6-1-1945

Volume 63, Number 06 (June 1945)

James Francis Cooke

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THE WORLD OF MUSIC

The Junior Etude

Elisabeth Gert 356

MISCELLANEOUS

Four Ways to Save Waste Paper

Governor Dewey Hats Music

Important Notice to All Reader Subscribers

Voice Questions Answered

Organ and Choir Questions Answered

Violin Questions Answered

Harold Bergley 351

Music's supreme service is to minister to the spiritual and emotional needs of Man. There are times in life when no language save that of music seems capable of expressing human emotions. Nowhere is this thought more rapturously sensed than in the Psalms of David. That precious series of songs, prayers, and exhortations contains over fifty addressed "To the Chief Musician":

"O sing unto the Lord a new song; for He hath done marvelous things; His right hand and His holy arm, hath gotten Him the victory."

—Psalm 98:1

Down through the ages, as music has slowly developed from the primitive sounds of aboriginal peoples to the noble creations of immortal masters, great sages, seers, and poets have recognized that beyond and above speech there is the mystic medium of music by which man soars to his highest spiritual strata and looks upon the presence of the Eternal. Carlyle noted this in these exalting words, which we have often quoted in The Etude:

"Music is a kind of inarticulate, unfathomable speech which leads us on to the edge of the Infinite."

In the passing of Franklin Delano Roosevelt a singular phenomenon occurred. With all bitterness, slurs, and backbittings of violent political conflict overcome by death, a sudden realization of the nature of the nation's loss came to friends and opponents alike. Here was a strange situation that words could not encompass. Spontaneously the radio broadcasts, so intimate a part of our American life, took on a wholly different character. There was news of the hour and a few commemorative tributes to the late President. The usual programs of entertainment were silenced, and music, majestic music of the soul-sustaining, heart-consoling kind was heard in all parts of the land. Relatively little of the music was of the funereal type. The powerful symphonies of the masters, the simple, rich melodies and hymns that will never die, the grandeur of Bach, Handel, Beethoven, Schubert, Tchaikovsky, Verdi, Grieg, César Franck, and others poured into homes everywhere, making an impression that never will be forgotten. The broadcasts, notably those conducted by Sir Thomas Beecham, were masterpieces of dignity and beauty for this momentous occasion. Millions who heard the many magnificent programs were made aware of the greater import of music that exalts life.

Then it was that the public realized that the President, liberated from his physical infirmities, the cares of public office, the shocks and horrors of war, the disappointments, and the countless fetters that held him down and yet had not thwarted his spirit, was now free from his huge burden. The people saw an empty wheel chair and bowed their heads.

This was the first time in the history of our country that such a thing as a nation-wide resort to music was possible. Never before had the resources of the radio been presented in such lofty manner for the exaltation of the lovers of freedom throughout the world. Too much praise cannot be given the broadcasting authorities for the way in which they met this national emergency. The great outpouring of transcendent music was, for the moment, far more moving and appealing to the people of America than floods of adjectives and flowered encomiums. The hour had come when the zenith to which words may rise no longer sufficed. There remained only music. Well might Horace call music "the sweet and healing balm of all troubles."

Naturally the Beethoven Eroica Symphony was heard frequently. Mr. Ormandy and Mr. Koussevitzky immediately changed their programs to include wonderful performances of this masterpiece. As everyone knows, the original title page of the Eroica reads thus:

Sinfonia grande
Napoleon Bonaparte
804 in August
del Sign.
Louis van Beethoven

Sinfonie 3 Op. 55

When Beethoven heard that Napoleon had forsaken his democratic ideals to crown himself emperor, the composer flew into a rage and tearing off the title page, flung it to the floor and ground it beneath his feet. He then renamed the work "Sinfonia eroica per festeggiare il sovvenire d'un gran uomo" ("Heroic symphony to celebrate the memory of a great man").

The master had little thought that a century thereafter, in a new world, the Eroica would become the threnody for another man whose humane ideals were akin to his. Majestically, the glorious work came over the same air waves which, in 1940, brought the stentorian voice of Mr. Roosevelt, proclaiming, "I hate war!"

The President's belief in the vast importance of music at a time of serious national crisis was well known. In 1942 The Etude presented his famous letter to Mrs. Vincent Ober, former president of
Music and Culture

The Spectacular Meyerbeer
by Arnold Hugon

There is a certain analogy between Giacomo Meyerbeer and Felix Mendelssohn which has been interesting to students of musical history. Both were born of Jewish parentage of great wealth who, having tired of making money, devoted their time to the promotion of culture. Meyerbeer's brother in law, Michael was a poet and dramatist who won the high esteem of Goethe. Both Mendelssohn-Bartholdy and Meyerbeer had names that were only in part theirs. A. Meyerbeer was born Jacob Liebmann Beer in Berlin September 5, 1791. His grandfather, named Meyer, discovered that the boy was destined to become a musical genius, settled a fortune of 800,000 francs upon him, with the understanding that the name of Meyer should be added to that of Beer. The case of Mendelssohn was slightly different. Mendelssohn's mother, whose name was Lea Salomon, had a brother who was protege of the owner of a restaurant garden named Bartholdy. He persuaded young Salomon to adopt his name and become a Protestant Christian and will the young man a fortune. When Lea Salomon married the banker, Abraham Mendelssohn, he decided to adopt the name Bartholdy and to become a Christian also. Abraham's two sisters, Dorothea and Henriette, had become Roman Catholics. Jacob Ludwig Felix Mendelssohn-Bartholdy, born in Hamburg, February 3, 1809 and brought up in Berlin, married in 1837 Cécile Charlotte Sophie Jeanrenaud of Frankfurt, "a young lady of great beauty," daughter of a clergyman of the French Reformed Church. Meyerbeer married his cousin, Minna Mosson, in 1837.

Here, however, the analogy ceases. Mendelssohn had an organic creative mind which functioned from deep internal conviction. Meyerbeer, on the other hand, while he did many ingenious things in orchestration, theatrical arrangement in melodic treatment, seemed to make the whole to spend his time contriving results which were without the sincerity or profundity which moved Mendelssohn. In fact, Schumann said of him contemptuously, "I play him with Fracassini's circus people;" and Wagner, with his customary ingratitude, referred to him as "a Jew banker who composes music." Beethoven, who died when Meyerbeer was only thirty-six years old and therefore could not have known much of his music, said that Meyerbeer "lacked the courage to beat the big drum."

Felix Mendelssohn, as his name Felix suggests, was of a very happy and joyous disposition, while Meyerbeer was the opposite Rossini, when asked why he and Meyerbeer could never agree, said, "Meyerbeer likes sauerkraut better than he likes macaroni." Mendelssohn found no pleasure in Meyerbeer's music, and called it cold and calculating. He agreed with another writer who called it "banker's music, written for high finance and deserving the fate of the money makers in the Temple."

What, then, was there about the music of Meyerbeer which enabled it to dominate French opera for the better part of a century? Why is it that so few of his works are known to the public today? The reader is challenged to try to hum or whistle any theme from any one of his eighteen operas. The "Coronation March" is fairly well remembered, but most of his other music is now forgotten in the popular musical mind, in which the vital lines of the great masters find a permanent place.

Meyerbeer began his career as a child pianist in

Meyerbeer in His Old Age

Berlin at the age of seven. He had studied with Launks and Clementi. He then took up the study of composition under Anselm Weber. While studying with the Abbe Vogler at Darmstadt, one of his fellow pupils was Carl Maria von Weber. Meyerbeer was very modest and sincere in his ambitions and when he heard the famous pianist, Johann Nepomuk Hummel, play, he was so thrilled by his fineness that he decided to postpone his debut for another six months, to permit further practice.

Meanwhile, his compositions displayed what his friends thought was a very heavy mathematical style, ill adapted to the fluent melodic operatic demands of the day. An English critic called it "more counterpoint than charm." Therefore, Salieri suggested in 1815 that Meyerbeer go to Venice, where he could hear more Italian opes. This resulted in seven operas produced between 1816 and 1824, one of which, "Il crociato in Egitto," was a triumphal success. He returned to Berlin to endeavor to produce a three-act German opera, "Das Brandenburger Thor," named after the famous gate on the Unter den Linden, which has been so furiously bombarded during the present war.

An Operatic Life Saver

In Prague, Meyerbeer met his classmate, Carl Maria von Weber, who criticized him for following equilibrium, Italian models. Meyerbeer took Von Weber's advice to heart and went to Paris, where he made an exhaustive study of French opera, from Lully on. This ushered him into a third period of composition, by which he is best known. He also advanced his orchestral skill very greatly and "Robert le Diable" was produced at the Grand Opéra in 1831 and was such a tremendous success that the falling finances of the Opéra were revived in fantastic fashion. Combining with the liftist, Eugène Scribe, he found a collaborator who could study the background for his spectacular and melodramatic ideas.

"Robert le Diable" was followed by "Les Huguenots" (1830), a work of much higher quality but without the bombastic elements which had made "Robert" such a spontaneous hit. "Les Huguenots" cost nearly $60,000 to produce. Then came "Le Prophète" in 1842. In the same year Meyerbeer was called to Berlin as General Musical Director because of the huge artistic success of "Les Huguenots" in the capital of King Friedrich Wilhelm IV. There he wrote an opera entitled "Das Feldscher in Schlesien" (1843), in which the leading role was taken by Jenny Lind in 1844. In 1847, after a tour to Vienna and London, he returned to Berlin and produced Richard Wagner's "Rienzi" which, as the reader will remember, was patterned in the Meyerbeer style. Meyerbeer went far out of his way to help Wagner at many times. Wagner repaid him with rank ingratiation and scurrilous epithets.

A Flair for the Spectacular

In 1849 Meyerbeer's "Le Prophète" was presented at the Grand Opéra in Paris. "L'Etoile du Nord" followed at the Opéra Comique in 1854. This was the Frenchified version of "Das Feldscher in Schlesien" ("The Comedians in Silicia"). His graceful "Dinorah," with the sparkling Shadow Song, came to the Opéra Comique in 1859. He never saw his last and probably greatest opera, "L'Africaine," which was not produced until 1865, a year after his death.

Meyerbeer's flair for the spectacular and the theatrical led to unheard of expenditures for stage productions at that time. In these days of $2,000,000 Hollywood movies, $50,000 seems a mere pittance, but to the public was staggering. Meyerbeer, with his theatrical sense, would be a great hit in the Hollywood of today. Meyerbeer's works in other forms, such as "Le Prophète" and the March, are literallv forgotten at this time. There can be no question that Wagner's jealousy of Meyerbeer some of the latter's very ingenious and brilliant orchestral instrumentation. The later Wagnerian pianist and critic, Francesco Scribe, wrote in "Musical Opinion" of 1815: "Meyerbeer was, if not the first, certainly among the first, to digest the fact and utilize the knowledge, that the tonal quality of every instrument in the modern orchestra has a characteristic of its own, and that every instrument should be used in character.

Meyerbeer's compositions abound in beautiful examples of such combinations, which many are so strikingly

Meyerbeer and Orchestration

"The use which he makes in his 'Robert le Diable' of the trombone as a solo instrument is an instance of his bold imagination in scoring. Wagner, in his "Lohengrin," took a leaf out of Meyerbeer's book, while others have followed themselves ad lib to this instance of Meyerbeer's originality. "No other instrument than the cornet could have been more appropriately selected to describe the poignant and passionate appeal for mercy which Alice from 'Robert le Diable,' and other anything more truly Roman Catholic, Marcel, in 'Les Huguenots' than wonderful song, "O you faire," how eloquently romantic is piu bianco v elo, in the same opera; how overwhelming, in the Conjuration arioso, which is not from the same opera. Think of the staccato of the churchyard scene in 'Robert le Diable'; the Dance from "Dinorah"; the imposing strains of the Notre-Dame March; with the glockenspiel in the "Le Prophète"; the "Forward March with Music" (Continued on Page 352)
Childhood in Valhalla

An Interview with

Friedelind Wagner

Author and Lecturer, Daughter of Siegfried Wagner

Granddaughter of Richard Wagner

Great-granddaughter of Franz Liszt

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBT

HITLER'S ALLEGED DEATH ADDS SENSATIONAL INTEREST TO THIS ARTICLE

If you heard that a dynamic young lecturer is touring the United States of America in order to dissipate false conceptions about her grandfather's music, you would hardly find the statement exciting. It becomes electric, however, when you learn that the lecturer is Friedelind Wagner and the grandfather, Richard Wagner. And the electricity stems from Miss Wagner herself, as well as from her illustrious ancestry. Born in Villa Wahnfried on Good Friday of 1918, Friedelind is every inch Wagner. Her high, arched forehead; the deep-seeming expression of her clear gray eyes; the prominently marked curve of the upper lip, all bear an almost startling likeness to the features of the young Richard Wagner. And the golden hair, brushed back from the fine brow, manages to combine the modern "shoulder-length bob" with a suggestion of Frans Liszt. What goes on inside that interesting head is also every inch Wagner. Liberal, tolerant, and forward-looking, Miss Friedelind is animated by a passionate desire to disassociate Wagner's music from Nazi 'ideology; to bring people to realize that the real and eternal themes of the great music-dramas are not "race theories" but symbols of human redemption through pity and through love. — Editor's Note.

