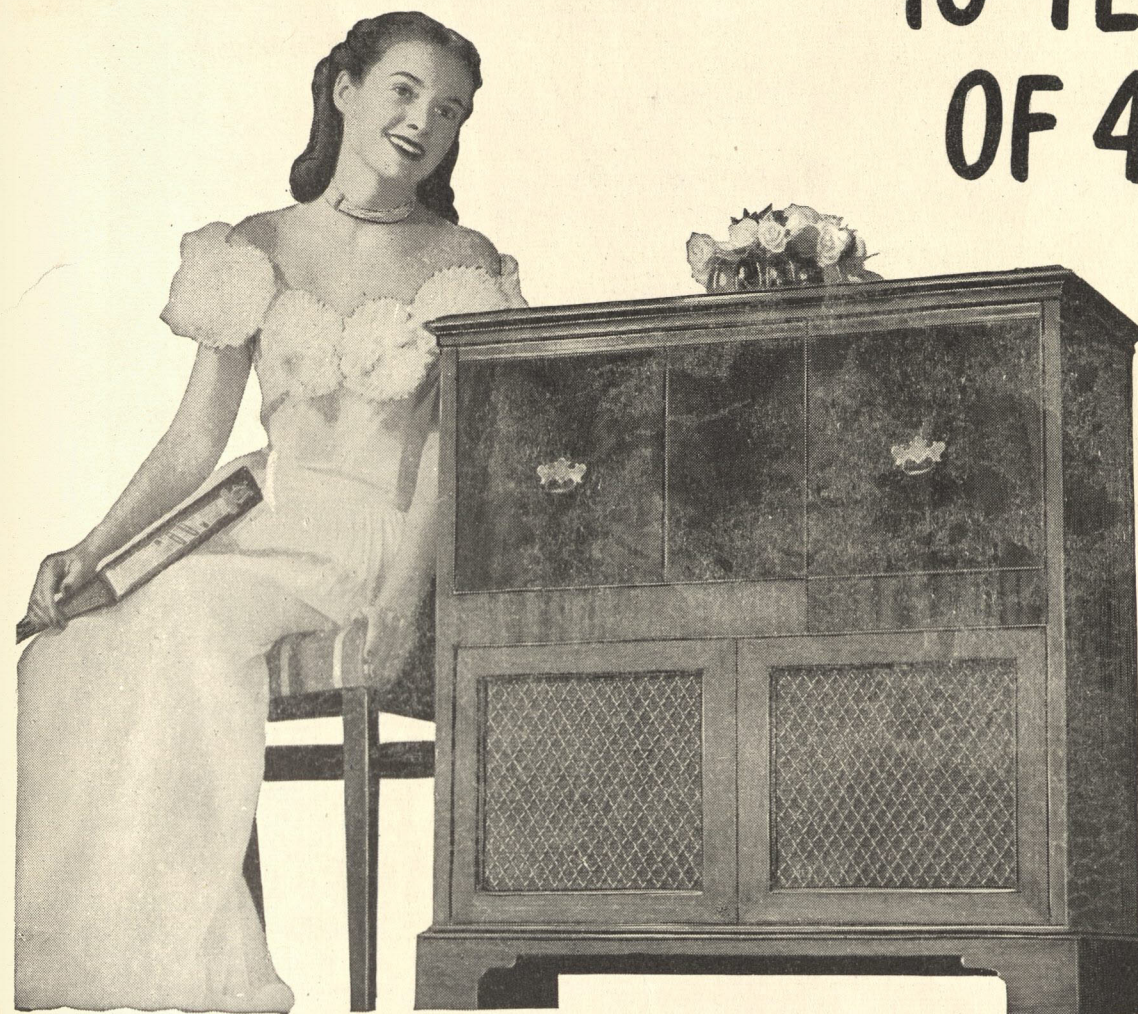
(Continued from Page 104)

routine or mechanical; that is, certain chord progressions to be played three times; a scale to be played a certain number of times in certain ways; a sight-reading piece to be gone through once with each hand separately, rather rapidly, then hands together slowly—both at given metronome speeds, and so on. Never assign anything to be repeated or played more than three or four times. . . . I am sure good results can be secured even on such a restricted schedule. . . .

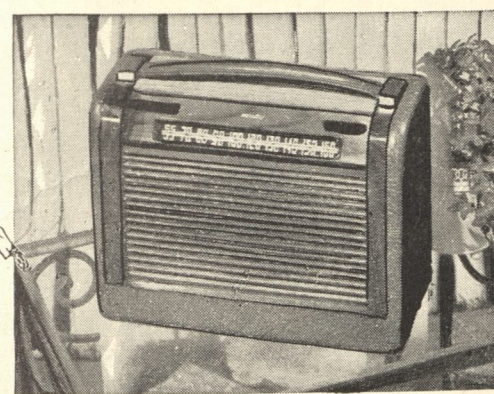
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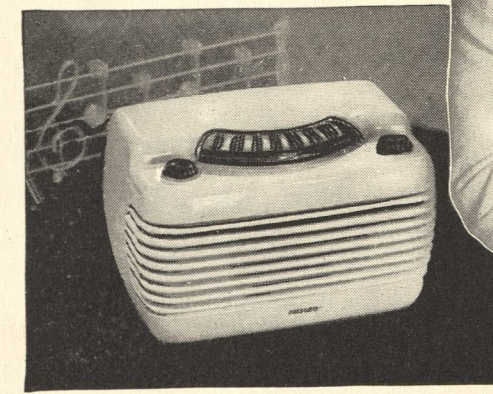
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