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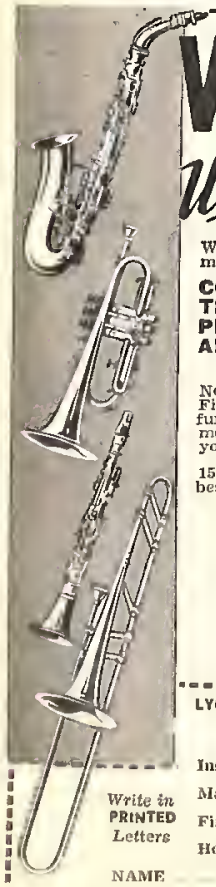

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THE ETUDE
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Contents for February, 1945

VOLUME LXIII, No. 2 • PRICE 25 CENTS

EDITORIAL
Music and a Loftier Race 63

MUSIC AND CULTURE
The Music America Wants ..... *Fred Waring* 65
Warming-Up Exercises Make Better Public Performances ..... *Andor Foldes* 66
There's No Substitute for Knowledge! ..... *Victor Young* 67
Victor Young and Victor Young ..... *Carol Sherman* 68
Our Future Musical Theater ..... *Richard Rodgers* 69

MUSIC IN THE HOME
New Radio Programs of Unusual Interest ..... *Alfred Lindsay Morgan* 70
The Etude Music Lover's Bookshelf ..... *B. Meredith Cadman* 71

MUSIC AND STUDY
The Teacher's Round Table ..... *Dr. Guy Maier* 72
Music Student Awards Make Better Pupils ..... *Josephine Hovey Perry* 73
Making Bach Interesting ..... *Alexander Borovsky* 74
The Use of the Palato-Pharyngeal Muscles in Singing ..... *W. G. Armstrong* 75
Letter from London ..... *Colin Horseley* 76
Practical Hints for the Organist ..... *Charles M. Courboin* 77
Steps in Building the Junior High School Orchestra ..... *Dr. Clyde Vroman* 78
The Oboe—Its Function in the Band and Orchestra ..... *Dr. Alvin C. White* 79
The Violinist's Forum ..... *Harold Berkley* 80
The Healing Art of Music ..... *Harriet Garton Cartwright* 81
Questions and Answers ..... *Dr Karl W. Gehrkens* 82
The Treatment of Repeated Notes ..... *Orville A. Lindquist* 83
The Brahms Intermezzo, Opus 117, No. 1 (Master Lesson) ..... *Edwin Hughes* 84

MUSIC
Classic and Contemporary Selections
Twilight Shadows ..... *J. J. Thomas* 85
Homage to the Hills ..... *Frank Grey* 86
To My Valentine ..... *Wilmot Lemont, Op. 6, No. 7* 88
Bagatelle, from "Eleven New Bagatelles" ..... *Ludwig van Beethoven, Op. 119, No. 11* 89
Intermezzo ..... *Johannes Brahms, Op 117, No. 1* 90
Valse Plaintive ..... *Francesco B. DeLeone* 92
The Sweetest Story Ever Told ..... *R. M Stultz-Henry Levine* 94
Mesa Serenade ..... *Stanford King* 95
Dance of the Sunbeams ..... *Charles Wakefield Cadman, Op. 34, No. 8* 96
Vocal and Instrumental Compositions
The Voice Divine ..... *Michael White* 98
Intermezzo (from "Gems of Masterworks") (Organ) *G. F. Handel-Paul Tonner* 99
Caprice Brilliant (Violin) ..... *Russell Webber* 100
Delightful Pieces for Young Players
Flag of My Country ..... *Louise E. Stairs* 102
Turkey in the Straw (from "Our Native American Airs") ..... *Old American Jig Arr. by William Scher* 102
The Spinning Top ..... *Eldin Burton* 103
Flying on the Clipper Ship ..... *Martha Hastings* 104

THE WORLD OF MUSIC 114

THE JUNIOR ETUDE ..... *Elizabeth Gest* 116

MISCELLANEOUS
New Keys to Practice ..... *Julie Munson* 64
Voice Questions Answered ..... *Dr Nicholas Douty* 107
Organ and Choir Questions Answered ..... *Dr Henry S Fry* 109
Violin Questions Answered ..... *Harold Berkley* 111

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Music and a Loftier Race

These things shall be! A loftier race
Than e'er the world hath known shall rise,
With flame of freedom in their souls
The light of knowledge in their eyes.

From a hymn by John Addington Symonds
(1840-1893)

BEETHOVEN AND THE LOFTIER RACE
A fanciful picture of French origin depicting the master's Ode to the Brotherhood of Man.

IN AN ARTICLE, "The Moral Conquest of Germany," which appeared in Coronet for last September (from which we quote by permission), Emil Ludwig, best known of the contemporary German-born biographers, writes: "After a four-year reign of Europe, Germany's dream of world dominion is bankrupt. Now the victors are confronted with the task of winning the *Herrenvolk* back from their idolatry of force and race to the Christian idea of morality." This is an amazing conclusion coming from a Jewish writer. Yet, we have never found in the history of Man any religious philosophy which has brought the world nearer to the principles of peace than that of the Prince of the House of David, Jesus of Nazareth.

As a part of Mr. Ludwig's plan to ameliorate the criminal fanatacism of the Germans, he writes: "The three national anthems also must go: the *Horst Wessel Lied, Deutschland über alles,* and the *Wacht am Rhein.* A new hymn for a new Germany might be the chorus which closes Beethoven's 'Ninth Symphony.' The words are by Schiller, Germany's most popular poet, and the tune, which Beethoven composed as a chorus for community singing, is one of his most simple ones. The words expressed therein, 'all men will be as brothers,' offer hope for peace and reconciliation.

"Since music means so much to Germany, the Allies should intervene at another point: Hitler has seduced and enchanted vast numbers of Germans with Wagner's musical drama. In the raiment of Wagner's orchestration, the idea of world dominion and a master race has become quite palatable to the public, and nothing has had greater effect on German youth than the 'Ring des Nibelungen.' This particular work should be banned from Germany for fifty years. It is a veritable ode to the idea that brutal force and every treason are justified in the drive for power and world dominion."

The difference between the Germany of its great creative era and its present period of downfall, could not be better shown than by presenting the deadly parallel between Schiller's *Hymn of Joy,* extolling the brotherhood of man, set to music by Beethoven in his "Ninth Symphony," side by side with the Nazi hymn of depravity, the *Horst Wessel Lied,* which makes a martyr of an unspeakably infamous partisan of the swastika. Surely no other nation has ever sunk so low as to accept any such perverted ditty as a patriotic hymn!

If Mr. Ludwig had suggested a plan to rid the world of all belligerent patriotic songs of all countries—all of the flamboyant, boasting fomentors of battle, as our Quaker friends would have us do—he might be nearer to an idealistic avenue to peace. That is, if he could bring the world, Germany and Japan included, to realize that the God-given force of music, if devoted to the positive powers of justice and peace, instead of to the destructive thinking which leads to war, would result in the accomplishment of one of the greatest objectives of all sane men and women he would have an undebatable premise.

The "Ring des Nibelungen" which does glorify a German mythological character, is, save for the gorgeous music of Wagner, an epic, a classic, hardly different in type from the "Iliad" and the "Odyssey" of Homer, the Norse sagas, the "Cid" of Spain, or the "Song of Roland" of France. It cannot be destroyed or obliterated. The thing that must be wiped out is the absurd indoctrination and belief of the German youth, who finds in compositions as remotely different as the vile *Horst Wessel Lied* and the pagan "Ring des Nibelungen," a license to think of himself as an unconquerable god, with the powers of a murderous fanatic. However, if the German youth does as Ludwig assumes and transmogrifies himself into a descendant of Siegfried, who can destroy at will with god-like immunity every time he hears the music of Wagner, he should be deprived of that inspiration until he unlearns such ridiculous and virulent nonsense.

Millions and millions of men, women, and children, still quivering in agony before the destruction brought about to themselves and to their enemies as the result of the time-old military insanity of the Hun and the Jap, cannot be expected to look for anything but equally cruel retribution for the guilty. This is the precipice of revenge over which civilization for all time has been plunged into more and more wars. There is only one solution, and that is a world-wide spiritual revolution which will convert Man to right thinking and the ultimate victory over cruelty, injustice, and intolerance. The Germans, as they look about them, must gradually be realizing that their great day cannot be attained by cruelty, brutality, and force. There is no military road to the great ideals of "the loftier race." The only vestiges of progress in the past have been those blessed periods when Man has turned from his baser passions to Divine guidance. Not until man realizes this can he be freed from the curse of war.

Mr. Ludwig is, however, by no means alone in his opinion upon the effect of the Wagner music drama upon Germany of today. Otto

D. Tolischus, who won the Pulitzer Prize in 1940 for distinguished foreign correspondence, writes in "They Wanted War" (copyright 1940, Reynal & Hitchcock):

"The last war, at least in the somewhat warped Allied view of the German side of it, was dominated by Friedrich Wilhelm Nietzsche and his superman whose will for power was beyond good or evil. The present war, almost unbeknown to both the Allies and the Germans themselves, is dominated by Richard Wagner—not the Richard Wagner of the incomparable though still debated melodies,* but the Richard Wagner who brought back to life the dismal, pitiless, and forgotten world of German antiquity, the world of fighting gods and fighting heroes, of dragons and demons, of destiny and pagan epics, which presents itself to other peoples as mere Wagnerian opera, but which has become subconscious reality to the German masses and has been elevated to the inspirational mythos of the National Socialist movement that rules the Third Reich."

In that desperate year, when, after exhaustive attempts to appease a rabid beast, Britain, with scant means for defense was fighting alone, Germany was plundering the Continent and feasting from the spoils. Now, amid the rubble and ashes of her ruins we are told that she is plotting a new war of revenge. What can the world do to bring these people to realize that the enemy which has led to their destruction is not the enemy from without, but the enemy in the heart and soul of Germany herself, and that this enemy is the foe of Germany as well as of all civilization? Perhaps one way will be to bring her to a realization that her power lies in her *real* super-men, the creators in science, religion, music, and philosophy, and not in those who are demons of hate, fear, jealousy, and revenge, seeking to bring misery through fire and sword. We believe that with patience and time (perhaps a very long time) Germany will rise to new and useful heights of high idealism, shorn of the curse which has twice brought upon her the hatred of mankind. If, however, we expect to win "the *Herrenvolk* back from their idolatry of force and race to the Christian idea of morality," we cannot expect results if we do not employ Christian methods.

By this time Germany has already had opportunity to do some tragic thinking about the philosophy of her Nazi *Herrenvolk*, an alleged ruling race planned to dominate the world by caveman tactics. The idea is not new. It sprang into existence something over a century ago in the philosophy of the superman, (*Uebermensch*), which was promoted by many German protagonists, notably Friedrich Wilhelm Nietzsche (1844-1900), the mentally affected son of a Lutheran clergyman. Germany completely forgot that she had long been creating a number of historically important supermen in science, music, and literature. These creative masters won for the Germany of other days a foremost position in the world. These were the true *Herrenvolk* of the Teutonic race, and it was these great benefactors of Man that the Germans cast aside for the arrogant, vainglorious, military strutters of the *Unter den Linden*, who have marched the people to slaughter, reduced their land to ashes, and have brought havoc to millions in peace-loving, constructive nations. In continually reviving the warlike methods of the Hun, Germany is centuries behind the rest of the civilized world upon which she has forced military methods of equally monstrous proportions. In 1939 England and America, now becoming Germany's Nemesis, were almost bereft of military preparations in the hope that war might be avoided.

Not until Germany can honestly think straight, in determining who her real *Herrenvolk* are, can she claim the respect of the community of nations, no matter how many years or decades it takes her to accomplish this. Not until she realizes that Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, and Brahms have done a billion times more for Germania than everything that Hitler, Hess, Göring, Goebbels, Himmler, Rosenberg and their gangs have ever achieved, will she be entitled to join the family of civilized peoples. Moreover, the spiritual renaissance which must be the outcome of war cannot reach a peace, just and universal, until, with the wisdom of the Almighty, it includes all men and all peoples.

As an illustration of this principle, which must become a part of the post-war reëducation of Germany, we selected two hundred running names from Baker's "Biographical Dictionary of Musicians," an impartial and excellently balanced compendium. These names represented an unbiased cross-section of the musical achievement of all of the cultural countries of the world. Over half of the space surveyed was devoted to composers of German birth or ancestry. In the field of science an amazing percentage, possibly not so great as in music, would probably be found. In art, Italy, The Netherlands, and Spain might take the lead. In literature, the writers of the English language would likely stand at the top, with France, Russia, and Germany close seconds. These estimates are of course speculative. The works of the German-born Goethe, Schiller, Lessing, Herder, Heyse, Heine, and Mann are, of course, monumental.

What we desire to bring out is, that much as we revere the magnificent achievements of our own military forces in defending the principles of liberty and right, in the long run the creative workers of the nations, who have labored, sacrificed, and died, not for themselves but for the advancement of Man, represent with all other heroes, the gradual growth through the centuries of that "loftier race" which Symonds has visioned in his majestic verse.