"THE CHIEF PROBLEM of being a granddaughter of Richard Wagner is explaining how it is that I really do not remember my grandfather! Wagner was fifty-six when his son Siegfried was born and Siegfried, my father, was forty-nine when I made my appearance. Hence, more than a century separates me from the grandfather (and the great-grandfather) about whom personal recollections are sought. Again, I often am disappointing when stories about 'Wagnerian tradition' are wanted. The fact is that we children knew very little of the significance of our background before 1924, when the Festspielhaus at Bayreuth was reopened after ten years of silence because of the first World War. Prior to that time, we took our ancestry very much for granted, the way children do in any home. Certainly, there were busts and portraits around the house, books, mementoes, and decorations; but it never occurred to us that all this was something to set apart. Indeed, our parents did not wish us to feel set apart! They wanted us to be as free as possible, to develop whatever might be within us rather than to lean on the development of those who had gone before us. The result was that we were all rather wild, unrestrained, and naughty.

When visitors and tourists spied us out and spoke to us in awed and admiring tones, I am afraid that we giggled and ran away. The busts and the portraits provided fun for us, though. Our ancestress, the Comtesse d'Agoult, was spoken of only as 'Madame Ragueut — repout had a delightful association for us, while the name proper meant very little.

Fun at Christmas

And then at Christmas time, we always dressed up the busts in our hats and coats, my own invariably being fastened upon Wagner because of the resemblance between us. The result always made the climax of our lark. The taken-for-granted place that was clear when the authorities of my first school rushed in to my dear father to question him on his political views! Our teacher had asked each child his father's occupation; and, having rather vague ideas about ein Komponist (a composer) and ein Kommunist (a Communist), I simply neglected to correct a slight slip of the tongue when I said the second word instead of the first! No, we were not allowed to feel ourselves at all different!

"I have a clear remembrance of my grandmother, Cosima Wagner, who lived until 1930. When I was tiny, she still walked about and took part in household affairs, a tall, magnificent figure. But in her latter years, she spent the day on a great couch in her sitting-room, carefully tended by her daughters, Eva and Daniela, who read to her and protected her from outside disturbances. Our nursery was next to her sitting-room, and we often went in to play near her. A house
Bayreuth Reopens

“Everything about my father gave off jollity and good humor! I have often thought that, had he not been overshadowed by the fact of being Wagner’s son, his own accomplishments would have been recognized earlier. Siegfried Wagner was a fine conductor, an eminent composer, and the greatest stage-director of his time. He had longed to study architecture, for which he had great success. But music was stronger than him, and so he jumped into music! Home discipline was administered by my mother, the British-born Winifred Williams, later (after her adoption by the friend and editor of Wagner), Winifred Lindworth, with whom I never enjoyed the same hearty relations that I had with my father. Father simply had fun with us! He was too busy to come to tuck us into bed every night, but whenever he did, there were larks! He would dress in one of my mother’s dressing-gowns, set one of those vast German tea-cosies on his head, and impersonate kings and dignitaries of the church! One of Liszt’s specially built piano-chairs was in the house—Liszt’s chairs had to be constructed with a view to his habit of bending over backwards when he played—and we children made a game called ‘playing like Liszt!’ the essence of which was to wriggle ourselves into as many odd gyrations as possible. Well, we broke the historic chair, and punishment threatened. But Papa only laughed!

“In 1924, however, when Bayreuth once more opened its doors, our carelessness gave way to the realization that there really might be something interesting about all those busts and pictures that people came to see. We were, of course, permitted to see the performances; and my aunts arranged with the costume department to make us miniature stage clothes, stylishly accurate in every detail. Then we gave Wagnerian performances of our own! Papa played the themes for us and, according to our moods and our abilities, we either spoke or sang the scenes. No, they were not ‘traditional’—they were merely hearty home fun!

“My father would not permit us to study music until we were eight years old. He believed that before that age, the hand is not ready for an instrument and the mind is not ready for full musical understanding. Papa did not teach himself, but he supervised our studies. And he made the firm rule that no one could learn a second instrument, or develop in any other way, until he was able to read and to play all the Wagnerian scores. That, perhaps, is the chief point of difference in our training.

“Naturally, it was hoped that some or all of us would carry on the tradition of Bayreuth. My older brother Wieland was found marked aptitude for painting and his father encouraged him. In 1936, Wieland did one of the most beautiful Parsifal settings that Bayreuth ever had. My younger brother Wolfgang is a gifted engineer, and my sister Verena (the ‘baby’) has beautiful coloratura voice—although the last I heard about her, she was said to be studying medicine. Although my pianistic progress led to some public performances at Bayreuth (of which I still treasure the press notices!), I, my real love is for stage-craft. I had the opportunity of working and studying, on the

Bayreuth stage, under Intendant Tietjen, and some day, I hope to continue along these lines. But where and when.

“After the splendid fun and adorns of our home life came to an end when my father died and when Wagner was born, Hitler, of course, was a frequent visitor at Wahnfried. I clearly remember seeing him, as an intimate. He did not impress me at all—except for one thing. He definitely had hypnotic power. The sanest, staidest people would suddenly begin to do the most most peculiar things in his presence—they’d tremble, drop whatever they had in their hands, break cups. And everyone spoke in an unnatural tone of voice! That disturbed me, even before I was old enough to weigh the value of his ideology. And then it seemed to me that I simply could not stand living under a regime that countenanced cruelty, injustice, persecution, and untruths. Now, for the first time, perhaps, all my happy, careless years of Wagnerian taken-for-grantedness, I turned to the memory of my grandfather for solace. Wagner had rebelled, had exiled himself, had fought fanatically for liberty and justice. I could do the same—certainly not with equal distinction, but with equal sincerity. And so—I left home! Since 1945, I have had no word of my people. Like millions of others, I can only hope they are safe. I am not sorry I left; I am sorry only that conditions forced exile upon me.

A Self-Imposed Exile

“The best use to which I can put this exile of mine is to tell people—to cry to them, to force it upon them—that Wagner was not the ‘symbol of Nazism’! The Norse gods with whom he was in love are of his own creation; they exist, as mythology, as the very root of popular thought, beyond which history does not go. What Wagner put into his own works, of his own creation, is his spiritual message and every thoughtful person must see that it is as far removed from the Nazism as it is possible to be. Wagner wanted people to see the beauty of Christ’s law—after Parsifal who could doubt this? He showed, in the Ring, that greed, lust, and selfishness produce only the death of those who practice such qualities. Three years ago, I said publicly that the only connection between Wagner and Nazism is the fact that Hitler could plainly read his own doin in the Ring—that the Tinidg of the Gods had already descended upon him. Only recently did I say, ‘I saw that for some time past, now neither Parsifal nor any of the Ring works has been performed in Germany! Then, I think, lies the best proof that Wagner was not a Nazi!’ Further, I may say, that while all public accounts credit Hitler with listening almost incessantly to Wagner, we who knew him intimately never found the slightest evidence of his Wagnerian tastes. From my personal experience, I can say that Hitler’s ‘favorite operas’ were those of Bizet, but The Merry Widow, the Daughter of the Regiment.” Bayreuth will rise again—some day, somewhere—than I am, and with it, the realization that Wagner’s deepest creed was human compassion and justice.”

Governor Dewey Hails Music

GOVERNOR THOMAS E. DEWEY, commenting upon the observance of Music Week, pro

“The hearing of good music is no longer the prerogative of the very rich and their companions. It is a privilege enjoyed by tens of millions among us. The composing and interpretation of good music are no longer attended by a life of hard work, but subsidized patronizing by the United States for large numbers of musicians to pursue their art according to their talents and inclinations, and also to earn a decent livelihood. It is possible to sit a free people, rather than by government regimentation.”

“Governor Dewey, while at the University of Michigan, was given an excellent training in music, prior
The Secret of Leschetizky

by Frank La Forge

Music and Culture

he would blow up and scream at you. He had an uncontrollable temper.

I especially recall the weekly men's class at which Leschetizky would have only the masters play. There were two men in the class I attended and they were invariably stormy sessions. There was, however, method in his madness; he was trying to cut all his students to become concert artists, to overcome any trepidation or stage fright they might have. Sometimes a student would barely get started when Leschetizky would jump in and ridicule him mercilessly.

On asking a student once what he had brought to the class, he replied Liszt's E-flat Concerto. "What!" Leschetizky thundered. "You of all people. What makes you think you can play that? It's preposterous." At the end of this tirade, the student ventured timidly to say that he had better not play that, at which Leschetizky gave him another blast for being so easily cowed. Leschetizky tried his best to discourage timid souls, no doubt to insulate them against discouragement and critical audiences later.

One had to develop great fortitude to remain a member of the class.

His Manner of Illustrating

Students sometimes took these outbursts in a personal way. One boy was so upset after a turbulent lesson, he did not show up at the Christmas party, thinking Leschetizky considered him hopeless as a pianist. When Leschetizky heard why he had not come, he was remorseful and sent the boy two hundred gulden. Leschetizky would not accept a pupil unless he thought the latter would profit by lessons.

Leschetizky had innumerable devices to illustrate his point. He made up fantastic stories. If a pupil's rhythm was faulty, he would walk like a lame, old man, or lunge jerkily along. He told a pupil once, "Your playing is just like your coat—unbuttoned." He smoked innumerable cigars and would pause in the lesson frequently for a light. "Did I ever tell you why I foul this cigar lighter?" he once asked. And then as though to answer his own question, he went on, "To give my ears a rest."

One of Leschetizky's great passions was a warm, beautiful tone akin to the singing voice. In fact, he advised his pupils to listen to good singing frequently and to phrase and breathe passages as would a singer. He held that no piano playing justified the name unless it said something.

Guiding a talent to the light was to him a matter of infinite fascination in which he never lost interest; for each pupil presented a new problem and offered new adventure. He learned as much from his pupils as they from him.

Leschetizky's "Method"

Leschetizky did not disparage technic, neither did he emphasize it. Certain characteristics among his pupils, particularly rhythm, also sense and clarity of phrase, inaudible pedaling, warmth of tone and staccato brilliancy. These things were regarded by many as the chief subjects taught and yet they played but a small part in his scheme of instruction. He had a system which made its primary aim the study and interpretation of piano literature; its second, that of effects to be obtained from the instrument; its third, that of development of the hand.

Before a pupil came to Leschetizky, unless technically proficient, he must be prepared technically, a duty relegated to a corps of assistants. From long experience, he could judge certain of his pupils creating technical problems. There was great argument among his pupils on definite rules. Some claimed he advocated a firm wrist, others a relaxed wrist. I asked him once about this, but he was evasive, refusing to be pinned down. Nevertheless the implication (Continued on Page 305)
Music and Culture

Beginning, Middle and Ending
A Fundamental Art Principle Which, If Universal, Will Assist in Giving Balance and Climax to Your Interpretations
by Helen Oliphant Bates

Many of the laws of art have a powerful influence which extends far beyond the limits of any single art form. Such laws are not the narrow dictates of isolated creators, but the fundamental principles of all art, and the very laws of life itself. The formula, "Beginning, Middle and Ending," is one of the most universal of all laws, because it applies to every type of art that takes place in time—drama, dancing, literature and music. And in every form of art to which this formula is applied, we find that the same psychological and emotional forces affect the three parts.

In art, and in life, the Beginning consists of an introduction. The Beginning of a poem introduces the idea, the mood, and the rhythm. The Beginning of a musical composition introduces the principal theme or themes. And the Beginning of a story, play, opera, or musical comedy introduces the characters, the problem and the original situation.

During a social occasion, the average person is somewhat more formal than after the acquaintance has ripened. So it is in art. In the opening, when themes, ideas, or characters are being presented to readers or listeners, the treatment of thematic material will usually be comparatively reserved. This does not mean that every composition begins in a stiff and dignified manner. A capricious piece will start whimsically; a serious composition soberly. But, no matter what the style of the work, whether it be frivolous or solemn, the Beginning is inclined to be more constrained than the Middle section.

The Beginning of a sonata or fugue, generally called the exposition, is particularly formal because the composer is expected to present subjects according to prescribed rules that affect the order of entry and the choice of key. But even in the freer musical forms, the phrases of the Beginning are apt to be more regular in rhythm and structure, and more conservative in harmonic treatment than those of the Middle section.

Restrain in Interpretation

The interpreter should also keep in mind the fundamental qualities of the Beginning. Just as a composer uses restraint in the rhythmic, harmonic, and structural development of the Beginning, so too, the performer should use restraint in such factors as tempo, formal coloring, and style. Unless he does this, he will not be able to rise to dramatic heights in the climax.

In the Middle section of an art work, the creator or the interpreter seeks to gain variety, to quicken interest, and to build toward the climax. The poet uses richer imagery. The composer and the interpreter introduce the imagination of the listener by harmonic novelty, and change in tempo, texture, color, and style. The story writer or the opera librettist makes his hero confront problems that increase in difficulty, danger, or emotional tension, until the suspense of the reader or listener becomes acute.

A characteristic trait of the Ending of a musical, literary, or dramatic work is the circling back to the Beginning. But since it is seldom effective to restate exactly, the third part should be enriched. The creator and the interpreter will endeavor to infuse into the return to the material of the Beginning something of added significance that will raise the thought or the musical development to a loftier plane.

For example, one of the most effective ways to end a story is to refer to a comment or statement made in the first paragraph. The mere reference, though, is not enough. The last sentence should show how the comment at the beginning has been in some way and preferably improved, because of the struggle in the Middle division. Poems, in their Ending, frequently return to the words of the first part, in which case the poet tries to give new meaning and heightened connotative force to the restated words. Musical compositions that belong to one of the ternary forms (three-part song form, song with trio, and on a broader scale the sonata and fugue), likewise in their Ending return to the theme or themes of the Beginning. The restatement of thematic material may be made more significant by new harmonization, a different style of accompaniment, embellishments or elaboration.

Building for a Climax

Poems and musical compositions, though, do not always come back in such an obvious way to the words or the melodies of the Beginning. The return and the enrichment are more subtle. A poem may begin with a rhythm that is fairly regular, proceed to a Middle in freer or contrasting rhythm, and finish with a return to the typical and regular metre of the Beginning. The original rhythm is linked with new words that complete the thought and elevate it to a climax. A musical composition, like a poem, may return to the general style and harmony of the first part, without returning to the actual themes, as is done in the ternary forms. Or the return may be still less noticeable. It may be only to the tonic harmony of the first part in the closing measures of the piece. But there will nearly always be found some circling back and up.

Summarizing, then, we find that the characteristics of the three divisions are:
I. Beginning—comparatively reserved introduction.
II. Middle—free and varied development with increasing intensity of thought and feeling.
III. Ending—return to the Beginning at a higher level.

Let us analyze how these qualities are developed in two familiar compositions.

The first measures of the Spinning Song by Mendelssohn (Songs Without Words, No. 34), introduce us to the spinning wheel and the spinner with that comparative restraint characteristic of the Beginning. The uncertain turns of the wheel are vividly described in measures one and two by the backward and forward movement and the narrow compass of the notes. The harmonic treatment of the Beginning is also reserved. The music stays in the tonic key until the modulation to the dominant at the end of Part II. Since the spinner is using a new pattern, he works with a certain degree of care. This is indicated by the regular structure—two introductory bars, and a period in parallel construction.

With the start of the Middle on the last beat of Measure 10, the spinner turns the wheel with a bolder swing. The melody jumps first to F, and four measures later to B-flat, both higher pitches than were reached in the Beginning; the melodic line is reinforced in the left hand at the interval of a sixth; and the harmonic background is more varied. Instead of that studied weaving of the Beginning (the regular four-measure phrase construction) the spinner uses free and easy movement. These are expressed by the second phrase, Measures 15–20, and the transitional passage, Measures 25–29. The retransition is developed from the same figure that was used in the Introduction. But the figure has a different effect now, because instead of being cramped into two measures, it is allowed to run unchecked for five measures.

The spinner is so fascinated with the designs in the cloth he is creating that in the Ending he weaves on and on, loath to stop. The first pattern is introduced with richer colors, last beat of Measure 29 to Measure 41. Instead of the period in parallel construction used in Part I, is now a group of three phrases. Then the spinner glances back at the lovely design used in Part II. How exquisite it would be in a different shade of yarn. So Part II is transposed down a third, to make Part IV—the last beat of Measure 41 to Measure 64. The first theme is brought in still another time to make Part V, the last beat of Measure 64 to Measure 76; and a border—the Coda, added to finish off the whole.

Another Example is Analyzed

The Venetian Gondola Song, No. 1 (Songs Without Words, No. 6), is only a two-part song form. But here we find a distinct three-fold development in the Beginning, Middle and Ending.

The first measures of this piece introduce us, in imagination, to the characters and the setting. Different interpreters will naturally have different ideas about this. Mendelssohn has left us free to fill in the details of the story ourselves. If we want to, we can even choose a period after the time of Mendelssohn. So just for illustration, let us go back to one of those carefree years before the war, when so many Americans were often with us in Europe. It is a moonlight night in Venice. Our party steps out of the hotel into a gondola.

At first we glide quietly on one of the side-street canals with the gondolier singing a song that usually characterizes the Beginning. How has Mendelssohn achieved the effect of quiet sailing? By the careful harmonic treatment, by the direction to play with cantabile touch, and with the structure. The Beginning coincides with Part I, which consists of an introduction, and a period in parallel construction. The parallel construction of the period helps to give the feeling of calm.

Painting the Picture

But with the start of the Middle section on the last beat of Measure 17, the interest increases. At this point our gondolier plies into the Grand Canal, What an enchanting sight! Hundreds of festoons, lanterns, and gaily decorated boats. Scores of listeners in gondolas are grouped around the floating opera stages to hear familiar music sung by mellow voices.

Mendelssohn has expressed this increase in the dimension of the Middle section by a more varied and a measure of "excited" harmonization. Instead of the tranquil parallel construction of the period in Part I, the composer has used a contrasting construction of a double period. This helps to paint the picture of fascinating sights in every direction. We will return to the Middle with a fuller tone than was used in the distance. Let us use the second phrase pianissimo and so the Middle continues with characteristic touch and tonal coloring. We reach the close of Part II in Measure 44, the first note of a new theme, and we areheader back to the Grand Canal. This is the indi- theme. While Mendelssohn does use just a snatch of the principal theme, he represents the return to the Beginning at a gondola is now retracing its (Continued on Page 346)
Relax! Then What?

by George MacNabb

Member of the Faculty, Eastman School of Music University of Rochester

Music and Culture

A DIFFICULT PASSAGE IN CHOPIN

Mr. MacNabb discusses the fingering of the Chopin Etude, Op. 10, No. 1, with Miss Phyllis Wood, Senior Pianist at the Eastman School of Music.

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T he Very Ambiguity of the word "relaxation" provokes its misunderstanding and abuse. Actually it means "to make lax or loose, to mitigate or enervate." How can such a condition be of use in piano playing, or in any activity for that matter? To fully evaluate the term and to make a proper use of it you should know, and from experience, literally what extent of activity is intended by it.

According to Matthay: "... really complete relaxation may possibly be physically unattainable, perhaps even undesirable, pathologically considered, but the term thoroughly conveys what has to be striven for: for it is the most complete possible relaxation of all muscles that in playing should be passive, which forms the real secret of all good tone-production, including agility; or of good muscular technic applied to anything else." Surely piano playing requires muscular action, an action which is possible only by tension, for a completely relaxed condition is an inactive one. Moreover, this necessary tension must be applied at the strategic moment, in the right amount, and in the right muscles.

Relaxo-Mania

Relaxation has been unduly exaggerated and grossly misrepresented in its application to playing the piano. I have heard teachers tell students to "relax," "let yourself go," "let your arms hang limply at your sides," "get that all-done, loose, lax feeling." Such admonitions are both insufficient and inaccurate. Also, I have seen students bidden to walk around a room with shoulders sagging and arms swinging flabbily and crosswise in front of the dropping body. The Baboon Exercise might be a good name for this one, but how utterly ridiculous and completely ineffectual it is. This accomplishes only devitalization (deprivation of vitality) of the mental and physical processes. These poor, benighted students are forced to perform silly and self-conscious antics simply because they are unfortunate in being under the tutelage of Relaxo-Obssessors who blindly believe that relaxation is the panacea for all pianistic ills. It is incredible!

Relaxation or Devitalization

Complete relaxation—devitalization, or a total lack of muscular tension—may be found in the body when one is sleeping, or in the hands and feet when they are dangled. Since specific energy is inevitable for every manifestation of physical action, total relaxation is not only of no value in piano playing, but is even detrimental. Rather we need the suspension of all superfluous exertions and the cancellation of the needed impulses at the precise moment. This is achieved by alleviating all unnecessary strain and permitting the activating muscles to work energetically and entirely unimpeded by the passive group of muscles. Inasmuch as the simplest muscular process is an intricate action, so intricate as to be virtually unthinking, the only alternative is to sense how it feels to play correctly, and also incorrectly.

Even posture is dependent upon tension, for to effect posture (or any directed movements) without external assistance requires an exact amount of joint fixation, to overcome weight. In other words, there must be a legitimate strain on all muscles and joints for any activity. For example: any one part of the arm is held in position by the muscular contraction of another part of the arm, or if one part of the arm moves another part necessarily moves also. Otherwise the arm would be at the complete mercy of the force of gravity and would dangle loosely at the sides of the body like the links of a chain or a fur neck-piece. What can be more convincing of the fact that contraction (or tension) is a vital and necessary requisite to work, and moreover, that relaxed muscles are incapable of activity or motion?

Immoderate tension results in rigidity or over-contraction, whereas too little or not enough tension results in under-contraction. This latter condition (over-relaxation) will cause smugness and blunting, particularly in passage work. There are, however, certain loud, percussive and brilliant effects in piano literature which cannot be achieved without some degree of rigidity (and it has been proved through scientific tests that the range of dynamics is greater with rigidity than with relaxation); but that rigidity must be employed only where needed, never constantly. An excellent example of the application of this may be found in the closing measures of the Danse Rituelle du Feu, by Manuel de Falla. Stiffness is a failure to relegate to the required muscles the proper measure of nervous and muscular tension while retaining the capacity for function of all the unrequired muscles—a simultaneous contraction of the two opposing sets of muscles.

Energy Applied and Energy Released

Before you can diagnose and teach relaxation you must thoroughly understand tension. Resting arm weight on the keyboard by means of the finger tips is not a condition of relaxed arm, but one of mild fixation equalized in all joints and muscles. Consequently a more comprehensive interpretation of relaxation—its nature—strengths found in piano playing (and in all activities) is explained by permitting it as balance, coordination, muscle and joint equilibrium and collaboration. The main point is to acquire a delicately balanced interaction between tension and relaxo-mania, which in actual fact, can take place at any moment. In other words, true relaxation is the result of good tone, not the means; moreover, it is a definite and unqualified muscular function.

The Mechanical Considerations

At the instant sound arrives, which is before the key reaches the key-bed, relaxation should take place, with just enough energy (or muscular contraction with a maximum of relaxation) allotted to hold the key down for the duration value of the note; which action takes less energy than that used to produce the softest pianissimo. After the sound is produced the key continues its descent until it comes in contact with the key-bed, which is a small, round pad of felt. The distance in key-descent from sound-arrival to key-bed is very minute—nevertheless it is a mechanical consideration for the pianist. Exclusive of the pedal, nothing further can be done to alter the quality and quantity of a tone once it has arrived. The subsequent concentration should be upon the duration value of said tone and the preparation for the next tone. The violinist, having direct contact with the string, can enhance the tone by the use of vibrato, but using vibrato on the piano key, or exerting pressure on the felt pad, will:

1. impair the instrument itself by wearing this felt pad down; (2) destroy balance and coordination; (3) make for excess, dissipated energy; (4) retard timing by intensifying the difficulty of estimating with accuracy the precise measure of force desired for the production of the succeeding tone; (5) seriously reduce the probability of securing speed, agility and endurance, because the energy consumed (and wasted) in pressing is unavailable for these uses.

The Practice of Relaxation

The principle, then, that relaxation is the result of good tone-production is one of the most basic, and without doubt the most momentous, in pianistic ideology. How many students even suspect the existence of this theory, or realize its indispensibility in the development of technic? (Continued on Page 245)
Music in the Home

War-Time Broadcasts of Notable Interest

by Alfred Lindsay Morgan

On April 8, Dr. Frank Black returned to the General Motors Symphony of the Air for the first of a series of concerts to be heard during the summer months. This will mark the third summer that Dr. Black has conducted these programs. Since 1922, he has served as the music director of the National Broadcasting Company. One of the most versatile musical directors of the airwaves, Dr. Black has established an enviable reputation as composer, arranger, recital conductor, and radio personality. His concert achievements on the air during the past thirteen years would be virtually impossible to enumerate. Not so long ago when asked to recall the unusual works he had introduced to listeners in and out of print, he smiled and shook his head: “That’s a large order,” he said, “I’d have to refresh my memory from my files.” But to refresh his memory would take time which the conductor does not have these days;

for his schedule for the coming months is a heavy one... Dr. Black is frequently called upon to serve as guest conductor with important symphony organizations in various parts of the country. Last season, he conducted eight weeks of concerts with the Cleveland Symphony Orchestra, and in March of this year he returned for another six programs.

Dr. Black, who hails from the famous Quaker City of Philadelphia, divided his studies in his youth between chemistry and music, but upon being graduated from Haverford College, he told us—“cadenzas won over crusades,” and from that time onward he concentrated only on his musical career. At first it was his intention to be a concert pianist, and many people remember his remarkable gifts in this direction. His long, tapering fingers are those of the born pianist, and recently in his studio, when he sat at a keyboard and illustrated some points in music to us, we realized the remarkable gift he owns in this field. His technical with the baton has not eclipsed his technical at the piano; the same precision and strength show how carefully and conscientiously his musical career has been developed. Dr. Black is known and admired for his forthrightness, his firm beat; he has always achieved sensational and tricky effects.

When one enters Dr. Black’s office in Radio City, one is struck by the evidences of his work and his love of music. His piano, a concert grand, is in a straight line with the door and it, like his desk, is piled high with manuscripts and published scores. He owns priceless mementos, manuscripts, portraits, and photographs, and other souvenirs of the outstanding men of music. Dr. Black’s devotion to the classics has not hampered his championing of modern composers nor of music in the popular field. If he thinks a piece of music is worthy of public performance, he programs it. In the lighter field, he has shown an ability as striking as that in the symphonic field. And the aid he has given to contemporaries along the path of fame is already legendary.

His summer concerts are devised with an idea to wide appeal; he will program both lighter and serious musical fare. In the current summer series he intends to feature soloists in concertos and other works, and already we have heard several noted violinists and pianists in familiar and widely admired compositions. His opening concert will be recalled for the splendid performance of George Gershwin’s Piano Concerto with Earl Wild as soloist, and also for the presentation of the “Suite, The Tall City,” by the Austrian-American composer, Hans Spialek.