After the unspeakable atrocities at Maldanek and Bataan, the world cannot look for a miracle of spontaneous conversion to the principles of "Christian morality," nor can the countries and races who have suffered these unthinkable cruelties have the memories washed away with a few crocodile tears. No retribution, hard or soft, no punishment, however severe, no remorse, however bitter, can undo what the Nazis or the Japs have done. Only a long period of regeneration can bring these felon nations from the depths of darkness to the heights of light. The German people must realize that the only way in which they may again be taken into the family of nations is to emulate *Kundry* in "Parsifal"—they must gain the forgiveness and admiration of the world by building anew, through service to God and Man, through work, religion, science, art, music, and human understanding. Through these means, and these alone, can Germany, once a great servant of civilization, then its whilom destroyer, again bring priceless masterpieces to the world. Friedleind Wagner, granddaughter of the great master, in her American appearances has made clear that Wagner, starting with the pagan "Nibelungen Ring," turned to Christian idealism in "Parsifal" and revealed that the salvation of Man must come through Divine love and pity.

The dreadful responsibility of wiping out a few thousand malignant military leaders of Germany and Japan will not insure peace. Peace can come only through a complete purification of the minds and hearts of the people of the benighted countries and the realization of the horrible truth, that the degradation of thought which has led to the greatest carnival of cruelty, hate, intolerance, and crime known to Man, must be atoned through a rebirth of the principles of "Christian morality."

The need for world unity and world stabilization was never more ably and sagely stated than by Lord Halifax, British Ambassador to the United States, at the Penn Club in Philadelphia last year in celebration of the three hundredth anniversary of the birth of William Penn. He made clear that the war had brought the Allied Nations together and had held them together through the centrifugal force of fear—mortal fear of destruction. He than presented the fact that science had combined with Mars to invent a vast number of new devices for military purposes—devices so terrible, that they have become the enemy of all mankind, and unless controlled, will lead to mass destruction of the human race. Thus a new fear has arisen which must command and unite all of the efforts of right thinking men and women of the world for years to come, to combat and control the tribes of murder makers until they can be reëducated in the principles of civilization. This is our great lesson from the world conflict. We must work to create, fortify, and beautify the life which makes it possible to exist safely and happily and progressively. Music makers may be proud that their work is a part of normal, healthy construction and exaltation, and not a part of lethal destruction and annihilation.

Only eight per cent of the time since the beginnings of recorded history has the world spent entirely at peace, according to statistics collected by Lieut. Col. Robert Hamilton Cushing, of the USAR. Apparently Mars slumbers rarely. In 3,521 years, only 268 have been warless. Eight thousand treaties have been made and broken in this time. Were it not for the well thinking people of the world and the tenets of real Christianity, this dismal record might have been vastly worse. The spiritual nature of Man has been subordinated to the bestial until at this time invention has magnified the instruments of war to an extent which, if continued, portends world destruction. This as Lord Halifax intimates, leaves only one way out, and that is a war by all civilized people upon War itself, the one great common enemy of Man. To this great problem all musicians must give their serious and earnest labors.

There will come a time, and it may come through music, when the people of the world will be brought together by the knowledge of the need for the force of centrifugal harmony. Just now there is a kind of universal discord, not unlike a great field of human beings with a thousand groups, each yelling a different song of revenge. When they can be induced to join in one chorus of concord, and when that chorus is based upon the Golden Rule and the Brotherhood of Man that came from the Sermon on the Mount, then only may we look to lasting peace. You may think this is some wild, Utopian dream, but Christ did not. Only from men and women illumined with this ideal can we expect "a loftier race than e'er the world hath known." Well did Mr. Ludwig, who realizes the vital need of the "Christian idea of morality," conclude his article thus: "A material conquest of Germany cannot safeguard the world from renewed Teutonic aggression longer than a span of one generation. But a moral conquest can train the Germans to reënter a peaceful communion of nations."

The terrible fate of Germany, resulting from the indoctrination of a naturally able, intelligent, jovial, hard-working people with the motives of hate, revenge, destruction, and intolerance, stands as a gruesome lesson to all the world, including our own country. Heaven spare us from ever being led into a war of aggression, greed, and race hatred! As long as we adhere to the principles of justice, idealism, courage, and the "Christian morality" which Mr. Ludwig has stressed, we can escape the dreadful obliteration which has come to the heartless leaders of the enemy, as well as to many of their helpless followers. Their unspeakable cruelties and atrocities have brought them an unceasing rain of death from the skies.

The approach to the thinking German people, who have done so much for science and art may be opened through music, understanding, ideals, and "Christian morality"—alas, over the graves and the ruins of a large part of the world. Have faith in the best and the best shall be yours.

"Now faith is the substance of things hoped for, the evidence of things not seen."

—Hebrews, XI, 1.

New Keys to Practice

by Julie Maison

II.

Sustain your good points by improving your bad ones. Recognize your strongest qualities and keep them as your reservoir.

Find your weakest links and give your time to these. If your tone is good, don't indulge it with all your attention. If your technic is unsteady, don't neglect it.

There is a human tendency to spend hours on the things we do best—and merely to wish that our weaknesses did not exist. As Emerson said, "Excellence is lost sight of in the hunger for sudden performance and praise."

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* We do not know what Tolischus means by calling Wagner's glorious themes "debatable."

FRED WARING

The Music America Wants

The Amazing Story of How Two Banjos, a Drum, and a Piano Developed into a Vast Musical Enterprise

From a Conference with

Fred Waring

Sensationally Successful American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ANTHONY DRUMMOND

Fred Waring was born at Tyrone, Pennsylvania, June 9, 1900. In a relatively few years he has evolved a new kind of American musical entertainment so distinctive in its technic and yet so far-reaching in its human appeal that it has created a fresh design that has earned a king's fortune for its founder. It comes so close to the pattern the public demands that his work has been continually but unsuccessfully imitated. As the reader peruses the following, he will see that Mr. Waring has had a definite artistic strategy, based upon enduring policies, to maintain high standards, develop new methods, and to meet artistic needs, rather than to cling stubbornly to crippled traditions. The keynotes of this characteristically American musical enterprise are its homeliness, its sincerity, its understanding of mass psychology, presented with the smartest kind of professional efficiency and finish.

Like John Philip Sousa, Mr. Waring possesses the adaptability, and genial American persistence and inventiveness which would have made him a success in a variety of callings. Indeed, his creations, such as the widely known Waring Blendor, have brought him a large revenue apart from his musical earnings. But let Mr. Waring tell his own story. —EDITOR'S NOTE.

HOW DID I get into music? I just couldn't avoid it. It was quite as natural as opening a door and walking in. My early instruction came from a small-town violin teacher, G. L. Beyer. Fortunately, he had a fine background and had been a member of The Philadelphia Orchestra. Before attending Pennsylvania State College, my brother Tom and I got together a dance band. Three members of this band are still with my organization. In one particular it was different from all other bands. That is, it was a "singing band." It still remains a "singing band." The voices are as much a part of our programs as are the instruments, and they always will be. It was my conviction that the voice had a wider appeal than the instruments. This is based upon the very human fact that we like to imagine ourselves doing what we hear or see others doing. Far more people can hum a tune than can play an instrument. That means that through the voice, we in the band kept in more intimate contact with our audiences. It was far easier to get the average man to imagine he was singing with us than that he was playing an instrument. There was also another reason. The first instruments we employed were two banjos, a drum, and a piano. These we used mostly for a rhythmic background or accompaniment. The melody was supplied by our voices, or one-finger piano in the style since adapted by Eddie Duchin.

A Momentous Decision

We played numerous dance engagements but refused to take vaudeville engagements. We felt that these were not desirable at that time, as we would thereby have been obliged to play "in an act" with a set program which rarely varied for months at a time. The band, therefore, was likely to become stereotyped and we might lose our incentive. We decided that by making progress very slowly and very surely, the ultimate results would be better. We watched the activities of many different dance band groups and determined to learn from the mistakes of others. Our object was to "take it easy," with the idea of permanency, instead of temporary sensational success.

It was anything but easy, however. We were "broke" over and over again. In fact, to keep some engagements, we actually had to "walk the ties." Once, things were so bad that we did not have cash enough to check out of the hotel. Finally things became so critical, I realized that since I was the business manager, if the organization was to be a success I would have to devote all my time to it; so with great regret, I left Penn State College (where I had been studying architecture), and decided to make music my life work. Our group, which by that time had grown to one of nine members, was cooperative. We determined to let nothing stand in our way, although once there were thirty-six memorable hours when our combined cash was just enough to pay for three cups of coffee for each of us. But we were determined to go on

At various times lucrative offers came to us, but they were not of the type we deemed it prudent to take. We might have had a sudden success which we would not have been able to continue. We did not want to be a "flash in the pan." We felt that it was far better to "take it easy" than to gamble on an uncertainty. Later it became clear to us that the organization could not be completely "coöperative." Someone had to take the lead and the directional responsibility, both musically and from a business point of view. That fell upon me.

Our first big break was at the University of Michigan, during the annual student dance known as "Jay Hop." There were to be three orchestras. Two were already well known. They were to play in the big gymnasium and we were to play to the "overflow" in an adjoining small room. Fate was with us and the advertised orchestras got the overflow, but we got the crowd. It "made" the band.

Our next engagement was in Detroit, where we also had our first radio experience at Station WWJ. Friends arranged for a theater engagement lasting fifteen weeks. Think of it—fifteen straight weeks! It must have gone to my head, because I actually made a contract with each member of the band for fifty weeks at a minimum of one hundred dollars a week ($5,000 a year). Phew! I was five hundred dollars in debt at the very moment, and I had to borrow the amount from a valued friend, who had confidence in me, in order to go to our next engagement in Chicago, which was in one of the Balaban and Katz theaters. Although we had to start at $900 a week we got along very well and Mr. Balaban raised our salary to fifteen hundred dollars a week and we stayed in Chicago for four months. Mr. Balaban now operates the Roxy Theatre in New York. We recently finished an 8-week engagement for him there, for which we were paid $180,000. And we are still a singing organization. I attribute our success to the fact that we always have put proper emphasis upon the mystic value of the singing voice. It has made our organization far more "human" than it could possibly be as a mere instrumental organization. When we adapted Adam Geibel's lovely waltz, *Sleep* (which first appeared in THE ETUDE MUSIC MAGAZINE), as the signature for our band, and used it for years, we found the great value of the singing voice as contrasted with a mere instrumental group.

Varied Appeal

One of the things we have had to learn is, that if we stand still in our organization we are really going behind. Every day must mean a step ahead. Public appreciation in music is advancing rapidly in this day. Yet with the immense radio audience to which we appeal, we have had to remember that there must be something for everyone on every program. In our organization, which now comprises over one hundred people, we have members who have played and sung with many of the greatest organizations of the world. Many are graduates of the foremost colleges, universities, and music schools of America and Europe. This also may be said of many fine organizations. What we have in particular is the accumulation of the experience resulting from years of success by the trial and error method. We have no sacred secrets. Indeed, I have endeavored to carry to schools, colleges, and universities, as well as to industries and to military camps, many things which we have mined out of the hard rack of experience.

(Continued on Page 113)

Warming-Up Exercises Make Better Public Performances

by Andor Foldes

Distinguished Hungarian Pianist

WHEN, after extended months of serious study and preparation, the pupil finally is ready for that long awaited event, the debut at a public recital, the day of performance actually comes. In the artist's life, a recital at Carnegie Hall or a performance with a leading symphony orchestra is a great event. In the student's more limited sphere, a ten minute performance of a Mozart Sonata which he has studied diligently for weeks and months may be even more nerve-wracking. The time comes when everything is ready and the neophyte excitedly and impatiently paces the floor of the makeshift "green room," from which a door leads to the "stage."

Now, the young artist faces his first real test. Naturally it is very important for his future self-confidence that he go through this crucial experience with flying colors. He has to face not only the critical remarks of his schoolmates, but those of his parents, friends, and acquaintances, and of some colleagues to which may be added those of his fellow music pupils. Naturally everything has been done, both on the part of the student and that of the teacher, to make the debut as successful as possible. Careful study, long hours of slow practicing, and perhaps several "tryout" performances before chosen friends have preceded that occasion. There is still one thing, however, which the pupil probably has not taken into consideration. It is just a trifle, but it can spoil the whole performance if not properly handled. I refer to the question of nervousness before the performance—that certain "jittery" feeling which, coupled with cold hands may sometimes come to the young artist like a spasm. This nightmare, familiar to almost every performer, whether young or old, is known as "stage fright." It is a kind of nervous palsy resulting from fear, which really has no reason to exist. We have recently heard of the case of two young soldiers, returned from one of the toughest battles in Normandy. They had both been decorated for bravery and heroism in action, and were to speak at a war bond rally. When the moment came for them to go upon the stage, one was literally paralyzed with footlight palsy and the other departed through a back door for parts unknown.

A Calm Beginning

In facing stage fright and trying to minimize its effect upon morale, it is a great help to get one's fingers into good playing condition immediately before the performance. In other words, to eliminate that certain "beginning of a concert" feeling which is responsible for so many mistakes and which can develop into a very disagreeable mental state. The hands shake, the knees behave like castanets, and the fingers balk. Good circulation of the blood induced by deep breathing and active practice helps. The calmer one is at the beginning of a concert, the easier the task will be. The less nervous one is at the start, the better are his chances that he will not get platform blind staggers as he goes along. To be able to play calmly is already half the victory. To concentrate under nervous strain is extremely difficult. If the player's mind must be fixed upon jumping nerves instead of upon the musical build-up of the piece, he is almost certain to give a haphazard and unstable performance. One piece of advice which can be given here is to practice the beginning of every concert piece with special care. If the first page is "all right" everything following that will be much easier. So it really pays to learn the beginning of a piece especially well. Naturally the whole piece should be known as perfectly as possible, but the first part deserves very special attention in every case.