In connection with the sponsorship and performance of symphonic music on the radio, the director of the British conductor, Malcolm Sargent—who was heard during the winter season of the NBC Symphony—has had some pertinent things to say. At a luncheon for newspaper representatives in New York before his return to England, Mr. Sargent stated: “It must be remembered that music, particularly the performance of symphonic orchestral compositions is a costly, cultural, and creative enterprise. In the old days, public performances were sponsored by the church or by the rich, enlightened aristocrats. By ‘aristocrat’ I mean a person who through his education and native good taste is capable of discriminating and choosing the best and most worthy things in life.

“Today, in Europe, the wealthy patron of arts can no longer exist. In England, for example, with taxation necessitating a lot of money to be spent by a wealthy patron, the church or the rich, enlightened aristocrats, to provide entertainment for the public. If music is going to be heard by the general masses of people and (it must be given them), they must be given them either at a state subsidy or there may exist enlightened, financially-sound business organizations sufficiently broad in their outlook to feel that the sponsoring of this form of entertainment is both their duty and their pleasure.

“General Motors seems to be fulfilling this ideal. They are sponsoring a unique and magnificent orchestra with the greatest living conductors—Toscanini—at the head of it. They are proving themselves as a sponsor of good music over the air, the sponsors of such outstanding programs as the Saturday afternoon broadcasts of the Metropolitan Opera, the Sunday programs of the Philharmonic Symphony Orchestra. In these programs, it is not a matter of waving the American flag when we say that music everywhere else in the world is such an imposing array of musical programs available over radio as in this country; it is merely the statement of a fact. And that we continue to have such extraordinary musical fare available in our homes when one of the worst wars in history is being waged throughout the world, is proof of our democratic way of life. It is gratifying to know that American industry has become the ‘enlightened aristocrats’ of a modern world.

The National Broadcasting Company, following a precedent of last year, is presenting each Saturday a series of orchestral programs, featuring different symphonic orchestras throughout the country (3:00 to 4:00 P.M., EWT). This symphony array, known as the Orchestras of the Nations, gives us an opportunity to appraise the work of men of music in widely different localities. Not so long ago, the leading symphonic group of the Blue Grass Country, the Louisville Philharmonic Orchestra, conducted by Robert Whitney, was heard in an interesting program. Desiré Defauw and the Chicago Symphony Orchestra have also given a series of concerts. Late in April, Howard Hanson and the Eastman-Rochester Symphony Orchestra took over this spot. Other organizations are scheduled to follow. Dr. Hanson, a pioneer of American music, brought us in his first series of concerts, new scores by Bernard Rogers and Robert Underwood, the first—a world première—was Three Drawings after Hans Christian Andersen, and the second was Concerto for Violin, featuring Jacques Gordon as soloist. On the same program Dr. Hanson gave us new opportunities to admire his own talent as a composer in his Songs from Drum Taps, in Eastman School Chorus. The fine musical talent of America is splendidly evidenced in the programs of the Eastman-Rochester Orchestra and the Eastman School Chorus.

Mutual has started a new series of programs called Symphony of the Americas. This series, designed to be heard on Saturdays from 8:30 to 9:00 P.M., EWT, the conductor is Valter Poole. American-born assistant members of that organization are used for the breadth and lighter symphonic works, with the accent on modern music representing the various Pan-American nations. Each week, Symphony of the Americas presents prominent artists invited to perform music of their countries. These “salutes” are arranged in cooperation with the cooperation of the conductor of Inter-American Affairs to give listeners in this country an intimate view of the life and culture of the nations of the Western Hemisphere. This series is one of the replacements of the summer broadcasts to be heard during the summer months.

Jean Goldkette, a well known name in popular music, takes over the latter half of the Detroit Symphony, is featured as pianist and conductor of his new series of today’s favorite popular songs, comprising most of his programs.

Time To Remember is a new five-week series of programs heard over the Columbia Broadcasting System—Mondays through Fridays, 3:00 to 3:15 P.M., EWT. Milton Bacon is the narrator on (Continued on Page 320)
The Etude Music Lover's Bookshelf

by B. Meredith Cadman

The 'Met'

"METROPOLITAN OPERA MILESTONES." By Mary Ellis Peltz. Pages, 74 (10 x 7, printed on glazed paper). Price, $1.00. Publisher, The Metropolitan Opera Guild, Inc.

A brief but surprisingly comprehensive history of the "Met," giving an outline of all its significant achievements, excellently illustrated with half-tone illustrations, telling the story of the great opera house for sixty years. An astrological might say that the stars were particularly propitious in October, 1883, because it was in that month and year that the Metropolitan Opera House was opened, and it was at that same time that Theodore Presser founded The Erus Music Magazine in Lynchburg, Virginia. Both institutions have worked great good for the art in America and both are "going strong" as modern instruments for musical development.

The first presentation of the Metropolitan was "Faust." The cast included Christine Nilsson, Sofia Scalchi, Italo Campanini, Giuseppe del Fucile. The amazing fact about the Metropolitan Opera Company is the extremely high and uniform quality of its performances for well over half a century.

Reading Vocal Music


A great deal of very valuable time at rehearsals could be spared if singers were taught to read readily and precisely. The authors of this work have adopted a modified French "Fixed Do" system, and training is given in all four of the commonly used Treble, Alto, Tenor, and Bass Clefs. The material is organized upon a basis of Rhythm and Pitch. The three hundred and twenty examples have been chosen with masterly skill, so that a wide experience may be gained in Rhythmic Reading, Unequal Time Durations, Ties, Syncopations, Superimposed Backgrounds and Superimposed Meter, Subdivision of the Background, Remote Modulation, the Divided Beat, Modal Melodies, Less Common Meter Signatures, and Mixed Meters. The singing student who has been given a thorough drill in these melodies by a capable teacher is to be envied.

Hymns and the People


Those who have known Robert Guy McCutchan as Dean of Baker University and as Dean Emeritus of the school of music of DePauw University, have come to love this genial teacher of music. His recent exploration of the field of the influence of hymns is a scholarly and exceedingly interesting work which will be an inspiration to clergy and choir leaders in search of material. Dr. McCutchan tells in brief but adequate words the story of the music of worship, from pagan sources to the present.
The Teacher's Round Table

Conducted by

Guy Maier
Mus. Doc.
Noted Pianist
and Music Educator

between a piano sign in one measure (or part of it) and a forte in the next; or an implied diminuendo between a forte and a piano. . . . Mozart often added to indicate such crescendos or diminuendos.

C. Careful study of the melodic curve will reveal whether a "subito" (forte or piano) is meant, rather than a crescendo or diminuendo.

D. The many obvious fp's and sp's are of course to be played "subito," but never harshly.

E. Mozart usually avoided extremes in his indications; there are comparatively few ff's and pp's. For fullest effect, however, his music often requires ff or pp—always in the Mozart "frame,"—never in the "fresco" style, say, of Beethoven or Brahms.

F. Sometimes the dynamic markings of an entire section or movement must be filled in by the player himself, because of the frequent sparseness of Mozart's expression marks. The familiar C Major Sonata (K.545) is an example; in all of it, Mozart wrote no dynamic directions excepting one sf and one p in the slow movement. In such movements the performer should not accept any editor's directions, since most of these were notoriously careless or tasteless. He must draw up his own thoughtful plan.

On the other hand, some Mozart compositions overlap with a wealth of exact markings—such as the Fantasia and Sonata in C Minor, and the Sonata in F Major (K.332).

Additional Points

1. Watch carefully all two-note slurs

which must be phrased exaggeratedly, since such phrasing indicates uneven note lengths and qualities. The first note is given more time duration and more tone (stress) than the second note. In rapid movements the second is sometimes scarcely audible.

2. In playing rapid Mozart movements use only brief touches of "top" pedal, or none at all.

3. Slow movements should often be practiced without pedal. If a pianist can play Mozart warmly and vibrantly with the damper pedal, he is coming close to the heart of the music.

Correspondents with this Department are invited to contribute to the One Hundred and Fifty Words.

Consequently

Pianists give Chopin, Bach and Beethoven programs, but almost never a Mozart program. If they play Mozart at all, a sonata, rondo or fantasia is sandwiched apologetically between more "effective" pieces by other composers. As for the twenty-eight concertos by Mozart, how many artists play more than one (if indeed, one) in public? Starved Mozart lovers will be lucky if they hear half-a-dozen of these glorious symphonic masterpieces in a lifetime of concert going.

Why then do performers shy away from Mozart? Perhaps it is because they do not like his music. Or it may be that they are afraid of boring their audiences—quite overlooking the fact that this is their fault, not Mozart's. The truth is that the common, garden variety of player stands in terror of Mozart, for he is ruthlessly honest when he approaches a composition of this master. No virtuoso, slick-trick will gloss over his incompetence; and for once the years of mechanical, repetitive practice do not save him. Bare bones protrude shockingly. . . . Even the audience finds something amiss.

Mozart is the most exacting as well as the most inaccessible of all composers. He stands aloof, untouchable. Bach, Beethoven, Brahms and the rest have feet planted firmly on the ground even while their heads touch the stars. They offer a bridge from the temporal to the eternal. Mozart makes no such compromise. His music, the veritable essence of pure spirit, stands apart, remote, forever incomprehensible to those who take no pains to penetrate its surface. Is it any wonder then that trickster and plodder alike become panicky at the thought of a Mozart recital, concerto or even group of pieces?

And when such a pianist does play Mozart, he makes no pretense of going beneath the surface. With perfumed gloves, suave manner, airy touch and pretty-pretty grace, he slides through his Mozart. . . . Again and again have critics been taken in by this surface sparkle and velvet sheen, which they mistake for the true Mozart.

The disarming likability, deceptive simplicity, and the transparency of the texture of Mozart's music are partly to blame for this superficial treatment . . . . Mozart is often given to children to play. One well known "figure" in the music world has said that Mozart should be played by children only. On the contrary, he should never be studied by any but the most gifted children and played in public only by discerning artists. Mozart is a composer of serious, profound nature. His inner voice can be apprehended only after years of humble, intelligent study.

It is one of the miracles of music that such perfection could be achieved through such a precise medium. There, in its clean perfection, the music stands for all to contemplate but few to comprehend. Mozart's immaculate manuscript, and his own clear, simple directions, are but the framework for the performer's development. He offers the bare skeleton, into which must be breathed the breath of life. . . . Only a loving, aspiring laborer can reconstruct the Mozartean miracle.

Yet, he who strives to follow Mozart's explicit directions will sooner or later have his reward. Mozart shows the way, points the guide posts. When, as often happens, the voyager is lured along blind paths, he need only return to the nearest sign and ask, "Where does Wolfgang Amadeus want me to go from here? What does he say about the way?"

Guide Posts

What are Mozart's guide posts? How recognize and follow them? The first is of course the edition studied. The values of all notes and rests, the directions for short and long phrases, the dynamic and other markings, staccato and legato indications—all must be scrupulously respected. For this the original or Ur text, now procurable in part in this country, is indispensable. Compare the Ur text with almost all other editions and note the cleanliness of Mozart's version in contrast to the muddy editing of later printings. For best results, use this Ur text in combination with the Presser edition, not only for comparisons but for figuring, suggestions for playing embellishments, pedalings, and so on.

The next guide posts are of course Mozart's own markings. Composers of his day often found it unnecessary to write detailed directions in their compositions, since musicians of good taste were supposed to know how to meet every ordinary musical contingency. The composer needed only to indicate roughly . . . . Consequently the student of Mozart must learn to "read between the lines," . . . . He must be able to recognize typical Mozartian idiosyncrasies of which the following are examples:

A. The beginning of a Mozart composition is usually to be played forte if no dynamic indication is given.

B. There is often an implied crescendo

Conducted by

Guy Maier
Mus. Doc.
Noted Pianist
and Music Educator

4. Do not play "second" or subsidiary themes slower than first themes; with his unerring instinct for rightness, Mozart has taken care of this in his overall construction of the movement. Play second themes of sonatas, concertos, in exactly the tempo of the opening theme.

5. Mozart was often not explicit in his notation of embellishments. A trill indication in rapid tempo is sometimes better executed as a mordent—when after all, is only a trill reduced to lowest terms. . . . Extended trills begun on the note above the principal note divide evenly and offer no difficulty, since the turn also divides evenly. Some artists prefer to play a very rapid "staccato" trill, starting on the principal note, with the turn played in plenty of time so as not to disturb the smoothness of the accompaniment. . . . Mozart often the first note of any trill—whether it is begun on the principal note or the note above.

6. As to Mozart's bewildering array of grace notes—follow the usual rule for long grace notes; that is, give the small note half the value of the principal note, thus:

![Ex. 2](image)

played

forming a four-note phrase group with slight stress on the first tone; Or

![Ex. 3](image)

played

as a two note slur. . . . Long grace notes are important both for their length and stress.

7. On the other hand short grace notes have practical no dynamic value or duration. Mozart almost never notated short grace notes in the usual manner

![Ex. 4](image)

but simply used small sixty-fourth, thirty-second or sixteenth notes for them:

![Ex. 5](image)

For meticulousness and clarity in rapid movements, as for example:

![Ex. 6](image)

(Continued on Page 345)
You're Not Too Old to Play the Piano

by Dr. John Erskine

Photograph: A. Tengsten Beals

A NUMBER of my friends, entirely sane men and women, who are not childless by choice, have expressed a wish that one of their children, or even a grandchild, should be encouraged to learn to play piano. They say they wish to play the piano but that their children have other interests and can't be persuaded to take lessons. They are therefore left to enjoy the music of others without the satisfaction of playing it themselves. But perhaps, they say, their grandchild will be more amenable. I dream that the time will come when the piano and piano music will be as familiar to the average child as is the automobile to the average man today. But for the present the dream is merely that. Meanwhile, the piano teacher must carry on his or her work as best he or she can.