ANDOR FOLDES

It is easy to give advice, but hard to tell how to accomplish what we advise. Here is one thought. For a week or so before the performance, visualize the piece away from the piano. Even when the player has made a good start he sometimes faces the hazard of breaking down through a lapse of memory. Czerny devised a method of averting this, which was adopted by Leschetizky and many others. This plan of memorizing, is to play perfectly, the last measure of the composition from memory, eight times in succession. If an error is made, begin all over again until a score of eight perfect repetitions is made. Then proceed crabwise with the last two measures, the last three measures, the last four measures, until the whole piece is mastered "backwards." Then, in playing it after practicing in this fashion, the performer is more sure of what is coming and less likely to break down. This is a grind, but those who have persisted in it find their fingers moving automatically ahead without blunders.

To avoid unnecessary nervousness and to eliminate "beginning jitters," pianists, and as a matter of fact, instrumentalists of every kind, may avail themselves of the good services of "warming-up" exercises. The primary purpose of such exercises is to bring the hands into good playing condition. Such exercises serve to give the player the assurance that the hands will not rebel. They also serve the actual purpose of "warming up." It has been proved that in ninety-nine cases out of one hundred the so-called myth of "cold hands" had nothing whatever to do with the temperature of the hall or room where the concert was given. This condition is due to a lack of circulation because the player is suffering from the mental emotion of fear.

No One Escapes

Every conscientious performer, no matter how sure he is of his playing, experiences the sensation of stage-fright before every *important* concert. I have talked to many virtuosi who confess to this. It contributes to the artistic sensitivity which often produces the finest results. Whether there are only a few listeners or whether the hall is packed; whether it is a highly critical audience or a group of well-meaning friends; every performance *is* important from the point of view of the *performer*, and that is the factor which makes so many of the young players self-conscious. If the young artist could only realize that no great, experienced artist who is an "old hand" at concertizing can avoid some degree of "stage fright," he would feel calmer. If he would not exaggerate his own importance, but think more of the masterpiece he is to interpret, and less of his audience he would not suffer so much from stage fright.

When still a pupil in Budapest I used to make it a habit to go to the door of the green room and listen to what the artists did *before* the performance, instead of asking them for their autographs *after* the concert. To my great amazement I found out that without a single exception all great instrumentalists have carefully selected "warming-up" exercises which they use invariably before they leave the green room for the stage. I noticed that in a number of cases the artists used identical exercises, and that made me eager to find out more about the nature of this habit. Preparation for performance is everything. This is true of any undertaking, from a great military invasion to acrobatic feats in the circus, where the performers make a final check-up of the ropes before they ascend to a lofty trapeze.

As time went by and I grew up and also began to concertize, I made up my own exercises which I still use before every appearance. It has now become clear to me that the purpose of such exercises is three-fold: (1) To assure the player that his fingers are not cold or wet (or both) just before going on the stage. (2) To give him that feeling of assurance, which is of the utmost importance, prior to any well-balanced performance. (3) To make sure that all difficulties the artist will encounter in the certain piece he is to perform are "well under finger control" and well within his nerve system, so that nothing can happen to him which would disturb his fingers in executing the commands of the brain.

The Exercises Classified

Warming-up exercises always have to be adapted to what the student is going to play. Their chief purpose is that of making the player feel "at home" at the keyboard. This only comes when he plays familiar pieces, where nothing can happen, no matter whether he is in good or bad mood. I have about three or four different "warming up" exercises which have become part of my standard repertoire during many years of traveling. I have used them in well over three hundred concerts under the most varied conditions and circumstances. To quote a single instance. In a recent concert tour, through a series of unfortunate happenings on the road, I arrived at a small Kansas town at five minutes past eight. The recital was scheduled for 8.15. I decided to let the public wait ten minutes until I comfortably ran through a set of my familiar exercises, which gave me just that much needed feeling of rest and of being "at ease" which was necessary for the calm and well balanced beginning of the concert. So instead of eight-fifteen I started at exactly eight twenty-five, with the feeling that everything was all right. And it was! It is good to make a habit of these exercises. They make up for the "Hello" and "How do you do" between the artist and his instrument.

I usually group my exercises into three general categories, depending on whether I begin my program with a heavy piece full of double stops, octaves, and the like, such as an organ Toccata and Fugue by Bach-Busoni; or whether it is a tinkling work full of scales and pearly runs of Scarlatti, (*Continued on Page* 120)

"There's No Substitute for Knowledge!"

How Motion Picture Music Is Written

An Interview with

Victor Young

Distinguished Composer-Conductor

SECURED EXPRESSLY FOR THE ETUDE BY JULIETTE LAINE

Victor Young was born in Chicago of Polish parents who came to this country from Warsaw. Upon his mother's death the ten-year-old boy returned to Warsaw and began his musical studies at the Imperial Conservatory. His teachers were Isidor Lotto, Stanislav Barcevics, Roman Statslovsky (a pupil of Tchaikovsky), and others. He was graduated with honors and made his professional debut as concert violinist with the Warsaw Philharmonic Orchestra under the baton of Julius Wertheim. He came to the United States in 1920, concertized, and soon became staff violinist for Brunswick Recording Studios, and later, conductor and arranger for N.B.C. He was engaged by Paramount Studios to write and conduct the music for many of their big pictures. At present, in addition to his film work, he is conducting the Westinghouse radio programs, heard Sundays over N.B.C. The family name of Jung was changed to Young (a literal translation), because of Americans' inability to pronounce the "J" in Jung.
Please note the article following this one, referring to another Victor Young, well-known musician and composer, who is in no way related to the subject of this interview. —EDITOR'S NOTE

ONE OF THE MOST SERIOUS handicaps to the young American composer is his fixed idea that to be successful he must write in the larger forms. In most instances this is a mistake. Not only is it far more difficult to obtain a hearing for a symphonic composition than for a lighter, shorter work, but it also takes much longer for the public to appreciate and accept it.

A composition need not be profound in order to be musically good. Paderewski's little *Minuet* will be played long after his opera and other works are forgotten. Of Ravel's fine music nothing has attained the popularity of his *Bolero*, (written for the ballet stage); and while MacDowell's larger compositions are rarely heard, his "Woodland Sketches" are a part of every orchestra's standard repertoire. Certainly I do not say that the unknown composer should not attempt the larger forms, or that he should lower his ideals, musically, but before he can impress these upon his audience he must first acquire this audience. This is true in any art. Sir Henry Irving once said: "Before the theatre can succeed as an art it must succeed as a business," and this is particularly true of music. The smaller, less important things serve as an opening wedge, bringing one's name before the public. Later, the bigger things will follow naturally. Unfortunately, few young composers take this viewpoint.

Importance of Title

Another thing which seems important to me and to the public is the title of a composition. The great masters of the past could present their works under mere opus numbers, but modern audiences want the title to create a picture. *Clair de Lune* sounds romantic and charming and they know, even before they hear it, that they will like it. But call the same piece Opus 6, No. 3, and they are not attracted, or at best, indifferent. *Pearls On Velvet* is almost tangible, but call the same thing simply Scherzo and it means nothing at all. I am talking now of the casual listener, not the trained musician, but the man who merely "knows what he likes." It's no use looking down our nose at him. We've got to get him, to "play down to him," temporarily, before we can convert him. We must always remember that few persons are born with musical taste and discrimination; in most it must be developed and cultivated; and what is true of the individual is likewise true of the mass.

For example, consider our motion picture music. In the early days a printed cue-sheet accompanied the film, and the theater's pianist played *Hearts and Flowers* for a love-scene, Grieg's *Morning* for outdoor scenes, and *Chinese Lullabye* for almost anything Oriental. Audiences knew no better and accepted anything and everything, just as they accepted the exaggerated heroics and maudlin sentiment of the story. But those days are over. The movies have come of age, and so has their music.

JOHN CHARLES THOMAS, VICTOR YOUNG, AND JOHN NESBITT
Three famous radio personalities during a nation-wide broadcast

Today every important picture has its own music, especially written for it by top ranking composers. Max Steiner, Eric Korngold, Alfred Newman, Franz Waxman, Miklas Rozsa, Adolph Deutsch are just a few whose names come instantly to mind, and there are many others of equal distinction. These film scores are written, orchestrated, and recorded as painstakingly as possible by the studio orchestras, augmented, when necessary, by large choruses of fine, well-trained voices. All of this is incredibly expensive, but producers now realize that a picture's music must be on the same high level as the other production details, such as cast, story, direction, and so on. In fact, I have known of more than one film which was lifted from mediocrity to distinction by its musical score.

When Hollywood first began to take its music department seriously the town was deluged with pseudo-musicians who had heard tall tales of the easy money to be made here. But there was, and is now, no place for them. Salaries are topnotch, but they do have to be *earned*. We hear of band leaders and composers who can't even read music, but that's nonsense. The day of the slapdash musician is past, in Hollywood, for both at the film studios and the radio stations, the musical personnel is made up of top rank artists. The music student should never be fooled with the idea that pull can make up for ability.

For example, take the Westinghouse Sunday radio program which I conduct, with John Charles Thomas as soloist. The personnel numbers sixty-two, and production details are in the hands of Clare Olmstead, the noted composer and music expert. Several of our people, such as Kurt Reher, first violoncello, Kalman Bloch, first cornet, Fritz Moritz, bassoon, Zoltan Kurthy, viola, Ted Saidenberg and Edward Rebner, pianists, are with the Los Angeles Symphony; Victor Arno, our concertmaster, has a notable background, as has Eunice Wennemark, of the first violin section; Ignace Hillsberg is frequently heard as soloist. Space does not permit enumerating all of them or describing their various attainments, but perhaps the above will suffice.

Exacting Work

A person of inadequate training or limited experience cannot survive, for the work not only is exacting but also it must be accomplished as quickly as possible. No one can be temperamental or wait for the proper mood when the deadline is in the offing! Whether it's a song or a scene, it must be right the very first time, for there's no time to re-write or wait for a better idea to come out of the blue. My own contract with Paramount calls for a full musical score for ten of their biggest pictures per year—films such as "Reap the Wild Wind," "For Whom the Bell Tolls," "Story of Dr. Wassall," and so on—in addition to the Westinghouse broadcasts, Sundays, over N.B.C. To turn out this amount of work steadily, month after month, one must be fortified with sound knowledge, wide experience, and a profound love and respect for the work itself.

Fortunately for me, I can work anywhere, under almost any conditions. This is largely because as a child, attending the Imperial Conservatory in Warsaw, I lived with my grandfather. He was a tailor, and I had to do my practicing, and my written lessons in composition, amidst the constant whir of his machines

Victor Young and Victor Young

by Carol Sherman

A GREAT DEAL of confusion has been caused in history by different individuals of identical names. This is an affliction which usually falls upon the Smiths, the Browns, the Joneses, and the Johnsons. Parents usually try to avoid this by giving their children unusual cognomens (C. Aubrey Smith, F. Hopkinson Smith, Alfred Emanuel Smith, Carleton Sprague Smith, David Eugene Smith). There are three hundred and fifty-eight Smiths who are sufficiently prominent to find themselves in the current edition of "Who's Who." There are seven Harry Smiths, for instance. In Continental countries the similarity of names is so general that composers often have added on the names of their birth places—Giovanni Pierluigi (Palestrina), Max Meyer (Olbersleben), Josquin (des Prés), and so on.

The Editor of THE ETUDE, although without German blood, wrote for German papers in Germany for some years. As he hailed from Brooklyn, his name was presented as James Francis Cooke-Brooklyn, with the result that in German books of reference it appeared under "B" rather than "C."

One of the rarest instances of two rather unusual names being given to individuals who attained fame in different fields is that of the British Winston Churchill and the American Winston Churchill. The British Churchill is known to the world. The American novelist, Winston Churchill, born in St. Louis, 1871, was graduated from the U. S. Naval Academy in 1894. He became the author of many best sellers—"Richard Carvel," "Coniston," "The Crisis," "Mr. Crewe's Career."

Then there is the classic case of the two Schuberts. Franz Schubert (1808-1878), a capable violinist and composer of the still popular *L'Abeille* (*The Bee*), was in his day even more famous than the great master, Franz (Peter) Schubert (1797-1828), and resented being identified with him.

VICTOR YOUNG

Well known American composer

The foregoing interview with Victor Young (Jung), Hollywood, may lead to some confusion with another composer and performer of note, Victor Young of New York. The latter has some fifty published compositions to his credit, mostly songs. His *Fragment for String Orchestra* and his *Jeep*, which was played recently by the Detroit Symphony Orchestra and the National Orchestral Association, have met with high favor. As a boy Young heard the mountaineers scraping on their old fiddles, their "wood notes wild." He absorbed some of their quaint and haunting cadences. Some of these he has employed in harmonizations of *The Mountain Girl's Lament*, *When Mother Wields the Shingle*, *Red Rosey Bush*, *In the Great Smokies* (an orchestral piece), and other numbers.

Victor Young was born in Bristol, Tennessee. His father was of English ancestry and his mother was a member of the famous old Simpson family of Virginia. His commanding height (six feet six) has surprised many, and his buoyant, thoroughly American personality has made him hosts of friends.

Mr. Young's early schooling was in Knoxville, Tennessee. His musical training was very diversified. In Cincinnati, at the College of Music, he studied with Louis Victor Saar, Romeo Gorno, Carl Kohlman, and Herman Bellstedt; in New York he worked with Frederick Schlieder and Adolf Schmid; in Paris he studied with Isidor Philipp and Paul Le Fleur. He has taught piano privately in Knoxville, Cincinnati, and New York. He was Director of Music of the Miami Military Institute (Germantown, Ohio), Sweetwater College (Sweetwater, Tennessee), and Henderson-Brown College (Arkadelphia, Arkansas). He was Assistant Conductor of the South Musical Festivals, University of Tennessee. As piano soloist he played the Mozart D minor Concerto with the Russian Symphony Orchestra, and has given recitals in the United States, Canada, and in Europe. For a time he was personal musical director for Thomas A. Edison at West Orange, New Jersey. He was one of the first composers for moving pictures with the inauguration of sound.

At present Mr. Young is representing the Theodore Presser Co., the Oliver Ditson Company, and the John Church Company in the promotion of the interests of the composers represented in the catalogs of these publishers. His genial personality has made many friends in all parts of the country, who consult him for advice upon program matters and upon their compositions. His New York studio is in Steinway Hall.

The music of the Polish-born Victor Young and the American-born Victor Young is quite different in type, but with two identical names there has been some confusion in ordering their works at the music shops. But what is one to do about such a situation? *Quién sabe?*

(*Continued from Page* 67)

and a dozen other distracting noises. It was excellent training, I assure you!

In writing the musical score for a motion picture one is greatly handicapped by the fact that no film ever permits the composer to develop his themes properly. In symphonic music there need be no abrupt interruptions, but in a screen play the scene, or locale, shifts constantly. The action of the story may begin in the heart of the desert, but after the first hundred feet of film it may shift to a ship at sea, and a few moments later to a garden party on Long Island. There may be a different set of characters in each scene and a correspondingly varied emotional content. Naturally, under such circumstances, it is difficult, sometimes impossible, to express a musical idea in the allotted time, and so because of lack of footage much fine material must remain undeveloped. Most of this music would win distinction in our concert-halls if our composers had the time to develop it properly.

A Notable Experiment

We are trying to do something in that direction right now, through the Westinghouse broadcasts. We are presenting, at stated intervals, a series of short compositions—one at a time—by the various composers of film music, to better acquaint the public with their work. These are not arrangements of film music, but original compositions of light character, such as folk tunes and nursery rhymes, treated symphonically. The series began on June 4th with my own arrangement of the *Arkansaw Traveler*, and continued with works by Anthony Collins, Leo Shuken, Adolph Deutsch, Eric Korngold, Max Steiner, Robert Emmet Dolan, Franz Waxman, Alexander Tansman, and others still to come. Later we hope to run another series, presenting younger, less known composers.

To succeed in writing motion picture music one must take it very seriously. I mean this. Too many musicians have a wrong attitude toward the films, and imagine they will lose much of their artistic prestige and dignity by writing for the screen. This is unwarranted and absurd. Moreover, no one ever knows, beforehand, which picture will be a success and which one will not, so the trick is to do one's very best and trust to luck. Every new picture is my baby while I am working on it. The story may seem flimsy and the cast all wrong, but I do not let it bother me, for experience has taught me that it will probably make eight million dollars at the box office! If it does, everyone connected with it immediately becomes a "fair-haired boy" with the producers.

The young composer should always hold in mind the fact that ability and *adaptability* are equally important in any line of work, and especially so in the highly competitive field of music. Many gifted persons fail because they have no talent for meeting emergencies, or making the best of untoward circumstances. Many fail because they lack persistence, or self-confidence, or because they are not dependable. We make big allowances for those persons who, though not highly gifted, are always dependable. A man may be a genius in his art, but if his behavior is erratic and unpredictable we prefer to do without him!

One hoary myth which needs debunking is that to succeed in Hollywood one need only know the right people, or be an executive's fifth cousin. Granted that such things do help, they do not go all the way. Getting a post is only the beginning; being able to hold it, to do the work, that's what counts. There's no substitute for knowledge, either in Hollywood or anywhere else.

* * *

"The ability to read music and to play it fairly well on the piano (not necessarily to play it with a feeling for the piano as, one may be, for instance, a fine violinist with no feeling for the piano as a medium of expression) is an absolute necessity to being a good musician."

—AMELITA GALLI-CURCI

Our Future Musical Theater

A Conference with

Richard Rodgers

Distinguished American Composer
Winner of the Pulitzer Award, 1944, for "Oklahoma"

RICHARD RODGERS

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Richard Rodgers, whose Pulitzer prize music for "Oklahoma" is in danger of obscuring his thirty-odd other notable contributions to the American musical theater, is a native of New York City, an alumnus of Columbia University, and a graduate of the Institute of Musical Art where he studied under Dr. Percy Goetschius. His first professional score, for the "Garrick Gaieties" (produced in 1925 when he was twenty-two), followed more than a dozen amateur productions. The rest of Mr. Rodgers' personal history concerns what he calls work, and what press and public call smash-hits such as "Dearest Enemy," "A Connecticut Yankee," "I'd Rather Be Right," "The Boys from Syracuse," "Higher and Higher," "Pal Joey," "Ghost Town"—and, of course, "Oklahoma." Mr. Rodgers has deep and sincere convictions about American music; in the following conference, he outlines for readers of THE ETUDE *the qualities which he believes must support any sound future for our musical theater.* —EDITOR'S NOTE.

IF WE ARE TO DEVELOP an independent musical stature—and I think we are—three basic elements will have to underlie our progress. First, our composers must have something sincere to say; second, they will have to work out their means of saying it in living practice; and third, they will need to project the thing they want to express to their audiences through sound, healthy values of human emotion. Let us look at these three points separately, finding out what needs improvement in the musical theater, and how that improvement may be attained.

A man has only one excuse for writing music and that is the urgent need to express something beside the desire to be a successful composer. A great deal too much of our music reflects a palpable straining to accomplish something other than simple, natural expression. Either our composers are straining to write like the great masters (or last season's greatest success); or they are straining to be "different." Instead of burning up effort in trying for an effect, why don't they simply look into their hearts and find out what they believe in firmly enough to express in art?

There Must Be Inspiration

There are two ways of writing religious music. One is to say: "Let's see—maybe a piece of church music would be a good idea;" and then to study ecclesiastic effects. The other way is for a man of deeply religious nature to enter a church; to give himself up to the feeling that the service inspires in him; and then, quite simply and without "effects" of any kind, to write down his feeling. Of course, the second man will turn out a better work, regardless of the fad or idiom that happens to be popular at the moment. It will be better because he writes sincerely, from the depth of his own emotion. If our coming young composers want to do something more than just write notes on paper, they must get away from the excitement of "being composers" long enough to find out what they believe in—religion, love of country, love of home, anything that is real and human and lasting.

JOAN McCRACKEN AND KATE FREIDLICH
In their famous rôles in "Oklahoma"

Sincere expression is the only thing to which audiences react. Forms, handsome scenery, dazzling costumes are merely trappings—needful trappings, but trappings. I've just taken a flier into production, and I've seen a remarkable thing. Oscar Hammerstein II and I have put on a play, "I Remember Mama," adapted from a plain little story of plain home life. There is no plot and there is no love interest. All the books of rules tell you that plot and love interest are the first needs of play-writing; that without them, no play can stand up. And our production, I am not unelated to report, is the smash hit of the season. It is a success not *because* it breaks the rules! It's because "Mama" offers deep human values that compensate for the rule breaking. "Mama" projects the security that springs from close, warm home ties—and every human being who sees it, whether he be the father, the mother, or the child of his own home, finds in it something that speaks to him personally and sends him away strengthened. There you have the secret of creative composition of any kind. It's a good object-lesson for young composers. The thing you have to say must be stronger than rules. Then, if you break them, it will not matter. But the important thing is that rule-breaking, for its own sake, gets you no further than if you had nothing to say! Don't worry too much about parallel fifths or atonality; find out, rather, what you believe in so deeply that you have to work it out of your system regardless of the forms you use. It's human feeling that people care about.

The Role of the Audience

Which brings us to our audiences. I firmly believe that we could have American opera to-day if we set about it in the right manner. American opera as we know it—even if it is written by American composers—is simply a warmed-up dish of European traditions. And the trouble with that is that European traditions do not express our lives, our problems, our heart-beats. Much as I appreciate the music of *Rigoletto,* I can't imagine anyone's getting really excited over the story. About the best you can do is to understand the story, after carefully studying the (translated) libretto. Now, that sort of thing does not produce the direct emotional impact that is necessary to complete enjoyment. I believe that the splendid reception accorded "Oklahoma" was due primarily to the fact that it was something that Americans could not only study and understand, but *feel*—it was part of them. The average American might very well be bored by a grand opera performance of "Carmen," which he wouldn't understand and which wouldn't mean much to his personal life if he did understand it. But put "Carmen" into a setting that he knows, people it with characters whom he knows, enliven it with words that he not only comprehends but accepts as part of life—and you have "Carmen Jones," one of the country's smash-hits. Your average American is still listening to "long-haired" music—but it isn't obscured by grand-opera distance. He understands it and he *feels* it.

That's what an audience wants. Will our audiences need to be "prepared" or (*Continued on Page* 109)

New Radio Programs Of Unusual Interest

by Alfred Lindsay Morgan

THE NATIONAL BROADCASTING COMPANY announced in the middle of December that five symphony orchestras of this country, headed by eminent conductors, will be heard on a twenty-four-week series titled **Orchestras of the Nation** (Saturdays —3:00 to 4:00 P.M., EWT). Already three of the orchestras have been featured: the Kansas City Philharmonic, the Indianapolis Symphony, and the Baltimore Symphony. The last named has one more concert to play on February 3. Under the knowing direction of Reginald Stewart, the Canadian-born pianist and conductor, the Baltimore Symphony has grown into one of the major orchestras of the east. Besides his work with the Baltimore Symphony, Mr. Stewart is the active head of the Peabody Conservatory in the noted city on the Chesapeake.

Beginning February 10, the Indianapolis Symphony, under the direction of Fabien Sevitzky, returns to the airways for three encore concerts, and the Baltimore Symphony, with Mr. Stewart, of course, also comes back for three more engagements beginning March 3. The Chicago Symphony, under the direction of Désiré Defauw—who it will be remembered launched the first series of **Orchestras of the Nations** during the spring of 1944, will broadcast five concerts in a row starting March 24. Defauw, the Belgian-born violinist and conductor, prior to his arrival in this country, was professor at the Antwerp Conservatory and conductor of the Defauw Concerts at Brussels. In 1943, he was appointed conductor of the Chicago Symphony Orchestra, succeeding the late Frederick Stock. During World War I, Defauw gained considerable musical prestige as the first violinist of the Allied Quartet (1914-18), which contained among others, the noted English violist Lionel Tertis.

On April 28, Howard Hanson and the Rochester-Eastman Philharmonic Symphony Orchestra will take over the airways for the last five concerts of the series. Under Hanson's direction, this noted school orchestra has become one of the top-ranking symphonies of the country. Perhaps no conductor has done more to stimulate interest in American music than Mr. Hanson, and we can expect his programs to feature many American works.

Following Eugene Ormandy's four concerts with the NBC-Symphony (December 24 through January 14), Maestro Toscanini returned on January 21 for a series of four programs. The noted Italian-born conductor's **Beethoven Festival** this past fall is recalled by many as the most memorable musical treat of the fall radio season. The culmination of the Festival brought us in two programs (December 10 and 17), a brilliant performance of Beethoven's only opera "Fidelio." This was the first time, in a number of years that Toscanini had conducted an operatic performance, and his initial broadcasting of any opera. Opera was Toscanini's first love; for over thirty years he was the reigning conductor at Milan's famous La Scala and for seven seasons (1908-1915) at the Metropolitan Opera House. As we listened to the radio version of Beethoven's wonderful musical score we could not help but think how well it adapted itself to radio performance. The opera has always been regarded as lacking in story interest in the theater, but as it came over the radio one was immensely impressed with its splendid music which has not been set forth in recent years so tellingly as it was by Toscanini and the fine group of singers he selected. To be sure, the spoken lines were omitted for the radio performance, but despite the loss of some continuity in the story, the opera remained more impressive in a straight musical presentation. We are reminded of the utterance of a musical colleague of ours after the last broadcast—"This," he said, "could have only happened here via American radio."

"This could have only happened here via American radio" can be said in regard to the Christmas programs of 1944. Where else but in America was such an array of musical and Christmas-story broadcasts made available? Could anyone forget the varied Holiday programs that came across the airways on Christmas Eve and on Christmas? How deeply impressive was the broadcast of Yuletide Greetings from the British children and adults of buzz-bombed London in its sixth Christmas at war on the Atlantic Call exchange series program (Columbia network—December 24, 12:30 to 1:00 P.M., EWT). And the Christmas music played and sung that day and the next by such noted artists as Yehudi Menuhin, Helen Traubel, Eugene Ormandy, John Charles Thomas, Richard Crooks, and the Victor Chorale. Perhaps the most beloved of all Christmas programs was the presentation of Dickens' immortal *A Christmas Carol*, with Lionel Barrymore as *Scrooge*. Columbia's broadcast of this Yuletide play came on Saturday December 23 (7:00 to 7:30 P.M., EWT). It was Mr. Barrymore's ninth year on the air as old *Scrooge*. Only once since this radio adaption of Dickens' immortal classic was started in 1934 has Lionel Barrymore failed to play a characterization for which he is justly famed. This was in 1936. That Christmas Eve, Lionel's wife—the former Irene Fenwick of stage fame—died, and John Barrymore stepped into the role in place of his brother. No doubt England had it own broadcasts of *A Christmas Carol*, but so widely admired has been Lionel Barrymore's performance as *Scrooge*, that the American broadcast—we are told—is relayed by request to British listeners.