Playing for Fun

Far be it from me to encourage unnecessary noise in the world, or to say—or seem to say—that the middle-aged, merely by taking thought, can become piano virtuosos! I'm speaking to men of my own age, or a little younger, who have, I hope, a sense of humor and who won't overestimate their talents, but who on the other hand are wise enough to get pleasure out of the piano without trying to be all that they have. I have been invited to give some practical advice on playing the piano again—and it is one for fun. Perhaps it was because I worked away at the piano when I was young, had then abandoned the study of the piano, and after a period of 40 years I took it up again, and have been enjoying my piano ever since.

When I was a child I had a good teacher, but when I wanted to renew my acquaintance with the instrument I went for an overhaul to one of the great piano teachers in the Metropolitan Opera. I expected his instruction to be complicated and highly "advanced"; I was amazed to find it far simpler than I had imagined, and to find that I was capable of making music with it. I have been playing the piano ever since.

Three Great Obstacles

The most direct way to approach the problem of your technique is of course to notice the things which you imagine keep you from playing the piano, you who have neglected it and are now no longer young. I call to mind three of the great obstacles:

1. Your fingers are stiff.
2. Your ear is all right, but you can't remember the left hand.
3. You always find it hard to read music.

Well, on every count but one, you're wrong. Your ear is probably not bad, if you have heard the music that your fingers aren't stiff; you can remember the left hand, and it's easy to read music. Your trouble is that you're getting off on the wrong foot. You think first of your fingers. Important as the fingers are for piano-playing, you should think of your fingers last. The music comes first. If you get the music into your brain, it will come out at your fingers. Anything you can hear in your mind, you can play. You usually listen to the melody and the melody is usually in the right hand. That's why you say you have a good ear. If you listen to the left hand, you'll discover that your ear is just as good on the low notes.

So the first rule for piano technique is:

Learn the music by heart before you try to play it. For a beginner this sounds like extravagant impossibility, but it's absolute sense, and it will save you many hours of the wrong kind of practice. Perhaps your way has been to pick a new piece out at the piano, but how can you get anywhere until you know what you want to pick?

I've the habit, supposed to be vicious, of reading myself to sleep every night, and since I can't devote to the piano my daily hours as I'd like, I save my time by learning new music in bed, listening to it in my mind until I can remember it as a whole, both hands, and how I want to make it sound. Or sometimes I practice an old piece this way, clearing up spots which I hadn't understood.

Get the Mind to Work

The second rule for piano technique is to practice slowly enough for your mind to suggest each note. It's not your fingers which are stiff; it's the motor centers of the brain which are slow. You practice for the benefit of those motor centers. No matter how slow the motor centers are at first, with exercise they soon speed up, but you must give every note a chance.

Try this with the easiest piece you can find, or with a section of a piece. Study it away from the piano, and return and attempt to play it. If you can't, think of it; then return to the piano and attempt to play it slowly enough to hear every note. You will say I'm moving too fast; you'll protest that you can't make this experiment unless you can read music and hear it mentally.

Quite right, but give me credit for having set a little trap for you. When you named the obstacles which keep you from playing, you probably put first the stiffness of your fingers, and only at the end did you mention the reading. In the correct approach to playing, the reading comes first. You can't do a thing without it. And when we speak of reading music, we mean not only an understanding of the signs—notes, sharps, flats—but also an exercise of the ear, so that the music can sound in the mind. Fortunately the signs are easy to explain. Ear-training, which is more important, takes a little more time, but it's less difficult than the mastery of a good drive in golf.

The symbols used in printing music have a long history, and they are far from perfect, but their purpose is obvious, and they should be studied with that purpose in mind. You read music to find out three main things—how high or how low the note is, when and for how long it should sound, and in what time or rhythm.

To show the pitch of the note, we have the five horizontal lines, the clef of key. Each line designates a note, and so does each space between lines. You have only to count up, and hum the notes of the scale, one note for each line or space, and there you are! Of course you must know where to start from when you count. The clef for the right hand is marked by a florid G, placed on the second line from the bottom. The clef for the left hand is marked by a rather slipshod F, placed on the second (Continued on page 316)
Music in the Post-War Curriculum

by Captain Edward J. Payson
Chairman, Music Department
Culver Military Academy
Culver, Indiana

For the past six years Captain Payson has been judge of district and state band contests and festivals in Indiana and Michigan. Culver Military Academy is making an extensive survey of needs and trends in post-war education in secondary schools and colleges.

—Editor's Note

If THE ADVANCED THINKERS on educational problems are right, "there is a great day coming" for music and other subjects euphoniously called "electives" in school and college courses. Thousands of students now more or less tolerantly sit out their four annual required courses, and being forced to let the "extras" go by the board in order to avoid the stigma of low grades, will probably see their sons and daughters able to indulge the universal craving for the skills of self-expression.

Fifty years ago organized music study of any nature was practically nonexistent in schools. Instrumental instruction was supplied outside of school hours by the private "professors" and the pupil practiced or got out of practicing during hours which might have been used for exercise and sports.

Twenty-five years ago the high school music movement was under way in America, and the doors to the enjoyment of music were opened to thousands of school children.

But still there were many flies in the ointment. School officials were eager to have a band which could be turned on and off like a public utility for school functions, or they were insistent that their choruses, orchestras, and bands win every annual contest. But this had to be done, mind you, without interference with any program of "requirements." Little by little music began to win a class period here and there, but it merely meant that an ambitious pupil had to do his "required" courses in less time. Even now there are school children in large and so-called "progressive" schools who leave home in the morning before daylight in order to attend rehearsals of musical organizations before the first class starts. Even with credit being allowed for participation in music and a class period supplied, it takes an intellectually and physically robust child to maintain the pace.

An Educational Drama

What lies ahead for musically talented or even musically curious students in our schools? Just this: the hope that Bill, who wants to listen to symphony records and who wants time to have them explained to him, will not have to get up before daybreak to study; the assurance that Bob, who sings in the choir, will have a chance to sing some of the stuff that he always wanted to sing instead of racing the clock in order to have the required numbers for the spring contest prepared; that John, who plays in the band, will have a chance to take that harmony or composition course he wants because he feels an urge to create some music of his own and still keep up his trombone lessons.

To illustrate the problem and its possible solution let us look in on scenes from an educational drama which is far from imaginary.

Scene I: Dean's or Adviser's Office, any school.
Time: Present and Past.

Enter Student:
Student: "Mr. Educator, I would like to take the Music Appreciation Course in addition to Band next semester."

Educator: "But Bob, that course is given during the fifth class period when you have to get your French II."

Student: "Can't I take the music instead of World History, and take French during the second hour? I like languages but I don't seem much interested in History."

Educator: "Well, you know you have to have World History to get your diploma."

Student: "That's right, sir. How about dropping advanced Algebra?"

Educator: "You have to have the Algebra to get into Middle-West University, don't you? I'm sorry. It's a shame that can't squeeze it in, because you seem to have an exceptional interest in music and a lot of talent."

Exit Student, puzzled.

Scene II: Same.
Time: Future.

Enter Student:
Student: "Mr. Educator, I would like to take the Music Appreciation Course in addition to Band next semester."

Educator: "Okay, Bob, I think that can be arranged. You're going to keep up your private lessons on oboe too, aren't you?"

Student: "Yes, sir. Music seems to interest me more than anything else. Even if I don't go into it professionally I want to know more about it."

Educator: "Well, as long as you keep up good work in your basic Mathematics and English courses, you should branch out in your special field. You've shown a lot of talent already. We shall see to it that you get the training that fits every person for citizenship, and still have time to develop your skill and knowledge in Music."

Exit Student, happily.

When Reforms Are Instituted

When curriculum reforms are brought about students can expect the opportunity to share fully in the enjoyment of music in the following threefold way:

They may through (Continued on Page 330)

"FORWARD MARCH WITH MUSIC"
LET US TAKE it for granted that every vocal student is familiar with these two facts:

1. The pitch of the tone is fundamentally dependent upon the frequency of the vibrations set up by the vocal cords.

2. The loudness of the tone depends upon the amplitude of the vibrations.

A third fact, that the quality, timbre, or color—call it what you will—of the tone depends on the form of the resonating cavities affecting the vibrations, is slightly more complex. An amplification of this statement, that the presence or absence of overtones determines quality, the whole being determined by the character of the resonance, is the subject of this discussion.

Why Voices Differ

"Differences in general character, between voices of the same classification, are due mainly to one thing: The variations in texture of the bony structure of the fixed resonators—the cavities of the maxilla and the size of these cavities.

Variations in quality of the tones produced by the individual voice are caused by adjustments of movable parts, namely, the pharynx and mouth in conjunction with the soft palate.

The Pharynx

That we may visualize clearly, and not repeat the mistake of the student who described the pharynx as "The bird that rose from the ashes," it may be well to explain that the pharynx is a sort of adjustable tube, extending from the larynx to the nasal cavity. Picture it if you like as the small end of the old-time gramophone horn, flaring upward to the dual resonating areas—the mouth and the facial sinuses. It acts in the same manner as does the tube of brass instruments—with this difference—it is adjustable. "The wider it freely opens, the fuller the resulting resonance and the better the tone." Of the adaptability of the human vocal instrument, Helmholts remarked, "it admits of much variety of form, so that many more qualities of tone can thus be produced than on any instrument of artificial construction."

The Mouth and Soft Palate

Between the mouth cavity and the path to the nasal sinuses is the "passage" of the soft palate—perhaps the most important of all the adjustable parts that control the character of resonance. Thomas Fillebrown says ("Resonance in Singing and Speaking"): "The true office of the soft palate is to modify the opening into the nose and thus adjust the resonant cavities to the pitch and timbre of the note being given by the vocal cords and pharynx." If a vibrating tuning fork be held before the open mouth and the shape and size of the opening be varied, there will be found one adjustment which will most powerfully reinforce the vibrations of the fork. This would seem to indicate that for every tone there is an ideal resonator adjustment, and this, in singing as has just been intimated, is the main function of the soft palate. In other words, it serves to balance the characteristic resonance of the mouth with that of the sinuses, the resulting combination being the quality of the tone being sounded.

The Object of Tone Practice

It becomes obvious, then, that the fixed resonators, in conjunction with all the adjustable parts leading thereto should, under the control of the vocalist, work as a coordinated whole. This brings us to the aim of pure vocal voice, or tone practice, that is, the acquiring of a sensitive, subconscious control of the adjustable parts of the resonators which, under the direction of a closely listening and intensely critical ear, shall produce the best tone of which the voice is capable; that is, fundamental tone, plus overtones, which will be present in degree dependent upon the character of the resonance, which, if it is to be developed, must be cultivated. The first is an obvious blemish, the second is an important essential of good singing.

Words of Wisdom

Many years ago, the famous tenor, Evan Williams wrote an article for The Erux entitled, "How I Regained a Lost Voice." In this he made reference to two specific sounds: the "dark" sound and the "animal" sound. This was his method of differentiating between the fundamental tone and the overtones of resonance. The vocalist's aim was to make himself aware of both, separately, and then to blend the two into beautiful tone.

The Importance of Listening

(While subscribing in theory to the oft-repeated admonition, "first think the perfect tone, then sing it," the writer has never wholly been able to put it into practice. It always seemed necessary to have something audible on which to work, or build.)

In the early stages there will be, as it were, a mental period of "shaping" during the emission of single, sustained tones; very soon, however, subconscious memory develops until there is established a mental ability to anticipate the requirements of the tone, which will be as near perfect as possible at its inception.

In this connection, one writer in The Erux some time ago likened the vocalist to a person riding a bicycle, balanced, so to speak, on the tone, making continuous infinitesimal adjustments. It is an apt simile.

Where such stress is placed upon the desirability of resonance and overtones in the voice, there is a possibility of overbalance in the direction of too much resonance. When this happens, the tone sounds hard, tight and unsympathetic. As another writer has stated, "no overtone should have greater prominence than its fundamental."

Let the practicing student imagine himself as a "mixer" in a radio station control room and "mix" with his fundamental tones just that proper amount and character of resonance that results in a tone that is beautiful, which means free, loose, clear, steady and true to the pitch. More loudness and stridency have no part in the perfect tone.

Nasal Resonance

There are those who, partly recognizing the importance of head resonance, would secure it while ignoring nasal resonance. It is impossible to secure head resonance in this fashion, for it is only through the nasal cavities that the coordinate resonance in the air sinuses above the nasal cavity and connected with it can be established.

The fear of nasal twang and failure to distinguish between it and true nasal resonance has been the stumbling block. They are very different—one is to be shunned, the other to be cultivated. The first is an obvious blemish, the second is an important essential of good singing.

Nasal tones are caused by a raised or stiffened tongue, a sagging soft palate, a stiffened jaw, by other rigidities that prevent free tone emission and which at the same time—note this—prevent true nasal resonance.
Music and Study

The Supreme Service of Music

(Continued from Page 303)

the National Federation of Music Clubs:

"The inspiration of great music can help to inspire a fervor for the spiritual values in our way of life; and thus to strengthen democracy against those forces which would subjugate and enthrall mankind.

"Because music knows no barriers of languages; because it has no impediments to free intercommunication; because it speaks a universal tongue music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood."

In the remarkable wave of music following the President's passing, one of the most poignant compositions heard over and over again was Going Home, William Arms Fisher's beautiful setting of the Largo from Dvořák's "New World Symphony." Mr. Fisher was one of Dvořák's American pupils and was associated with the Czecho-Slovak master when he was engaged upon his magnificent work. Realizing the beauty of the theme, Mr. Fisher wrote the poem, "Going Home," and made the choral setting.