VERA BRODSKY

To return to the programs of the NBC Symphony Orchestra: on February 18, Malcolm Sargent, conductor of the London Philharmonic Orchestra, begins a series of four programs, while Maestro Toscanini rests up for the final three concerts of the 1944-45 season of the NBC Symphony. Mr. Sargent has been one of the most active orchestral leaders in the British Isles during the present war. He was for a number of years teacher of conducting at the Royal College of Music in London (now bombed out), and subsequently associated with the National Opera Company and the D'Oyly Carte Opera Company (the famous Gilbert and Sullivan traditionalists).

Steel Horizons is a new radio program which started last fall (Mutual network, Sundays—9:00 to 9:30 P.M., EWT). It features light classics and popular favorites. The series stars the young American baritone John Baker, who is with the Metropolitan Opera, and the young American conductor-composer-musician Frederick Dvonch. Each broadcast introduces a girl soloist, chosen from one of the leading cities of the country. These guest singers are established singers in their own communities, and are selected from a group of girls auditioned each week. These youthful girl soloists provide a human interest side to the broadcasts which is decidedly unique. John Baker is one of our own American-trained concert and opera singers who started his career in his home town, Passaic, New Jersey, as a member of a church choir. In 1943, he got his Metropolitan engagement, and during the past year he has been heard regularly on Mutual's **Music For An Hour**. Dvonch also is an example of the young American trained musician. A gifted violinist, he studied under Hans Letz and the late Albert Stoessel at the Juilliard School where he was awarded fellowships in both violin playing and conducting. He will be recalled by radio listeners for his fine work as guest director of Alfred Wallenstein's Sinfonietta (heard Tuesdays from 11:30 to 12 Midnight).

Other Mutual programs, worth chalking up on your radio calendar, are **Music of Worship** (Mondays 9:30 to 10:00 P.M., EWT); **Symphonette**, featuring Michel Piastro, violinist (Mondays through Thursdays—10:30 to 11:00 P.M., EWT); and the **Chicago Theatre of the Air** (Saturdays from 9:00 to 10:00 P.M., EWT).

Twice weekly (Mondays and Fridays, 6:30 to 6:45 P.M., ESWT—Columbia network), a young American contralto, Sally Moore, is giving some appreciable song recitals. Her programs are excellently devised, containing lieder, English and French songs, and now and again a popular classic like a Jerome Kern song. Miss Moore began her radio series at the end of November. Less than a month previously she had had her first try-out with a major radio station. This came on October 30, and on November 5 she made her first Columbia network appearance as a guest singer on CBS's **New Voices In Song**. Her success on that program brought about the arrangement for her series. Miss Moore comes from Oshkosh, Wisconsin. She is twenty, tall and attractive. She came east two years ago to study on a scholarship at the Academy of Vocal Arts in Philadelphia. In her own home town, she had long been active in music, as a member of several church choirs and choruses (Continued on Page 120)

RADIO

The Etude Music Lover's Bookshelf

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

by B. Meredith Cadman

A Memorable Achievement

"The Conductor Raises His Baton." By The Reverend William J. Finn. Pages, 302. Price, $3.75. Publisher, Harper & Brothers.

The unusual success of Father William J. Finn, founder of the Paulist Choristers, is due not merely because of his distinguished natural gifts or his splendid training, but quite as much to the fact that he has made his methods familiar to educators of all faiths. At national conventions and large gatherings while preserving the dignity of the cloth, he has nevertheless been a "hail fellow well met" and has made hosts of friends.

His new book, "The Conductor Raises His Baton," reveals his original mind, and the methods he has invented and followed in his field. It is an especially practical book, and Father Finn through his long experience in addressing audiences has seen to it that his ideas are presented without wasting words. He treats of rhythm, tempo, dynamics, a cappella polyphony, homophony, modality and allied subjects in a way in which all choral conductors may profit.

Father Finn was born in Boston in 1881, and received his early education at the Boston Latin School. Later he studied at St. Charles College in Maryland, and at the Catholic University. In 1912 he was Magister Cantorum at the Vatican. Notre Dame conferred the degree of LL.D. upon him in 1916. His famous choir was established at St. Mary's Church in Chicago in 1904. In 1918 he moved the Choir to St. Paul's Roman Catholic Church in New York City where he served as organist and conductor until a few years ago. Leopold Stokowski has written the introductory preface.

What Does It Pay?

"Your Career in Music." By Harriett Johnson. Pages, 319. Price, $3.00. Publishers, E. P. Dutton & Company, Inc.

Who created the fiction that musicians are impractical? We do not know, but your reviewer has found through thousands of contacts with musicians in all parts of the world, that they are exceedingly practical as a whole. Occasionally, one encounters an eccentric character who happens to have chosen music as his profession and of course, there is always a fringe of those half-baked, half-trained unfortunates who like to think themselves musicians but who have never taken the trouble to learn the art.

Does music as a career pay? Of course it does, and it pays excellently if one has anything to sell that the world wants. On visits to many colleges your reviewer has found over and over again that there are far more demands for graduates of the music department than the institution is able to fill.

The trouble on the whole is that many musicians are deficient in training. They have not the complete working technic of their profession such as the world demands of a good dentist, a good engineer, a good architect or a good physician. The result is a great deal of unhappiness and disappointment. Recently your reviewer took two of his friends to play (two pianos) for a great conductor with a view to securing an engagement with the conductor's orchestra. They played two numbers and the conductor said: "I will want you for next season." "That was quick," your reviewer remarked *sotto voce*. "Well," replied the conductor, "they are so perfectly trained and so musically proficient that I could put them on almost without a rehearsal and that saving of expense means much these days!"

All this is a preamble to the discussion of a book entitled "Your Career in Music" by Harriett Johnson, Music Critic of the New York Post, which describes all branches of the musical profession. It indicates how professional proficiency may be acquired and suggests what the remuneration may be apart from those precious intangible emoluments which come from the joy of pursuing any art. We recommend Miss Johnson's book highly. It is comprehensive, up-to-date and filled with practical references which will fire the imagination of the aspirant. There is a fine introduction by Madame Olga Samaroff Stokowski, and there is a large number of new and pertinent illustrations.

Music for Workers

"Music in Industry." Authorship anonymous. Pages, 64 (paper bound). Price, $1.00. Publishers, Industrial Recreation Association.

One of the amazing developments in recent years has been the adoption of music in industry not to accelerate the production, but to make man's relation to machinery more interesting and more profitable. The most "meaty" and least expensive book upon the subject we have seen, is the little paper bound volume issued by the Industrial Recreation Association which does not merely state the potentialities of music in offices and factories, but tells from the results of experience, how music can be best employed for the advantage of workers of all kinds. There is in most cases a definite increase in efficiency where music is intelligently employed. Most of all however, the strain upon the worker is lessened and his relations to his fellows are improved.

Living with Music

"Living With Music." By David Barnett. Pages, 62. Price, $1.50. Publishers: George W. Stewart, Inc.

The thinking of many people consists of hunting for a thought track laid down by some other person and running along on that track. If the pace is accelerated, such an individual believes that he is thinking hard. It never occurs to him that he might lay his own tracks.

David Barnett, a pianist and teacher with fine training here and abroad, has sought to "do it just a little differently" and in "Living With Music" tells how he has gone about it, and reports the results of his work with young and old students. His object is to make music a living thing in the work of the student. His following has not been so much with those who seek to be professional muscians, as those who go into music for the love of the thing.

Metropolitan Glamour

"Spotlights on the Stars." By Mary Ellis Peltz. Pages, 113 (octavo). Price, $1.00. Publisher, The Metropolitan Opera Guild, Inc.

A different kind of an opera book is "Spotlights on the Stars" by Mary Ellis Peltz, a series of over forty full-page sketches of the star singers at the Metropolitan Opera House in New York. In addition, there is a large amount of information having to do with other phases of the opera including the famous conductors, the score or more of younger artists, the expert staff. It is the kind of book which one might buy as a souvenir while on a trip to the opera, and in these days of the radio it becomes an interesting, intimate medium of contact with the personalities who make opera what it is. The book is written in engrossing style.

LOTTE LEHMAN
With her portrait as the *Marschallin* in "Der Rosenkavalier"

BOOKS

The Teacher's Round Table

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

Conducted by

Guy Maier

Mus. Doc
Noted Pianist
and Music Educator

An Unpleasant Crisis

I found out recently that a seven year old beginner pupil of mine didn't know her notes after fourteen lessons. At her last lesson she was playing very poorly, so when I asked her to name the notes she burst out crying, left the piano, ran to her mother. The truth came out when her mother confessed that she had been telling her the notes at home all along. Then she became angry and told me if I had taught the child correctly she wouldn't have had to help her.

This is ridiculous and unfair because I worked very hard with this girl to teach her the notes from the beginning. . . . The amazing part was that she did her lessons so well that I never suspected a thing until that very lesson. I suppose she didn't try to learn the notes but depended on her mother and me to tell them to her.

Also, according to the method I used with the girl, I gave her some technical exercises from Hanon, but after one exercise her mother brought it back and said she didn't find it very interesting. . . . The child certainly needs some finger exercises.

I have lost a number of pupils when I suggested exercises to them. What is the matter? They just don't want to do them, and the parents don't seem to cooperate with the teacher at all.

—B. E. D., Washington.

If we were present at an actual Teachers' Round Table, can you picture the bedlam which would break out over B.E.D.'s problems? It would probably start a near riot! But, I'll wager seventy per cent of the teachers would blame her for both predicaments. . . . The remainder would side with B. E. D.

Well, ladies and gents, let's not throw stones. How often, especially in our own early inexperienced years of teaching have we learned to our chagrin that clever kids were holding out on us like that? We didn't check up constantly on their note-reading, and so they resorted to guessing, pretending or better still to hesitating, knowing well that teacher (or mother) would tell them the proper note to play if they put on such an "act." . . . And it worked too, didn't it?

So we learned the hard way, which is to assume that a child never knows anything until it has been drilled *out* of him. Notice that I did not say *into* him, for that is not sufficient. One of the essential qualities of a good teacher is the ability to repeat any learning process in so many and varied and imaginative ways that the child finally knows it automatically. . . . A large part of this is the "educative" or leading out process. It is never enough to explain a point once or twice to a student. You must drill it into his consciousness interminably, and then draw it out over and over again. This is especially true of such a complex project as note reading.

Did B. E. D. drill the notes out of her little girl for those fourteen lessons? Obviously not; she didn't even drill them in. . . . So I'm afraid she must take the blame. I'm very sorry she had this unpleasant situation, but perhaps it was worth while to her for the hard lesson it taught. But under no circumstances must she blame the mother, for it was her own duty during all those lessons to see that the child knew the notes or to ferret out the reason why. Then if the mother were to blame she could have gone to bat with her earlier in the game.

As to those exercises, Round Tablers would probably agree that no beginning child of seven ought to practice Hanon or any other dry, dull finger gymnastics during the first fourteen or forty lessons. And as to losing pupils because a teacher insists on technical work—that depends wholly on the force and power of the teacher's personality and musicality. I have never yet heard of a first-rate teacher losing a pupil because of assigning good, sensible concentrated exercises. On the contrary, I've heard of many of them gaining students and added respect for their foresight and intelligence in building up a solid *musical* technic for their pupils.

I advise B. E. D. to re-examine her whole teaching approach. Is she optimistic, gay, humorous with her students? Does she throw herself vitally and forcefully into each lesson? Does she try to lead her pupils to love music? Or does she hang tenaciously onto those old outworn, unsound formulas which have so long degraded piano teaching?

Think it over, all you teachers who encounter these problems.

Working or Playing the Piano

One of the best teachers in this part of the state lets his pupils have second grade material before they are halfway through first grade music. He supplements regular piano books with melodious studies, style and expression studies, and so on, the pupils sometimes having seven or eight books at one time.

If they don't play their lessons very well he gives them some new study each time and keeps rushing them through book after book even though they do not play the studies correctly. Yet most of his pupils turn out to be fine players.

He is considered a very good teacher and has many pupils. But I cannot understand how these develop into good pianists when they are rushed through their studies as they are. I always thought pupils should learn everything thoroughly as they go along. His policy is not to keep them too long on one thing. . . . Can you enlighten me on this matter? Would it be all right for me to give pupils a new study every lesson even if they don't play the last one well?—E. M., Oregon.

Your broad-mindedness in writing so generously of the teacher whose policies you disapprove and whose work you do not understand marks you as a person of integrity and sincerity. The most remarkable part of your letter is its ungrudging appraisal of the results obtained by your rival. . . . Under similar circumstances I wonder how many of us Round Tablers would not only feel as you do, but would also be courageous enough to put their sentiments in writing. . . . Very few, I fear. . . . A first prize to you for your honesty and good sportsmanship!

Yours is one of the most important questions asked of this page in a long time. Unwittingly in your letter you have given a much better answer to it than I ever could. You justify your rival's methods by saying that "most of his pupils turn out to be fine players"; and twice you write that "he keeps rushing them through." . . . What greater praise could any one give him? He produces good pianists, and he is a vigorous pusher! He is a teacher who doesn't pretend to be thorough, whose students are turned out to graze in pleasant fields where they have such a good time that they don't even notice when the slopes ascend sharply. . . . They look up and see the top of the hill, and hurry along (pushed by teacher!) in order to enjoy the view from up there. What does it matter if they don't thoroughly munch their fodder by the wayside, or clear the field in which they graze? It's nicer up yonder, teacher gives them a boost—and up they go! They can't help but develop into good players because they pick up so many essential points as teacher pushes them along. The nourishment must be sustaining, for how else could they have reached those upland pastures?

What sort of teacher is your rival to be able to accomplish all this? I wager that he is a man possessing plenty of vitality, one who loves and *lives* music, understands the aims of young people, a man whose enthusiasm strikes fire in his students. He knows that his pupils are taking lessons to enjoy playing piano, not to learn to play a few pieces impeccably. Because of these qualities he is able to push them through book after book; and as a consequence many of them emerge excellent pianists.

Teachers, please take a tip from a conscientious, thorough old piano teacher—myself: Consider well this man's success and follow in his steps. . . . Why shouldn't we give students three, four or half a dozen volumes to play or practice at one time? Why hang tenaciously onto material which has become stale, dull and unprofitable? What is wrong with assigning intriguing, hard pieces to students even if they are temporarily too difficult and cannot be polished to perfection at once? . . . A diversity of books, studies and pieces assures the flow of new material to pupils, keeps interest from flagging, develops facility, and gives the teacher an occasional chance along the way to insist upon thoroughness—even perfection—when a pupil shows especial fondness for some piece or study.

It's the old conflict of *working* or *playing* the piano. The ordinary student doesn't want to work it, he wants to play it. . . . Teachers must revise their traditional pedagogic approach. They must learn to be guided by the pupils' objectives not by their own preconceived, often narrow, academic standards. Youngsters want to have fun with their music—now more than ever before. So let us feed it to them imaginatively, vitally. . . . They will soon enough be faced with life's grim, tragic realities. . . . They will sorely need it then for release, surcease and restoration.

Nervousness and Worry

Although I am progressing very well with my piano studies, and memorize with the greatest of ease, it is almost impossible for me to concentrate when playing for an audience. I become nervous which leads to playing too fast, and sometimes have memory lapses. I am very sensitive and worry too much what the listener is thinking about. How can I control this ridiculous "mental" problem?—L. B., Pennsylvania.

Everyone who plays in public fights this disease all his life. . . . It is a never ending battle. . . . There is only one remedy, a very simple one, but most painful to take. Here's the prescription:

You must learn to concentrate every moment, every second of your practice—memorizing, studying, thinking so intensely and intelligently that the habit of concentration is finally so ingrained that it becomes automatic even in times of nervousness and stress.

If the years that gifted music students have wasted in stupid, futile, harmful, dum-dumming on the piano could be computed, an appalling figure of astronomical proportions would result—years of blackness, of sterility, of degeneration.

There is only one way to avoid this waste of precious time and energy. Put your watch or clock on the piano. . . . Practice for exactly two minutes (not a

(*Continued on Page* 105)

Music Student Awards Make Better Pupils

War Stamps Make Splendid Prizes

by Josephine Hovey Perry

EVER SINCE the article, "A Music Studio Goes Patriotic" appeared in the May, 1943 issue of this magazine there have been repeated requests for information regarding the phases of music study for which awards are made, the number of war stamps constituting an award, the frequency of awards, the point system and the procedure of keeping accurate records of achievement and practice so as to arrive at equitable ratings and awards.

Those who favor giving some tangible recognition of a pupil's work and who would like to try the point system of awarding, but hesitated to do so without some kind of guidance, might try the following plan until such time as you can devise a better one. Right from the first some doubtless will deviate from it in particulars, for of course no two teachers have parallel conditions or circumstances.

The path in my own studio was blazed by means of three tools: A yearly folder containing the announcement of prizes, a very special kind of pupil's note and record book, and some studio charts. These "tools" have served us well for neither my pupils nor I have ever become completely lost; we know where we stand and where we are going all the time. This entails a minimum of work, but yields maximum results in better business methods, more faithful effort and a clearer vision of responsibility and honor for every one of us. It has also enabled us to accept with complete understanding and good nature the challenge, "To the victor belong the spoils."

Yearly Folder

Shortly before the opening of our studio each year a folder is mailed to all enrolled and prospective pupils and their parents, announcing the opening date of the studio and carrying such information under bold type headings as: Tuition, Duration of Year, Missed Lessons, Bills, Vacations, Assemblies and finally the following announcement:

Patriotic Awards of War Stamps for Each Semester

"1. A prize of 15 war stamps will be given to each and every pupil who is so fortunate as not to have missed a lesson, changed the time of his lesson, had to have a lesson made up or been tardy at any lesson during this semester.

2. Ten war stamps to the pupil in each age group who has achieved the most points for good work.

3. Ten war stamps to the pupil in each age group who does the most practicing.

4. Ten war stamps to the pupil in each group showing the most improvement in Technic.

5. Ten war stamps to the pupil showing the most improvement in scales and arpeggios.

6. Five war stamps to each and every pupil of all groups who fulfills the practice quota of his group, or the amount he himself agrees to do.

7 A special prize of 20 war stamps to the pupil of each group who not only fulfilled his quota of practice but at the same time shows he has done the *best kind of practicing*, as evidenced by results. (This will not necessarily go to the pupil who has done the *most* practicing)."

The Practice Problem

One of the biggest problems in any music teacher's life is that of home practice, so let's tackle that problem first. (Notice quota prize No. 6). My pupils are classified into age groups, and a different practice quota is given each group. There are some exceptions, however; for instance, a child may musically exceed his own group and be promoted to the next age group provided he is able and willing to do the quota practicing of said group. If a pupil for such valid reasons as poor eyesight, poor health, having to work after school, and so on, is not able to do the quota of practice required for his age group but agrees to do a lesser *definite* amount *daily*, he is still eligible for the "quota prize." This arrangement is, of course, noted on his group chart and the agreed amount written opposite his name. (Very few pupils enjoy being the exception and make every effort possible to join the group one hundred percent.)

"What about the pupil who defaults in his practice through no fault of his own?" If for any *unavoidable* reason, such as sickness, the child is really unable to practice for a period, the situation is handled as reasonably as any friend who loans money to another friend. The pupil is expected to make up the time (without interest) he has lost, *in addition to his regular practice*. I allot more time on each phase of the work until the time lost is made up. In order to win a quota prize and keep in good standing of the group, *all* lost time must eventually be made up, *and as soon as possible*. Conscientious, daily, regular practice is greatly commended, but the habit of waiting until a day or two before the lesson and then trying to cram all practicing into a shortened space of time is greatly frowned upon. So is procrastination of a musical debt.

"What about the pupil who likes to take his lesson but who just *won't* practice in spite of prizes, agreements and so on?" Frankly, I am not interested in such a one-sided arrangement, or a pupil who is not willing to pay the price. I drop such pupils and fill their places from a waiting list. It just so happens that I can't stand "getting nowhere fast." This policy is clearly outlined on my folder.

Pupils Music Note Book

"It's my own invention," but it is available to everyone. A brief explanation of its usefulness may help the reader.

It is odd in shape (6"x10"), and color (vivid green), and therefore, easily found amongst the music on the piano or in the book bag. It goes to every lesson and is present at every practice period. Its job is to remind pupils and teacher of the assignments made, to keep a record of the pupil's practice, and his points gained on the assignments. Herewith is a copy of two of the pages as they open up. (The other pages are the same.) I have done a bit of retouching as shown by the asterisked notes and the insertion of the one word "Points" on Page 1. These "retouched" notes are taken from the preface of the note book to better show the use of these pages. As explained in the preface the teacher cannot, nor is he expected to, touch on *every* phase of assignment outlined at *every* lesson, but they are clearly outlined so that none of these necessary steps of a musical education will be too long neglected. I make it a point to make, hear, and record points on an assignment in *every* phase within two or three lessons.

The Point System and Record of Same

Small gold seals count 10 points and when pasted on the pupil's music denote that that part of his lesson was perfectly satisfactory. (*Continued on Page* 106)

Teacher's Record

Date of Lesson_____

Points	*Assignments (Page No.)	Time Allotment
	Technic	
	Scales	
	Studies	
	Sight Reading	
	Ensemble	
	New Piece	
	Old Piece	
	Memorization	
	Keyboard Harmony	
	Written Work	
	Miscellaneous	
Total	Total of Practice per week	

Daily Record of Pupil's Practice

	Mon.	Tue.	Wed.	Thurs.	Fri.	Sat.
Technic						
Scales						
Studies						
Sight Reading						
Ensemble						
New Piece						
Old Piece						
Memorization						
Keyboard Harmony						
Written Work						
Miscellaneous						

Total Practice_____

*Assignments are piece numbers from their study books or sheets. If further directions are needed the teacher writes it on opposite page under its proper heading.

* Teacher's Remarks

Technic

Scales and Arpeggios

Studies

Sight Reading

Pieces

Memorization

Keyboard Harmony

Written Work

Miscellaneous (Or brief notes from teacher to parent, or vice versa)

* Teacher writes her directions or remarks briefly under its proper heading. Outlined work as above makes for economy of attention and time.

Making Bach Interesting

A Conference with

Alexander Borovsky

Internationally Distinguished Russian Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Alexander Borovsky, one of the most distinguished pupils of Mme. Annette Essipova, wife of Theodor Leschetizky, returns to his American audiences in an interesting way. After winning fame here as a pianist of widely diversified programs, he returned to Europe where, in 1937, he first devoted himself almost exclusively to presenting the works of Johann Sebastian Bach. At the outbreak of the war, Mr. Borovsky went first to South America, where he continued his Bach cycles—the first such recitals ever to be presented in many of the Latin-American capitals—and where he earned fresh laurels. He gave five Bach evenings in Buenos Aires, with marked acclaim and, as a result, was invited to repeat his performances under the auspices of the Cultura Artistica of Sao Paolo, in Brazil. Mr. Borovsky now brings his Bach programs to the United States. He says that he has never before been so happy or so successful as he now is with Bach. In the following article, he explains why. —EDITOR'S NOTE.

THE FIRST THING that caused me to turn to Bach was a love for his music. Further, after having lived for years with a large variety of composers, I found that sheer repetition made many of their works seem a bit tedious. With Bach's music, this is never the case. The more one repeats it, the more vivid it grows, and the richer the beauties that come to light. This is true, I believe, because of the typical Bach qualities. His music is entirely concentrated; there is nothing superfluous. For that reason, it requires more concentrated penetration than any other music in the world. It demands more sheer perfection in playing, as well as in interpretation. The artist's ideal of perfection finds its highest realization in Bach. It seems to me that the pianist who strives for the goal of perfection—impossible though it is!—comes closest to fulfilling himself when he turns to Bach. In interpreting his works, the pianist most nearly approaches the constructive, creative qualities of a composer.

A Mistaken Impression

Devoted as I am to Bach, I cannot help but realize that his works are not truly *popular*, in the strictest sense of the term, which means food for the general, average public. Certainly, there is nothing in the music of Bach that prevents it from being popular! The difficulty grows out of our approach to Bach. In the general public mind, Bach is associated with the church. The grandeur of his Chorales, Passions, and Masses seems to belong first to the church and to music only in second place. Further, this same average public mind regards *music* as something quite different from church values. Music means poetry, life, pleasure. Thus, following this attitude to its logical conclusion, concerts which include "too much Bach" have a religious, non-pleasurable aspect. This is the first mistake! Actually, Bach is no more religious than any monument of grandeur—be it a rugged mountain or an inspired creative work—which, in the very magnificence of its nature, seems divine. If we forget Bach's religious value and examine his music purely as music, we shall speedily climb over that obstacle.

Another mistake is that many recitalists assign Bach a "must" value on their programs. They place him first, in order to warm up their fingers so that they may be ready for the more popular composers later on, and in order to get him over with by the time the late-comers have arrived. They derive a certain intellectual satisfaction from playing Bach—and they play him purely intellectually! They reveal little warm love of him, and interpret him in an over-ponderous style.

This kind of Bach style is directly attributable to the German school of musicianship—notably that of Max Reger—which went out of its way to make Bach seem cold; to emphasize his great mind, and to overlook his even greater heart. Indeed, Reger wanted Bach interpreted solely as a composer of organ works—even on the piano! This means, of course, that interpreters of this school play Bach only *piano* or *forte*, with no intervening *crescendi* or *decrescendi*, no development of sonority. Also, there are the "Bach purists" who say that, since Bach wrote for the clavichord, his music must be played as if on a clavichord, with brittle, tinkling touch, no modern sonority, and few dynamics. Naturally, music—any music!—consistently misread in this fashion would seem monotonous and dull! And that is exactly the way Bach has suffered at the hands of these various "schools."

ALEXANDER BOROVSKY

Actually, when an artist truly loves Bach, and shows his love in his playing, he rouses a special enthusiasm and happiness in his hearers, called forth by no other composer. An example of this was found in the Bach recitals of the late Harold Samuel, and the occasional Bach items of Myra Hess. And the reason for this greater appeal, when Bach is properly played, lies in just the qualities that make Bach distinctive—truth, sincerity, joy and human zest.

The secret of a musical approach to Bach, I believe, is a determination to make him human; better, to allow his own vast, expansive humanness to come to light, without suffocating it behind intellectuality. Let us drop mathematical analysis in reading Bach. Actually, there is no mathematical base in his work. That may sound surprising, but it is so. There is no less orthodox composer! Each Prelude and Fugue offers an exception to some orthodox rule, of form, harmony, or development. Take, for example, the "Eighteen Little Preludes and Fugues"; one has ten bars, one has thirteen, one has fifteen, one has seventeen, one has eighteen, one has twenty-two, and one has twenty-seven. Again, we can find a few fugues where the contrapuntal development stops in the middle, and where the second half has no appearance of the theme. An example is the *D-major Fugue* of the "Well-Tempered Clavichord," Volume I. Again (*C-minor Fugue*, Volume 2), we find a Fugue for four voices where the fourth voice appears, in full theme, only once, at the very end. In the Prelude which Gounod used for his *Ave Maria*, we find (measures 21, 22, 23) that the bass jumps from F-sharp to A-flat *without* any intermediary G—— which, from the "orthodox" or "mathematical" viewpoint, should surely be there! Further, it is strange to discover the full, big chords that bring two or three-voiced works to an unexpected close in five or six parts. And countless other examples of musical originality can be found—by those who love Bach well enough to look for them and let them sound. Let us get away from the fear of mathematical precision in Bach—it does not exist.