The universality of music is one of its distinctive powers. Music appeals alike to all races, all creeds, all colors, all stations of life. It has the inimitable quality of bringing rest, repose, and confidence to people when they need it most. Tennyson caught this in his distinctive verses:

"There is sweet music here that softer falls,
    Than petals from blown roses on the grass,
    Music that gentler on the spirit lies,
    Than tir'd eyelids upon tir'd eyes.

    Music that brings sweet sleep down
    From the blissful skies."

At one of the most portentous moments in the story of life, the United States, which we are now told is the nation of the greatest military power, stood silent and enthralled by the universal art of music, and nothing but music could have accomplished this noble purpose.

Never before in the history of our country has the recognition of the value of music been so deep, sincere, and far spread.

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The Value of Studying Hymns

by Irving D. Bartley

THERE SEEMS TO BE some skepticism in the minds of many music teachers regarding the value of teaching their pupils to play hymn tunes. Is it not true, however, that such important basic principles come to light in the playing of hymns that to ignore them seems unwise?

In the first place, because hymns are by nature lacking in complexities, admirable practice in sight reading is afforded by devoting a few minutes a day to the playing of them. The student who forms the habit of sight reading for instance, three hymns a day in the order in which they occur in the hymn books, so that he learns the unfamiliar as well as the familiar ones, those in difficult as well as the easy keys, will be so encouraged by his progress, that he will be convinced that sight reading of moderately difficult music is not unattainable. The writer has known cases of students who, having despised their sight reading ability, found that by being exposed to playing for routine church services for a period of a month or two, they gained such confidence that they felt they could tackle almost any hymn without preliminary practice.

From a practical angle it cannot be denied that a pianist who can sight read at least the simpler types of music such as hymn tunes and the old songs is an asset to any church or community. Furthermore, if a pianist accepts all chances to play for church services or community sings whenever opportunity affords, he may soon discover that he has unwittingly been cultivating the art of playing by ear, thereby further increasing his value as a musician. What a convenience it is to all concerned if the pianist has at his finger tips Doxology, America, and The Star-Spangled Banner without having to scramble around to find the page number in the hymn book!

Some of the most fundamental technical problems can be ironed out par excellence through the study of hymns. That old but ever-present bugaboo of "holding notes" ("independence of fingers") can be learned to good advantage through the conscientious study of hymn tunes. One of the many examples of holding one voice while another one moves may be found in Amsterdam in the illustration below. At points marked "a" one or more voices are held while another one moves:

The teacher should, if needs be, inform the student that hymns are written in four-voice harmony and that at all times (except where a "unison" occurs, as at "k") four notes should be sounding on the piano. As an exercise it may be advisable for the student to observe the holds found in parentheses in the above illustration and count the number of notes that are depressed on the piano at those points before proceeding further.

The pianist who fails to hold down a note its proper duration is guilty of impoverishing the harmony. In this connection it should be stated clearly that no damper pedal should be used in the playing of hymns until the teacher is satisfied that the student is alert to the importance of holding the correct notes.

Many young pianists do not realize that it is often necessary to play three notes in the right hand while one is taken in the left. This occurs when the tenor is over an octave from the bass part, in which case it is nearly always possible for the three upper parts to be taken in the right hand.

If a student is inclined to be weak in rhythm (and how many are not?), much can be accomplished in the studio if the teacher has previously classified the hymns found in the hymn book according to various rhythmic principles. In one column could be listed all hymns in which is found the dotted quarter followed by an eighth note (for instance, All Saints, New and St. Christopher); in another column the dotted eighth followed by a sixteenth note (for instance, Christmas); in a third column two eighth notes in duple time (Stilton Mariners' Hymn and Domine Regnit Me); and in a fourth column a listing of hymns in compound time (such as True-Hearted, Whole-Hearted or Blessed Assurance). As the pupil is tested on each of these rhythms the teacher can ascertain on which of these the student will need to concentrate especially.

If a student does not fully comprehend the difference between the proportionate values of the dotted quarter and the eighth note following, the correct rhythm may be attained if he is informed that the first note is three times as long as the second. The next step obviously would be for the student to count aloud rapidly four eighth notes, including the note following the eighth for musical purposes.

The same scheme may be used in the figure in which case the rapid counting of sixteenth notes should take place, again including one more phrase complete (Continued on Page 348)
Orchestral Bowings for High School Students

by Elizabeth A. H. Green

Of the School of Music, University of Michigan

It was a vitriolic blast from an irate teacher who was principal of his section in one of America's greatest orchestras. He was using a language somewhat stronger (in speaking to the school student whom he was instructing) than is generally associated with the so-called "academic procedure," but it was immensely effective in its educational results.

The student was suddenly jerked, so to speak, from ignorance to knowledge. After all his years of study, and they were not few, he was suddenly made conscious of the fact that in the orchestral world there is a difference between down-bow and up-bow.

The immediate result of the revelation was to throw the student into weeks of chaos as far as his bowing was concerned. All that coquettish security of "coming in" on the beat following a rest had to be reorganized and tempered with a knowledge and an intelligence as to what direction his bow should take when he did come in.

The student at this time finds that he has to set up a whole new series of habits and reactions to the printed page, and this cannot be done in a few days, or even in a few weeks. To arrive at a state of security relative to orchestral bowing takes a knowledge of a wide literature, an experience of many types of music and many styles of composition, many pianos, coupled with many speeds or tempi of execution.

It is, however, my contention that the days of chaos need never confront the student if the teachers themselves will teach the youngsters, bit by bit, and year by year, the essentials of good orchestra bowing.

At a recent string clinic session, we asked a well-known teacher of second and third grade youngsters how early in the game she began to teach these tots that the first note of a measure comes on a down bow and the last note of the measure on the up bow: (the fundamental rule of orchestra bowing from whose live branches all the exceptions blossom). Her answer was lovely, "Oh, about the second lesson!"

Contrast it with the experience of a student who recently sat in an orchestra rehearsal, having studied for some five or six years privately, and found herself constantly "standing on her head" as far as the bowing of the section was concerned. Her bowing was always upside down!

If more of our private string teachers would make contact with our fine symphony men, even if only for a few lessons, and would go into this question of orchestral bowings with them, the results would be thrilling to everyone concerned, and most of all to the students of these private teachers.

And now, to jot down briefly some of the things a concertmaster should think about in setting the bowings for his section; and it is his job, unless the conductor is himself a string player and capable of the intelligent marking of bowings.

"In the following summary of bowings, the first ten listed are the first ten things we would teach the child about orchestral bowings; and the chances are that the student will meet with them in actual orchestral experience about in the order listed. If every child knew these ten things, and knew them well, by the time he had finished with his junior high orchestra work, he would never need to have his "weeks of chaos."

The second ten bowings on the list cannot be classified in chronological order. They would depend upon such unpredictable factors as to whether or not the student met, say, the Beethoven Seventh Symphony before he met the Oberon Overture; or whether he came into his first symphonic organization at a time when a slow movement was being rehearsed or a fast one.

The latter bowings are simply things to look out for as the gorgeous panorama of symphonic literature broadens its horizons before the fascinated gaze of the orchestral neophyte.

1. The down bow should be used on the first beat of the measure.

Ex. 1

(Read further for the exceptions.)

2. If a piece starts on the last note of a measure, it should start up bow.

Ex. 2

To set this bowing, count back from the first beat of the first complete measure, calling the first note of the complete measure "down bow." The preparatory note or notes should be bowed in such a way that this first-note-of-a-complete-measure arrives on a down bow. See Ex. 2 a, b, c.

Ex. 3

3. When playing figures of four even notes, not slurred, either singly or reiterated, the first note of four comes on the down bow.

Ex. 4

3b

(See number 12 for exception to this.)

5. In playing the waltz accompaniment, the bowing is down, up, and if played nearer the frog of the bow than the point with the bow leaving the strings between the notes (between the second and third beats of the measure), the effect will be more sprightly and of better style.

6. For the six-eight fast movements, teach the student to bow the figures as marked in Ex. 6. This bowing is good whether indicated by the composer or not.

Ex. 6

7. For the dotted eighth and the sixteenth figure, the linked bowing is used almost exclusively.

Ex. 7

Exception to this: Rose- (Continued on Page 350)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Etude
Mr. Revelli: Mr. Gould, what do you believe is the contemporary composer’s attitude toward the modern symphonic band? First, as a means of expression, and secondly, as to its potentialities in the future?

Mr. Gould: I think the band has tremendous potentialities for color which have not been used very much. A band has a very contemporary sound; its instruments are very adaptable to popular and folk music, and many of our composers today are writing music that has as its base folk and popular music texture. It is that kind of music. Symphony orchestras find it awkward to project certain types of music with jazz or folk music base. The band has a color and an instrumentation that is compatible with much of our contemporary American music. Secondly, I believe bands offer a wide practical outlet for composers. I am all for the idea of commissioning works. A band number that has a practical playing value is also just the kind of number for which many orchestrations can be sold. That should mean that enough of an income could be derived from that source to make it worthwhile to a composer’s while to write for the band even if he does not get a commission to do so.

I was made aware that this country has many young people who are vitally interested in music and who play instruments in a way that surprised me. They possess so much in tone, technique, and in style. We must realize that these young people are capable of more than we credit to them. Professional orchestras sometimes have difficulty with rhythms that young folks do not have; they dance to it and hear it all the time and the rhythm is a part of them. For example, the Viennese waltz rhythm is a difficult thing to do, but when you have people who actually feel it, they can play the music with no trouble at all. I repeat, these young people have that rhythm and if they are given a chance to acquaint themselves with good works they will be able to overcome the difficulties inherent in the work.

To get back to the question as to the band’s potentialities in the future, I say, yes, it has great potentialities.

Member of the audience: There has been a lack of perception on the part of publishers. I am a member of a publishing firm. Too frequently publishing houses buy music “by the pound.” They don’t see the idea of American composers being good enough to write musical compositions. There is a certain economic compulsion involved as far as most composers are concerned and they will not do these wonderful things for the band unless they can do so on a commission from a publisher.

Mr. Gould: I agree with the idea of composers working on a commission. A composer has a responsibility, too. He must be not only creative but an excellent craftsman in writing for all kinds of media. Contemporary European composers, as for example Prokofiev, have written many works which are not “serious.” They are charming and entertaining pieces. They are written simply and directly and for great audience appeal. If you look through the catalogs of the American composers you will find very little of that. The composers themselves must be made aware of the wide gamut that music runs. To become so, they must be in physical contact with bands so that they can realize their tremendous possibilities.

Member of the audience: Since there are so many more bands than orchestras, it looks as though there should be more remuneration in writing for bands than for orchestras.

Mr. Schuman: Choral works take less time to write. I think if a catalog of band works of American composers were established it would bring good results.

Mr. Revelli: Mr. Schuman, as a composer, what restrictions and limitations in reference to scoring have you encountered when you write for the band? What effect has the lack of professional concert bands had on your attitude in scoring for the band?

Mr. Schuman: I wouldn’t say that the limitation is burdensome in any way; it is merely a different set of limitations. I really enjoy writing for band. It is fun. Mr. Revelli: Mr. Gould, when you were commissioned to write “Jericho” were you given any recommendations as to type, character, style, and difficulty of the composition, or were you just asked to write a work?

Mr. Gould: They just asked me to write a work. I would like to add that much of the standard repertory is difficult; for example, William Tell. Many notes are omitted in its performance.

Dr. Goldman: What is true of Poet and Peasant and other standard works, also.

Mr. Revelli: Many of the school band arrangements, transcriptions as well as original compositions, are thickly scored “with an eye” to keeping every player busy every measure. School band conductors insist that this is necessary since the problem of discipline in education is eliminated. Do you agree that this “busy work” is essential?

Dale Harris: No, that is why I like the Symphony band for band of Ernest Williams. He doesn’t have all the band playing all the time. In one section of the second movement, a woodwind quintet is used for a rather extended period and is very effective.

Dr. Goldman: May I speak about this, because it has been a sore spot with me for a long time. Publishers have said that every instrument must play whether it is appropriate or not. One band I conducted had all the instruments playing all the time, even in the pianissimo parts. School conductors should not insist on having parts for every instrument for every measure. We should take music more seriously. We don’t want the same instrumentation for every type of music. If a composer desires a certain effect, why shouldn’t we play it that way, with the instrument he requires? Publishers, however, refuse a piece that does not call for full band, and school band conductors refuse to play it.

Member of the audience: I think the limitation of the budget in small schools has something to do with that. We can’t get all the instruments we should have.

Dr. Goldman: Then there should be special music written for such bands.

Mr. Revelli: I believe a conductor of a school band must take it upon himself to build instrumentation for his particular organization. It takes time, but the small community can have a band with full instrumentation. I do not believe enough is being done in that direction.

Since most of the repertory for bands of today is published for school bands, and since musicianship, technical facility, and general playing ability of these school bands are naturally limited, the general repertory, growth, and musical achievement of the band have been affected. Can the band of future maintain its proper status under these conditions?

The professional composer when writing for the orchestra is not primarily concerned with the proficiency and technical limitations of the orchestra. When he is composing for the band his primary consideration must be devoted to the limitations of the band. This is due to the fact that in one instance he is writing for professional musicians, whereas, in the second, he is writing for school musicians. In one instance, he is a creator of music, and in the second he is concerned with the educational problems at hand.

There are only two or three professional bands in the United States. We have a great many more pro-
fessional symphony orchestras than concert bands. Therefore composers for band must depend almost entirely on the school band field. We owe something to students of these organizations. They deserve a worthy repertory for the band.