Optimistic Bach

From the strictly pianistic point of view, Bach should be interpreted so as to make him easy to hear, regardless of the difficulties. This can be done, and Bach himself helps most in doing it. His themes are plainly there—one needs only to point to their natural expressiveness. This can be done by a clear underlining of the melodic themes, in which the pianist should try to discover and reveal the human feeling. For the most part, Bach, like Beethoven, is essentially optimistic. Nothing could crush his soul.

In second place, the many sequences must be made to follow each other, not in a monotonous balancing of *piano* or *forte*, but in a careful nuancing of *crescendi* and *descrescendi*, which capture the interest of the listener and lead him from "up" to "down," or from "down" to "up," quite as stairs lead him from one floor of a house to another. This gradation of dynamics is of utmost importance in making Bach's music live as it should.

In third place, the Bach player must weigh his touch according to the time values of the notes. That is to say, whole notes demand more weight in playing than do half-notes; half-notes need more weight than quarter-notes, and so on. This technique requires the greatest concentration, as well as the most developed self-hearing and self-judging. It is *vitally necessary*, however, to make clear the polyphonic design of the music.

Concerning Tempi in Bach

Bach's tempi should not be taken too slowly; otherwise the sustained notes will disappear before the end. On the other hand, they should not be taken too quickly, either. It is not possible to accomplish all the beautiful detail in too fast a tempo—further, Bach did not ask for it! A hearty liveliness should set the general standard of Bach tempi, varied naturally, by specific indications.

Never does Bach demand a *fortissimo*. Bach should *always sing* and a *fortissimo* never sings—it utters a cry. Gradations may end in a (Continued on Page 106)

The Use of the Palato-Pharyngeal Muscles in Singing

by William G. Armstrong

FOR AS LONG as the writer can remember an arching of the palate has been advocated by voice authorities; but as to the "why and how" of it, little or nothing has been said. Hence the following investigation. But first, the observations of medical experts relative to the importance of the soft palate:

Dr. G. V. Black, oral surgeon:—"There is a peculiar fact in connection with the phenomena of cleft palate. We may cut away the lips, the teeth, and the tongue, and the patient may talk plainly after all, but if we cut away the soft palate, it seems to be utterly impossible for the patient to speak perfectly."

Dr. G. N. Stewart, celebrated physiologist:—"When the vowels are being uttered, the soft palate closes the entrance to the nasal chambers completely, as may be shown by holding a candle in front of the nose, or trying to inject water through the nares (nostrils). If the cavities of the nose are not *completely* blocked off, the voice assumes a nasal character in producing the vowels."

Dr. G. Hudson-Makuen, oral surgeon:—"Both the palate and the tongue are important organs of speech, but the former the more so, for, not only is it essential in the enunciation of nearly all the elements of speech but, owing to *its direct attachment to the larynx*, it is also an important factor in the production of voice. The vowels may be articulated when the palate is defective, but their resonance is so much impaired that they are scarcely recognizable, and their pitch cannot be changed with any degree of accuracy. . . . Moreover, the rapid changes in pitch, which result in the so-called melody of the voice, cannot be made with any degree of accuracy, because the function of the palato-pharyngeal (palato-pharyngei) muscles is at least partially destroyed." It is these palato-pharyngei muscles which are attached to the larynx; and since they play the leading part in our investigation, we would have the reader keep them in mind.

An Important Relationship

Forty years of careful observation has shown the writer that the voices of singers—especally those of the operatic type—who resort to direct use of the nose become prematurely old and overcast by a reedy sound. Also, that singers of French nationality, whose language frequently demands direct use of the nose, do not retain their clear, unhazed tone nearly as long as do those of Italian nationality whose language is unnasal. To what may this be attributed? We can find but one answer: that there is a relationship between an elevated, arched, tensed soft palate and a self-protecting tension in the vocal bands, and that the seat of the relationship is in the plato-pharyngei muscles and their direct attachment to the larynx.

We have it from Dr. Frank E. Miller that a monotone resulted from an accidental severance of one of these muscles. Also, we have the case of the young singer who, on the eve of an important audition, suddenly experienced difficulty in singing her high notes on pitch. Evidently the trouble arose from nervous anticipation of the coming event for, following Dr. Miller's simple procedure of stretching the soft palate, the flattened notes immediately regained their normal pitch. The significance here is that increased tension in the vocal bands for the high notes was not possible without the cooperation of an arched, tensed soft palate.

Now a vowel or a consonant sound—except *m, n,* and *ng*—that is in the least degree nasal, is not a true English sound. And since vowels are the inclusive tone values of voice, what affects vowels, affects tones. To protect tone from nasality, the soft palate completely closes the entrance to the nose for all sounds save *m, n,* and *ng*. Therefore, to produce a nasal sound, the palate must be caused to lower, and since in the act of singing it cannot be singled out for special, voluntary lowering, the only way this can be accomplished is through causing the sound to become nasal.

But, the reader queries, if the entrance to the nose is completely closed, how is vibration set up in the nasal cavity and passages? By conduction, and by the bony, resonant palate which forms the roof of the mouth and the floor of the nasal cavity. Also, when the soft palate is arched it is tensed, and when tensed it is capable of transmitting vibrations to the nasal cavity and passages—just as vibrations are transmitted by the stretched skin on a drum to the sounding-body of the drum.

But, if the nasal passages are completely blocked off, why is it that one experiences a lacking nasal resonance when the nasal passages are obstructed? It is not the nasal cavity and passages themselves which vibrate. It is the air contained in them that vibrates and, hence, the greater the obstruction, the less the air content. Then, too, the vibrating air must have connection with the outer air, and since the nasal passages alone permit the connection, the obstruction of them prevents it, and one experiences a missing "nasal resonance."

And now about our palato-pharyngei muscles and tension in the vocal bands. Self-protecting tension in the vocal bands is the great essentiality, because tension alone can protect them from injury. There is not the faintest evidence that any part of the vocal bands, save their edges, vibrates.

The vocal bands are two bands of elastic tissue which form the borders of two projecting folds of flesh and muscle which, in turn, are attached along their entire length to the inner sides of the Adam's apple. Therefore, having but one free edge, vibration by any part save their edges is impossible.

Now, the *back* ends of the vocal bands are attached to the cartileges which are so bound to the base upon which they rest as to greatly limit their forward movement, while their *front* ends are attached to the front of the Adam's apple which can, with much greater freedom, swing forward and downward on its base. Through this swinging action, the distance between the back and front points of attachments of the vocal bands is increased and the vocal bands are stretched, hence tensed. This swinging action is brought about by contraction of not one but principally three pairs of muscles, including the palato-pharyngei muscles. Since all three pairs contract together, the failure of one pair to contract will prevent the other two pairs from contracting. Therefore, since the palato-pharyngei muscles are the downward continuations of the soft palate, parts of it—a relaxing or lowering of the soft palate—will prevent the swing action of the Adam's apple which tenses the vocal bands. Accordingly, adequate tension in the vocal bands accompanies an elevation of the soft palate, and inadequate tension accompanies a lowering of the soft palate. The results of the inadequate tension are irritation and, later, a rounding of the fine edges of the vocal bands; impairment of their elasticity; and a reedy sound; while through the nasality resulting from the lowering of the soft palate, vowel characters are lost and a "one-color," is the consequence.

Much has been said about vocal band *tension*, but little or nothing about vocal band *relaxation*. There is a muscle (thyro-arytenoid) which lies parallel with each vocal band and is incorporated with their elastic tissue. When these muscles contract, they draw the cartilages to which the back ends of the vocal bands are directly and indirectly attached toward their front point of attachment, and thus relax the vocal bands. This is their function, so that instantaneously with the least giving way by the muscles which tense the vocal bands, the thyro-arytenoidei muscles contract and relax them.

But it is not only adequate tension in the vocal bands that accompanies an arching of the palate; it is also depth, fullness, and roundness of tone. Tone, in short, is made noble by reinforcement in the cavities of the head by the resonance of the great sounding-body, the chest; and this is added principally through contact of the vibrating larynx with the fifth and sixth cervical vertebrae of the spine where Nature divided the muscles (*longus colli*) which line the back wall of the throat, thus permitting the larynx to rest close to the spine.

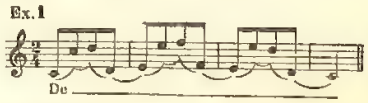
Through this contact the vibrations of the larynx are transmitted to the spine, and thence to the chest. This is the natural position of the larynx, arising from a perfect muscular balance. The position of the larynx is decided by the action of muscles which pass from it and the tongue bone *upward* to a point just below the ears, and other muscles which pass from the larynx and tone bone *downward* to the breastbone. When the upward and downward pulling of these muscles is equal, the larynx is positioned opposite the fifth and sixth cervical vertebrae of the spine. Since it is only when this equalized muscular pull is established that the swinging action of the larynx is possible, the vocal bands are properly tensed only when the larynx is positioned opposite, and in contact with, the fifth and sixth cervical vertebrae.

Arching the Palate

So, with an arched palate, we have tension in the vocal bands which protects them from injury and gives nobility of tone. How then may the arching of the palate be attained? The dominating influence is dilation of the throat, for with that dilation the soft palate rises and the larynx lowers, while with contraction of the throat the soft palate lowers and the larynx rises. Therefore, since in the act of yawning the throat is fully dilated, a yawning sensation would seem to be the proper medium; but it is so likely to be carried too far—as evidenced in the sepulchral low tones and the strained upper tones of the average "blues" contralto—that one fears to recommend it. A safer way is through actuation of a different group of nerves, the facial group which actuates the elevating and tensing muscles of the soft palate without possible overt dilation of the throat.

Raise the upper lip over the teeth and draw it tightly against the teeth, and at the same time *dilate the nostrils*. Having practiced this for longer and longer periods until the nostrils have ceased their trembling, hold the adjustments while singing the following exercise:

Ex. 1



In singing this exercise, these additional instructions are to be observed: With the tip of the tongue held in contact with the lower front (*Continued on Page* 106)

VOICE

Letter from London

Music, During Britain's Darkest Hour, Is Employed To Help the Workers on the Home Front

by Colin Horsely

This is the story of the dire dramo in Great Britoin ond the courogeous ottitude of the masses stimuloted ond comforted by music, as seen by the New Zealand pionist, Colin Horsley. The concerts discussed were organized by the British Broodcosting Compony under the pragrom name "Landan Calling." —EDITOR'S NOTE.

London, January 1, 1945

British Official Photograph

HADES IN THE SKIES–MUSIC AND JOY UNDERGROUND

THE ADVENT OF WAR, September 1939, struck the cultural life of London a great blow. We expected that the capital of the Empire would immediately be subjected to aerial bombardment. Evacuation commenced and soon only those who had to remain were left. Everything seemed to collapse. In those dark days the need for music became acute. A few people grasped the reins; one of the most successful ventures was that of Dame Myra Hess, who organized the Lunch-time Concerts at the National Gallery, Trafalgar Square. These concerts have become a fixture; we hope they will remain so. All seats are a shilling, and coffee and sandwiches are served voluntarily by charming ladies anxious to help. There is usually an audience of a thousand, most of whom are office workers who revel in such a lunch time. Naturally Myra Hess is the heroine, and when she plays, the place is packed out. Another famous performer is Irene Scharrer. Once I overheard two elderly ladies in the concert line arguing as to whether Myra had larger audiences than Irene. They are wonderful audiences to play to.

In the villages and small towns, the evacuées and villagers found themselves increasingly isolated owing to transport difficulties. Music had to be taken to them. So, at the beginning of 1940, C.E.M.A. (that is the short name for The Council for the Encouragement of Music and the Arts), was instituted under the Chairmanship of Lord de La Warr, who was then President of the Board of Education, with a grant from the Pilgrim Trust Fund—its purpose being to maintain the standard of the arts in wartime and to take them to those parts of the country where they are needed. As many halls had been requisitioned by the military authorities, they were often dependent on the kindness and interest of clergy, who would allow their churches to be used for concerts. Many villagers heard Bach, Handel and Mozart for the first time, and it is surprising to observe how readily and easily they appreciate those composers. On the other hand, the more sophisticated town-dwellers usually prefer more sophisticated romantic music, such as Chopin, Rachmaninoff, Ravel or Spanish composers.

Encouraged by the freedom from air raids, concert promoters became quite daring. In London the Promenade Concerts commenced a nineteen-forty season at the Queen's Hall. Very soon the blitz on London started. Several times the audiences were stranded all night as it was unsafe to be outside; one imagined one was safer inside. We made ourselves comfortable.

Making the Best of It

The Queen's Hall was a delightful place and the stalls-seats were well cushioned. We were determined to make the best of it; about 1:00 in the morning we'd have an impromptu concert. I played some Chopin and Liszt at 3:00 a.m. at one of these affairs—it was great fun! Not long afterward the Queen's Hall was bombed. That was a tragedy as it was acoustically and artistically perfect. The facade is still intact. Some of the members of the London Philharmonic Orchestra had left their instruments there overnight; most of them were destroyed.