Mr. Gould: The problem of writing simpler music on the line for an instrumentation that would be practical for small bands, I want to say that it is most difficult to write simple music. That is what every composer tries to do. He tries to write as directly as possible to the instrument of the group. I believe that compositions can be written for Class C bands that can still be good music. The texture and idiom of the music may be difficult for some to accept. That is why it is necessary for school band conductors to become familiar with the capabilities of the different instruments in the band. Get rid of the excess weight and the result will be much better.

Mr. Revelli: Is Mr. Gould attempting to write for an instrumentation which few bands possess? In Jericho, for example, there is solo for the English Horn, an instrument which few school bands have. I do believe that scoring for oboe and other rare instruments would create more and better players of these same instruments. There are so many first-rate oboists familiar with the teaching of oboe and the bassoon if parts were written for them and required in every appropriate score.

Member of the audience: When we buy an arrangement, we get the condensed score. Why can’t we get full scores published with the music? If we can’t read the full scores we can learn to read them, so that we can understand what the composer did with the music.

Mr. Schuman: You wanted something practical to happen at this meeting with regard to composers. I believe schools could have works written for them in the following way: If one hundred conductors were to get together, even possibly tonight at this meeting, and requisition a composer to write a work for them, agreeing on the instrumentation and expressing full confidence in the composer, any publisher would be delighted to publish the piece. Any publisher would be happy to have a piece that would sell one hundred copies of band sets. Isn’t there something in this idea?

Mr. Revelli: I think that is an excellent suggestion. If one hundred band conductors in the state were to take the initiative and initiate a movement—what could have much influence in the writing of literature for the concert band of tomorrow.

Mr. Schuman: I would like to see this commission carry it with directions for the specific parts to be written for every instrument. There is nothing a composer likes better than writing on direct order. I am sure he would meet the challenge.

Dr. Goldman: You have a great opportunity here to inaugurate an important move which will revolutionize the scoring of symphonic music. Every state in the union would follow suit. It would be wonderful to take such a step.

I do want to add that it creates a lot to print scores. We should have scores for every work. Then the conductor can see what the composer’s aims are and he can get changes and substitutions for the score. I believe it is necessary to have the condensed score, too. The conductor would be able to work with the score, but the condensed score is practical.

Mr. Bovee: I would like a check vote of the number here who would pledge to such a plan as Mr. Schuman suggests.

(150 or approximately one hundred hands were raised.)

Dr. Moore: It may be of interest to you in connection with this discussion to know that the National Association of Schools of Music is interested in the need for improving the literature for wind instruments in small ensembles. Recently each member of the Association has been asked to subscribe for a series of compositions for woodwind and brass instruments which would be commissioned from American composers and which would appear during the next five years at approximately a new work each year. This responsibility, in the part of the membership, represents the wholehearted support of this proposal. The discussion this evening on the larger area of new literature for the concert band, it seems to me, is symptomatic of the widespread interest at all levels in new compositions. I commend this group for its recognition of a responsibility and willingness to pioneer the development of a sorely needed literature.

Mr. Revelli: This should be studied from many angles, that procedures, instrumentation, type, length of work, and other problems, must all be given due consideration. But the immediate action and your indication that you desire such a plan has brought this meeting to another level of bands. Carrying this plan out to fulfillment, we can begin to get capable composers and a worthwhile repertoire. Then we can say that the band is truly a worth-while musical development.

Music in the Post-War Curriculum

(Continued from Page 314)

amplified and augmented courses in listening come to understand and enjoy music in its true light as a reflection, an interpretation, and an expression. We may look forward to having the time to develop the skills necessary to the highly social and, of necessity, cooperative performance in musical organizations.

They may, having mastered the basic skills common to all, determine that music is to be their lifetime work. They may be assured of opportunities and facilities for performance, composition, teaching, and criticism. There are some of us who believe that music study for, in itself, preparation for higher citizenship. The average symphony lasts forty minutes. If any governing or planning group for any project or activity could apply itself to a problem with the same singleminded concentration, the same astonishing degree of cooperation, and the same competent technical skills exhibited by any major orchestra—well, there you would have a new era in government, business, science, and human relationships. Music in the post-war curriculum will help education make young Americans self-sustaining, self-respecting, and self-sacrificing. In the possession of these qualities lies the happiness of men.

No man hath music in himself, nor is he moved with concert of sweet sounds.
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebos;
Let no such man be trusted.

Shakespeare

The ETUDE
The Violinist's Forum
Conducted by Harold Berkley
Prominent Teacher and Conductor

I enjoyed very much your contribution to the Violinist's Forum in the February issue of The Erone. I have played and taught violin for forty years and more, so feel that I have had long experience. What I want to say is that my observations have grown and I have "flown the nest." "Music takes up the slack and fills my mind and time with stimulating work; it contacts with young people, the feeling that I am enriching their lives, makes life worth while."
I think familiarized myself with violin methods and studies more than most of the teachers I have known, and your ideas coincide with mine "to T." For the last few years I have found the "Tune-a-day" method by Paul Herfurth very successful with young pupils; it has never failed to hold their interest. I do not always use Book II ... but Book III, introducing the third position, is excellent. I have also found the first book which Charles Levenson compiled very good, as it furnishes more variety of style and familiarizes the student with many old masters of the violin ...

Don't think the teacher of beginners has a most vital role? How many young students soon lose interest and give up! And in most cases it is due to a lack of tactful effort by the teacher. If you put yourself in the place of a young child, who probably has no previous musical knowledge, you can realize the discouragement which besets him. Practice by himself is at first often wasted; he knows (perhaps?) nothing sounds right, and he can easily become disheartened before any satisfaction of accomplishment ... So I have used the following procedure with pupils living near me. In the first place I accumulated a few "fiddles" of various sizes and I loan them to beginners for a try out. If they wish to continue, I generally wish to own one, but in this way the parents go to no expense while it is an experiment. I manage to have them come and practice with me each day for ten or fifteen minutes—keeping the parents happy. No bad habits are allowed to form, and when they understand, correct intonation is much more quickly established ... I train the left hand at first by doing exercises so that the pupil—also hand—is concentrated on. ... After twelve or ten weeks they then play three or four weeks—taking the violin home—then twice a week. In this way the love of the instrument is conditioned and teachers know how seldom that happens in the case of most beginners. It is amazing how many pupils make the parents so pleased, and the pupil's interest keeps at a very high pitch—Mrs. E. F. O., Rhode Island.

To receive a letter like this is a pleasure and an encouragement, and I wish to print every paragraph of it. Mrs. E. F. O. is very evidently much more than a conscientious teacher—she has vision and a constructive imagination. The pupils are very happy, and teachers know how seldom that happens in the case of most beginners. It is amazing how many pupils make the parents so pleased, and the pupil's interest keeps at a very high pitch—Mrs. E. F. O., Rhode Island.

The Paul Herfurth books can be used very effectively to begin and hold the interest of a beginner. Another good series is the "Learn with Tunes" (three books) by Carl Grissen. Equally valuable are the "Gzbi" and Master Melodies by Walter Sontag. In all these books the aim is to awaken in the pupil a feeling for the fundamentals of good musical taste, as well as to make the effort of learning more pleasurable.

However, the "Tunes" method of teaching has one disadvantage which cannot be overlooked: The various books rarely include enough material for the development of a solid technical foundation. For this reason, a detailed Method, such as those of Laoureux or Applebaum, should be introduced as soon as the pupil shows that he has an alive interest in studying. Usually, one of the surest ways of arousing a pupil's enthusiasm is to get him interested in drawing a good tone. Here, the "Tunes" method is a direct encouragement. But the production of a good tone calls for some understanding of the bow, and for this a few special exercises are generally necessary. On the other hand, the relation of semitones to whole tones and other simple problems of intonation can often be mastered more quickly in easy melodies, for the young student more readily hears and dislikes his mistakes. It is not always easy to maintain a judicious balance between pieces and studies, yet it is a balance which must be kept if one wishes to retard a pupil's progress.

I certainly do think that the teacher of a beginner has a vital and most responsible rôle to play. In the first year or so, good or bad habits can be formed which will determine the pupil's future development. I have something to say about this in the November 1943 issue of The Erone, so I won't go into it again here. I think, too, that a pupil's loss of interest is often, though by no means always, due to some slight lack of understanding in the teacher's approach. No two pupils can be taught in the same way, because no two of them have the same individualities. Every new student is, or should be, a challenge to the teacher's ingenuity, to his sympathy and his sensitivity. That is probably why no enthusiastic teacher ever grows old in mind, no matter how advanced in years he may be.

Mrs. E. F. O.'s plan of loaning a violin to the beginner and giving him daily lessons, while keeping the violin at her home, is a really brilliant idea. As she says, it entails no expense to the parents, it gives the children no opportunity to get into bad habits of playing, and it keeps the violin in proper tune and adjustment. It is my wish that the pupil make rapid progress, for everything they do in the first few weeks is under supervision, which helps them to acquire an instinct for what is right.

This was a stimulating letter to read, and I am sure it will be appreciated by every teacher who sees it.

Now what about all you other teachers? Haven't you some pet ideas that have proved successful in building your classes, in awakening a pupil's interest, in mastering some particular musical or technical problem? If you have, won't you send them in? This page is open to you. An exchange of ideas and experiences is sure to be valuable and stimulating.

Concerning "Stop and Rest"

In recent copies of The Erone I notice you say several times that as soon as a pupil begins to feel tired he should stop and rests. Now, can one develop real strength that way? ... I am trying to get a strong and rapid trill, and it seems to me that if I stop and rest every time I feel a bit tired, I shall always be just where I started ... I wish you would tell me why frequent rests are necessary—F. B., Oregon.

I understand very well your wish to acquire a good trill, but I can assure you that you will be very lucky to do so if you let yourself go on practicing when your hand is tired. You are much more likely to strain the muscles of your hand, making your finger permanently weak, or else to develop a chronic muscular cramp which will seize your hand whenever you have to play a trill. No, the surest way to practice is practice consistently, but always to rest for a few seconds when fatigue begins to appear. Ten seconds, which is not a very long time—is quite sufficient to relax your hand completely, unless it has become very tired. Just let your hand drop to your side and shake it gently.

The cause of fatigue is interesting. A friend of mine, a well-known doctor, recently explained it to me, and I am passing on the gist of what he said as I think it may help you. Very briefly, two periods or rest periods are necessary. If a muscle is used repeatedly, it contracts forcibly and easily at first but soon becomes fatigued since it cannot obtain the oxygen—carried by the blood—which is necessary for its recuperation between the individual contractions. Muscular energy means combustion, and the fuel used is a series of various carbohydrates in which only oxygen is insufficient, lactic acid accumulates and the muscle becomes tense. This formation of lactic acid begins to set in somewhere near the junction of the muscle bundles and the related nerves. This intensifies the sense of fatigue and may, if the muscle is constantly overworked, be a cause of neuritis.

When exercise is consistent, but is never allowed to become exhausting, not only the muscle is developed, but also the vascular system which feeds it. This means that an ever-increasing supply of oxygen is brought by the blood, and the muscle can be exercised without discomfort for longer and longer periods of time. So you see that endurance depends, not merely on the strength of the muscle, but very largely on having an adequate supply of blood to bring oxygen to the muscle. And this supply can be gradually increased by regular but never exhausting exercise.

Now don't think too much about all that you are a violinist—concentrate on your violin. Concern yourself with anatomical and biochemical matters the more natural your playing will be. Just keep in mind that a tired brain cannot learn, and it is therefore more unusable to expect success if your tired hand to do so. Be patient, and give your hand a few seconds of complete relaxation as soon as it begins to feel tense. Before long you will find that your trill is gaining both strength and speed. In The Erone for March, 1944, I wrote something about the trill and suggested certain exercises; if you refer to that article, I am sure you will find it helpful.

Relaxation, however, influences violin playing far beyond such technical details as the trill: A free and flexible style of performance is dependent on a relaxed physical and mental. Don't confuse relaxation with weakness or flaccidity—It can, in fact, coexist with a white-hot intensity of feeling. In the large sense, it is the removal of mental and physical tensions which have nothing to do with the act of playing. To acquire it is to remove the most obstinate barrier to free and expressive performance, the player becoming then an instrument through which the music can flow without hindrance.

Robert Haven Schaffer

"FORWARD MARCH WITH MUSIC"

JUNE, 1945

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Questions and Answers

Conducted by Karl W. Gehrken

Music Editor, Webster's New International Dictionary

There are no syllable names for doubly-altered tones. Such alterations are found only in highly chromatic music, and by the time one is able to sing that kind of music, he should be beyond the need of syllables.

All of the books mentioned may be procured through the publishers of this ETUDE.

A Question of Notation

Q. How should one perform the following notes from Ravel's "Sheherazade"? Should one desire to play all together or separately? They occur in the left hand, twice in the first measure of Page 6, and similarly in the third measure of "F. B."

But this would be harmonically incorrect since the background of the entire piece is the dominant seventh chord C-sharp—G-sharp—B, and this cannot be spelled C-sharp—F-natural—G-sharp—B. I also want you to know that the chord directly preceding the one you quoted should be spelled C-sharp—E-flat—B, but in some editions the accidental sharp before the B has been omitted.

How to Learn to Play Popular Music

Q. I am an adult piano student, and for the past year have studied hard in the entire Volume 355 of "The Virtuoso Pianist" by Hanon and The John W. Williams' "Adult Beginner" through self instruction. I have faithfully studied all of the most difficult pieces in the Williams' book and memorized them.

There is no question that my progress would be bettered if I knew the proper material to study and the method of practice that would help me most in acquiring the skill necessary to play the type of music I am interested in.

I am not sure what you mean by "playing popular music." Am I to follow the notation exactly as written, or is it permissible to alter the arrangement?

A. I have not studied the works of Mr. Williams, and I am not familiar with them. I would be glad to answer any question you may have about the subject of popular music.
America's Musical Yesterday

by David Ewen

Music and Study

America Today is the greatest center of advanced musical activity in the world. But a half century ago it was considered by some musicians of other lands as something of a cultural jungle, where strange things happened. Many an evening in the past century did European musicians spend in retelling fabulous anecdotes of a country that, as far as music was concerned, was naive and innocent! These comments belonged to the period when, all over the European continent and even in the large cities, people who imagined themselves highly sophisticated, were still certain that Indians roamed up and down Broadway. Even as recent as 1929, the Editor of The Event, Dr. James Francis Cooke, tells of an experience in Warwick, England, when as the head of large American music publishing interests he saw a tiny music shop operated by two maiden ladies of his name. On entering the shop he presented his card and announced that he was from the United States. The proprietors naively asked: "Are you an Indian?" In similar instances the wish was father to the thought and the idea that education and advanced musical accomplishment were even predictable in the New World was tabooed. Europeans followed the exaggerations of Charles Dickens in his "American Notes" (1842) which presented a hopeless cultural outlook for these United States.

Early in 1859, Jenny Lind arrived in America—the first great European concert artist to tour this country. She was a person of fine musical attainment, and great personal charm and dignity. It was typical of the state of musical culture at the time in America that she should have the misfortune to come under the managerial wing of the "king of showmen," Phineas T. Barnum. Barnum’s taste rarely went above that of one of his clowns. Typical, too, was the fact that she should have been exploited here like one of his circus freaks. Local singing societies and firemen’s bands were hired to serenade her each evening beneath her hotel room window at the old Irving House, Broadway and Chambers Street. Her carriage was drawn by spirited white steeds wherever she went. Fabulous legends about her virtue and goodness were created expressly for her American visit. Jenny Lind soon became a legend, a vogue, a disease. Clothing, food, restaurants, nicknacks were named after her. Young women everywhere imitated her hairdressing and the kind of clothing she wore. When, therefore, she attracted capacity audiences to the concert hall, it was not so much her magnificent voice as her publicized and glamorous personality that drew the crowds. Americans of a century ago came not to hear her music but to look at a legendary figure. The tickets for her first concert were auctioned and the first one was bought by a

PHINEAS T. BARNUM

The flamboyant showman invited his lost penny to bring Jenny Lind to America.

New York hatter, Genin, for $225.00.

Jenny Lind was forced to appear more than a circus attraction in an age that looked upon a musical performance as a circus show. When Americans went to the concert hall they wanted spectacle, display, eccentricities. And they got them! The concert activity of a hundred years back and less consisted exclusively of Barnum-like attractions.

Tricks and Stunts

A concert pianist named Hatton had a sleigh bell attached to his ankle which he would jingle to accompany the music he was playing. In some numbers he was supplemented by an assistant who would appear and use an instrument imitating the cracking of a whip—numbers which would (in the words of Dwight’s "Journal of Music") "arouse a storm of applause which had no end." A highly publicized prodigy was four-year-old Marsh, who could play on two drums at one time. A Polish pianist, Volovski, brought audiences to his concert with the promise that he could play four hundred notes in one measure, while the singer De Bégnis exploited the fact that he could render six hundred words and three hundred and fifty bars of music in one minute. Leopold de Meyer performed on the piano with fists, elbows, and even a cane, and another pianist. Henri Herz, even went to the irrelevant length of featuring at his concert the attraction of a thousand candle illumination. The celebrated bandleader, Patrick Gilmore, often included actual cannon outside the bandstand, fired by an electric button on the conductor’s music rack. This was considered a marvel of electrical engineering. In 1869 a performance of Verdi’s "Aida Chorus" in Boston called for one hundred red-shirted firemen, who struck an anvil as the music played.

The music that Americans went for at the time was equally bizarre. Pieces like Yankee Doodle, The Arkansas Traveler, Money Musick, and Brittle Silver were staples in the repertoire of most important concert performers touring this country. Even great artists like Anton Rubinstein, Thalberg, and Henri Vieuxtemps had to play them. Rubinstein even composed a set of variations on Yankee Doodle. Henri Wieniawski, one of the greatest violinists of his generation, featured meretricious paraphrases of Irish ditties. Ole Bull invariably included The Mother’s Prayer and The Carnival of Venice at his concerts. Even so self-respecting a musician as William Mason went to the extreme of catering to his public by playing Old Hundred with one hand and Yankee Doodle with the other.

Cacophonous Favorites

A great orchestral favorite was a piece called Fireman’s Quadrille, which was heard on programs that also included music by Mozart and Beethoven. The clang of firebells sounded offstage, as the music was played on the stage. Suddenly, firemen in full regalia marched on the platform to pour actual water from fire hoses on a simulated fire. The music reached a feverish climax as the firemen marched triumphantly off. Another popular number was The Railroad’s Galop, during the performance of which a toy locomotive would be set off on the stage, puffing smoke as it ran. Still another favorite was The Battle of Prague, a cacophonous piece enlisting tin pans, rattles, and any other available percussive contrivance capable of registering noise. This composition, arranged for piano, was the war horse of many mid-Victorian Walkàres.

As in the circus, so at (Continued on Page 352)
Dorothy Kirsten has built her career on a foundation of musicianship that began in her childhood, with the traditions of her home. Her great-aunt, Catherine Hayes, known as "the Irish Jenny Lind," enjoyed a distinguished reputation throughout the British Isles and the European Continent; her grandfather, James J. Bess, concertist and conductor, directed Buffalo Bill’s band and became president of Local 802 of the AMF (the "Musician’s Union"). Miss Kirsten declares that music was so much a taken-for-granted part of home, that she hardly thought of it as a possible career. She first studied piano and later, dramatic art. She did all of which grew her greater security when she began vocal work. Though she has been before the public for a few years, Miss Kirsten has asserted herself as one of the most promising young artists of the day. For her performance in La Traviata, with the New York City Center Opera, she was hailed by Time Magazine as "the greatest Violetta since Music," and her recordings and performances have attracting a wide following throughout the country. Born in New Jersey, Miss Kirsten has studied both here and in Italy. In the following conference, she informs readers of the course of the particular kind of cooperation that must exist between teacher and pupil as the basis for profitable study. —Eurone’s Notes.

THE MIRACLE OF BEL CANTO

When I first began vocal work, my voice was small; so small, in fact, that it was doubtful whether I should ever be able to aspire to anything more than musical comedy parts. I went to Italy, however, for further study, and soon found that my voice was developing. My range became larger, my volume grew, and altogether my voice was "brought out" in better projection. Now, the curious thing is that I really do not know how this was done. My studies were reorganized along the lines of purely bel canto production—and the miracle happened. But I do know this: my teacher advised me to analyse my sensations while I sang, and to make the most careful note of what I felt easy and free, and when it was not. On the basis of my own observations of how I felt while singing, problems were discovered and subsequently overcome. From my own experience, then, I counsel other young singers to make an accurate report to their teachers of any sensations that is not entirely free and comfortable. Nothing is too small or insignificant for attention!

The physical construction of the resonating apparatus makes it impossible for the singer to hear himself as others hear him. Frequently, a tone that sounds large and full to the singer himself, fails to travel, to project. Others hear it as a small, tight tone. A good teacher of course, corrects defective projection—but it is not the tone upon which he works; it is, rather, the tone-producing organs of the pupil. This work can be done only in terms of the sensations the pupil experiences. When my voice began to grow, for example, I was conscious of an entirely new sensation. For the first time, I felt that I was no longer singing from my throat, but with my whole physique. The strong support of the abdominal muscles, the complete inflation of the lungs (felt not in the chest but in the back), the freedom of neck, throat, and mouth made me feel like a different person! Thus, I learned to live for these sensations, and my singing improved. This, of course, is a different matter than trying to sing a specific exercise in a specific way. The "specific way" of singing results from the physical ease of the vocal tract of the entire body, for that matter—and only the singer himself can determine what these sensations are.

Again, although my early study developed my voice, it did not perfect the evenness of my scale. I was conscious of a certain lack of smoothness between the registers of range. My present teacher, Maestro Ludwig Fabri, has helped me to solve that problem—again by directing my attention to the feel of it. When I experience perfect ease and freedom in my scale work, it "comes out" event.

Note Sensations While Singing

The point is, then, for the young singer to watch and be aware of his own sensations! Do you make faces or mouthings that cause your facial muscles to feel tired? Does a long period of singing fatigue you? Matters like these are what you must study. Bring your teacher a clear report of the sensations you feel. Then he can correct your work. On the other hand, if you feel particularly easy and comfortable while singing one tone, one register, one vowel, report that, too. In this way, your teacher can help you discover the strong points of your work and extend them to everything you do. Even now I cannot hear my own tones as others hear them, but I know my projection is in good order because I never feel tired after singing. When a full stage performance is over, I feel that I could go right on and sing it through a second time. I feel tired only in my back—and that comes from standing and carrying on a heavy costume. In Monos, my costume and jewels weigh seventy-five pounds!

I hesitate to recommend specific studies or exercises because no two throats function in the same way—what is helpful to me might be quite useless to another voice. However, I am quite willing to state that any voice is improved by careful and continued drills on pure vowels—all vowels. Every day, I exercise my voice by singing through my full range on vowels and changing vowels. Every vowel must be sung on every tone. To my mind, it is a great mistake to practice on oh (or on any other vowel). One often finds singers practicing on oh (or o or eu), and taking up the other vowels only when the first warming-up is done. They tell you that the particular vowel they should "sit" best on their voices; that they project a better tone by using it. To me, this is simply a tacit admission that their production is not in sound order! The well-projected tone "sits" well on all vowels. Then, too, one must prepare for the demands of future singing. Suppose you are given an aria in which the high-F fall from the final I (ee) of an Italian word! How are you to prepare for that if you are not practicing on oh? One of the best ways of developing both tonal production and projection is to sing through the whole bel canto "grand scale" changing the vowel thus, oh—ay—ee—0—eu on every tone. Do this very carefully.

Because of the great importance of vowels, I believe that Italian remains the best language in which to learn and practice singing. Certainly, a finished repertory must include songs and arias in all languages—but finished singing is a different matter from learning and practicing!

THE IMPORTANCE OF VOCEWS

Do your studying on the pure vowels of Italian. Then, as a separate study, master your other languages. And I mean master them! To my mind, a singer is not ready to attempt an interpretation until he is able to speak the language in which he intends to sing. I have heard of young singers who have found a short-cut to repertory building by learning phonetically a spelled out series of words that sound like the foreign words. This is entirely strange to them. That is no short-cut! It is merely an obstacle to complete understanding and projection. How can you understand your own words if you do not understand them?

Another thing that is vitally important to good singing and in which the young singer can act as his own teacher is the development of a single method of vocal projection. By this I mean that one should speak in should be no difference between speaking and singing, whether you are making a vocal sound or the spoken word. The same fact that there is something wrong with your singing, in which you are perfectly free, relaxed, and natural in your speaking, why would you change it to another technique in your singing?
MOMENT BEAUTIFUL

A modern type of slow waltz with a lovely, undulating melody. The player probably will have to repeat it many times before its possibilities are realized. Every expression mark should be noted and not too many liberties taken with the tempo. Mr. Duncan is an American composer, who has been working in the modern idiom for some time. Grade 4.

ROBERT SYD DUNCAN

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IVAN DANCES

One characteristic of this dance is the strong sforzando accent, which is sometimes characterized in the dance by a leap. The staccato notes should be brittle and incisive. Grade 3.

Allegro con spirito M. M. \( \text{d} = 132 \)

VLADIMIR SCHEROFF, Op. 10, No. 2

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JUNE 1945
Beethoven wrote two symphonies in 1808, the Fifth and the Sixth. At the first performance of the Fifth (December 22, 1808) he was the victim of a cabal started by Salieri, who had ordered the musicians not to play. There was such confusion that Beethoven had to stop the orchestra and start all over again. The audience received the work with great enthusiasm, but the music critics were hostile to it. The composer wanted the lovely Andante Con Moto played dolce (sweetly), although the dramatic portions may be performed with appropriate force. Grade 5.

L. van BEETHOVEN
ON THE LAKE

Frederick A. Williams' compositions are perennial favorites at student recitals. On the Lake is one of his most popular works. It is a fine exercise in left hand arpeggios, which should be performed very legato. Study this piece first without the pedal to insure surety of touch and tone. Then add the pedal. Grade 3g.

FREDERICK A. WILLIAMS, Op. 48

Moderato M. M. \( \frac{d}{4} = 60 \)

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Grade 3.

Tempo di Marcia M.M. \( \cdot \cdot \cdot \cdot \cdot \cdot =132 \)

SQUADRONS ON PARADE

ROBERT A. HELLARD

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JUNE 1945
FAIREST LORD JESUS

SILESIAN FOLKSONG
Trans. by Clarence Kohlmann

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JUNE 1945
This popular piano piece should be played very lightly like rosebuds swaying in a spring breeze. The last four measures are executed with force, however. Grade 4.

Moderato M.M. $d=108$  

IRENE MARSCHAND RITTER

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MEXICAN POPPIES

Gaily and rhythmically (♩=72)

VERNON LANE