British Official Photograph

LUNCH HOUR MUSIC IN A BRITISH MUNITIONS FACTORY

The raids in those days were mainly confined to the hours of darkness, so most people spent their evenings in shelters. Concerts simply ceased. Fortunately, Val Drewry, who was then organist of St. Peter's, Vere Street, realized the need and, in spite of many difficulties took artists with a small piano from one shelter to another. They did this often in spite of personal danger from shrapnel or bombs. One night they were unable to take the piano down some awkward stairs into the shelter, so the accompanist played outside and the singer sang inside. After some time, C.E.M.A. came forward to take these concerts under its wing and also arranged to give them in Rest Centers to people who had been bombed out—they were always warmly welcomed and their music much enjoyed.

Everywhere in wartime England the need is growing. C.E.M.A. now provides concerts for workers in factories in their hostels, in Y.M.C.A.'s, as well as encouraging them to run their own concerts by giving a financial guarantee for music clubs which exist all over the country. Some of the factory concerts are held in enormous canteens. It is a wonderful relief to find a good amplification system—contact can then be established and the concert is able to be successful. I have been struck by the way in which the toughest-looking audiences are usually the most responsive. One reception I shall never forget was at a steelworks in the north of England. The sight of those men at work almost terrified me—they were an inspiration to play to.

Lunch-time Concerts, based on the National Gallery concerts, operate in the Art Gallery or Museum of most cities. As C.E.M.A. also supplies exhibitions of paintings as well as Theatrical Productions, the type of musical program often conforms to the classification of art. For instance, if there should be an exhibition of French drawings, the music also would be French. There is so much affinity between the arts, and these arrangements help us to realize it. The major orchestras tour all over the country. The London Philharmonic, conducted by Malcolm Sargent, was the first to do this when Jack Hylton (the dance-band leader) financed a tour of music-halls. The London Symphony, Liverpool Philharmonic and Halle orchestras have followed suit. Since early in its career C.E.M.A. has had a substantial annual grant from the Treasury. I am glad it is able to do so much, as the promotion of concerts has often been a gamble: so (Continued on Page 120)

The recent appointment of Dr. Charles M. Courboin, former head of the organ department, Peabody Conservatory, Baltimore, as Director of Music of St. Patrick's Cathedral, in New York City, serves to associate one of the world's greatest organists with one of the world's greatest churches. Renowned alike for his church work, in concert, and over the radio, Dr. Courboin has an unusual background. As a boy, in his native Belgium, he was unable to decide whether his life's work was to lie in music or in mechanical engineering, with the result that he specialized in both. He received his degree in engineering from the University of Brussels and has since devoted the fruits of his knowledge to the designing of organs. He has planned one hundred and sixty-nine organs, for churches, public buildings, and private homes, his masterpiece, perhaps, being a major part of the Grand Court organ at Wanamaker's, in Philadelphia, valued at $500,000, and containing 30,173 pipes. At the age of twelve, he entered the Royal Conservatory at Brussels as an organ student, where he pursued his instrumental work under Alphonse Mailly, the great friend of César Franck, and orchestration under Gevaërt, and where he won distinguished prizes in organ, harmony, and counterpoint. At seventeen, he gave his first public concert in the Albert Hall, London, before an audience of 16,000 people, and a year later was appointed organist of the Antwerp Cathedral. Dr. Courboin has always managed to find time for teaching, and his pupils include some of the best-known professionals. In the following conference, Dr. Courboin brings to readers of THE ETUDE *an analysis of sound organ techniques.* —EDITOR'S NOTE.

Practical Hints for the Organist

A Conference with

Charles M. Courboin

Internationally Renowned Organist
Director of Music, St. Patrick's Cathedral, New York City

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

"THE FIRST STEP in the preparation of the serious organist, must be taken *away* from the organ. This step involves the building of a sound, thorough, unhurried musical background. The most common obstacle to progress is the desire to get ahead too quickly! The student who aspires to playing concertos after three months at the organ is doing himself a great dis-service—also, he is doing a dis-service to the dignity of the organ. Now, this building of a background means more than studying facts out of books. Certainly, the young organist needs his book-facts, in the form of a thorough groundwork in theory, harmony, counterpoint, composition, orchestration, and musical history. But he needs more, besides. He needs artistic and imaginative development.

I like to think back to the kind of teaching I received from my own great master, Alphonse Mailly. When the actual 'lessons' were done, Mailly would use his leisure to take groups of us on tours—walking in the woods, looking at great paintings in museums, and always developing in us an awareness of the influences (both technical and spiritual) that make beautiful things beautiful. Again, in setting new works before us, he was never satisfied to let the matter rest with the printed notes alone. He would discuss with us the meaning of the music, paint word-pictures for us that helped us to see what the music was about. Never shall I forget Mailly's analysis of the Bach Chorale, *Christ Lay in the Arms of Death;* he actually made us see the Tomb, the sorrowing faces of Mary the Mother of Joseph, of Mary of Magdala—made us feel their grief—made us thrill to the heart-breaking tenderness of the final measures, in which Mary the Mother, seems to rock her Son in her arms, as though He were again a little child. After such an analysis, it was quite impossible for even the least imaginative to approach that Chorale as a mere series of tones and rhythms. Training the imagination to probe below the surface of the music is as vital a part of the organist's background as the sequence of scales!

COURBOIN AT THE WORLD'S GREATEST ORGAN IN THE WANAMAKER STORE, PHILADELPHIA

First a Pianist

"As to purely technical preparation, our young organist must first build himself into a competent pianist. It is utterly impossible to master the organ without a sound pianistic foundation. This foundation, however, must be planned in terms of future organ values. That is to say, stress should be laid upon those pianistic skills which will be useful later, in organ work. Since the organist has need of absolutely clean finger facility, his piano training should lie along the road of scales, arpeggios, the exercises of Hanon, Czerny, Kramer, the "Two-Part and the Three-Part Inventions" of Bach, the "Well Tempered Clavichord," and the "Harmonium Pieces" of César Franck. There is no need for him to spend his energies on the more surface-skimming 'fireworks' like the *Feux Follets* of Liszt, let us say. His piano preparation should afford him depth, fluency, and absolute precision rather than mere surface brittleness.

"Not until our young organist has completed the equivalent of three years of piano work should he so much as touch an organ! When he ultimately does, the best thing he can do is to spend much time in working out his actual physical approach to the instrument. Uppermost in mind should be the matter of *complete relaxation.* The organ is a difficult instrument because there is so much, not merely to *think* of, but to *concentrate* upon! You cannot manipulate the pedals, the manuals, the stops, and the music if you have to worry about your arms and your legs, in addition. For this reason, there must be no obstacle to the *complete relaxation,* which alone permits of full concentration—and for this reason, the organist must train himself to feel absolutely at ease when he sits at his instrument. He must find out just where to sit on the bench, just how to sit, how to hold his arms, his wrists, his fingers, his legs, his feet. I can offer no definite suggestions here, because, quite simply, there are none to offer! Human bodies are differently constructed, and each performer must determine for himself just what he must do to feel at ease. But I can insist that the ultimate result of his experiments in posture must be *complete relaxation.*

The young player should use little mental helps to relax himself. He should practice lying down on his bed with the feeling, not that he is holding on to the bed, but that the bed is holding him up and saving him from falling through to the floor! He should try to think that there are no bones or muscles in his arms at all—let them be merely flexible electric wires which transmit his musical intention from the generator in his brain to the motors in his fingers. Another way of securing relaxation is the establishment of a free and happy relationship between teacher and pupil. The teacher, if he is wise, will never lose his temper! On the contrary, he will encourage his pupil to regard him as the one person with whom he need never feel tense or ashamed.

Balanced Finger Action

"The actual playing of the organ is divided between manual and pedal techniques. On the manual side, the important thing is to develop an absolutely balanced finger pressure. Let the fingers be like the weighing-pans of a scale—never does one side go up before the other comes down, and exactly the same balanced rhythm governs the motion of both. That is how the keys of the organ must be moved. On the piano (where the percussive nature of the instrument makes a pure *legato* impossible), one note must often be held until *just after* the next one has been struck. On the organ, where a pure *legato* is not only possible, but essential, the slightest interference in key pressure blurs the tone. If the player lifts one finger a fraction of a second before the next one comes down, he breaks the tone; if he holds down the first finger a fraction of a second after the next one is pressed, he smudges the tone. Only the most *complete balance* in finger pressure will do—and that must be acquired through the most diligent planning and practice.

"Let me offer another hint. In manipulating stops, pushing pistons, and pulling out stop-controls, the player should always try to move his hands rhythmically with the pattern of the (*Continued on Page* 106)

ORGAN

Steps in Building the Junior High School Orchestra

by Dr. Clyde Vroman

Instructor of Music Education, University of Michigan

IN THE PRECEDING article in this series on building a school orchestra, certain "first steps" were suggested as a pattern for planning the instructional program in the elementary schools, the first essential in the total plan for building the school orchestra. It was pointed out that the second major phase or level of the problem consisted of the junior high school program, which is undoubtedly the most important and crucial period in the development of the school orchestra. If a director can establish an appropriate and successful program of instrumental music on the junior high school level, his work in the senior high school organizations will be greatly simplified and both he and the pupils will be assured of a rich experience in playing music appropriate to the emotional maturity of the pupils.

It should be understood that by a junior high school orchestra the writer has in mind a group of players of string, woodwind, brass, and percussion instruments with an instrumentation growing in the direction of a balanced orchestra and playing good orchestral literature. Likewise, it should be understood that no single pattern or plan of organization will fit all schools. In general, there should be from two to five rehearsals per week depending upon the size of the school and the music staff. Of course none of us can prescribe by remote control a detailed plan for building an orchestra in any given school. On the contrary, it is suggested that the director who wants specific help on this problem consult with a specialist in the field and with his school administrator and then set up a definite program appropriate for his school, its pupils, its curriculum, and its community. Accordingly, this article will deal with the over-all thinking which is essential and preliminary to the specific steps in building an orchestra in the school.

Basic Viewpoints

The first step in building a junior high school orchestra is to clarify the basic viewpoints which underlie the total program. Some of the major viewpoints which the writer has found helpful in building his school orchestra are:

First. The primary objective of the school orchestra is to make it possible for school youth to play good orchestral literature as one of the most effective means of achieving some of the fundamental purposes of American education.

Second. If we accept this point of view, then we must recognize that instrumental music requires considerable technical training and is to some extent, therefore, a specialized area in the total school music program, just as football is a specialized phase of physical education. Both programs require teachers with special preparation and both programs are intended to serve pupils with special interests, aptitudes and abilities. This natural and appropriate tendency toward specialization is the result of the general philosophy and purposes of secondary education, wherein it is intended that youth begin some specialization in those fields where they find themselves to have special interests and aptitudes.

Third. The rate of progress and level of achievement of the orchestra will be set by the standards attained by the majority of pupils in the orchestra. This continuous need to gear the instruction to the group as a whole results in pupils with inadequate interest or ability dropping out of the orchestra. This process is natural and to be expected, for in an elective course such as the orchestra, certainly no pupil should continue beyond the time when the experiences he is having no longer represent the best use of his time and the school's resources.

Fourth. Unless pupils with adequate interests and aptitudes for instrumental music are found and developed by the end of their junior high school years, it is not likely that they will have a worth-while experience by starting instrumental music in the senior high school. This viewpoint is based on the simple fact that the pupil who begins an instrument during his high school years will have mainly those experiences which are appropriate to children in the elementary school. Of course there are exceptions to this general rule, but in the main this concentration of the teacher's time and effort on the beginning high school student is one of the striking weaknesses in most schools where the instrumental music program is in the doldrums. The few pupils who do merit special attention should be assigned to secondary instruments with which they can most rapidly become acceptable members of the orchestra; that is, string bass, viola, trombone, and percussion.

Planning for Two Groups of Pupils

These four basic viewpoints, then, are typical of those broad areas of thinking in which each teacher must orientate himself and set the scope and nature of his instructional program.

The second step in building a junior high school orchestra is to plan an appropriate program of instruction for the pupils. Here again the problem is twofold. In one group of pupils the teacher has those children who have received training in the elementary school classes and orchestras, and from this group the teacher should receive a continuous supply of players on the primary instruments, violin, clarinet, cornet, and drums, as well as a few players on such secondary instruments as viola, violoncello, trombone, horn and flute. On the whole this group of pupils with previous experience should provide the nucleus for the junior high school orchestra. Since the teacher knows these pupils quite well, he should be able to plan rather quickly their adjustment as regards continual technical growth and the occasional change to another instrument.

However, the main problems and challenge to the teacher lie in the second group of children who come to the junior high school instrumental music program. In most junior high schools there are many pupils who have either not had an opportunity to study an instrument or who have now become interested in playing one. This group not only has a right to explore the possibility of playing an instrument but it also represents a resource that the alert and capable teacher can use to start pupils on instruments needed to maintain balance in the orchestra. Furthermore, the time and effort used by the teacher to develop these players is one of the most effective applications of his time in terms of building the orchestra.

Now the basic problem in working with this second group of pupils is to find out which children are likely to succeed in their study of orchestral instruments, for it is neither desirable for a pupil to invest time, effort, and perhaps money in the venture, nor for the teacher to use valuable time and effort on the pupil, if he does not have a reasonable chance to become proficient on an instrument. There certainly is no easy way to answer this question, but the experienced teacher will look immediately for information concerning the pupil and with due regard for such factors as the following:

1. Education factors:
   a. General intelligence. Most schools know the intelligence quotients of their pupils. The important point here is not the actual I. Q. of the pupil but rather his relative rank in the total group. In general the pupil should have intelligence adequate for the demands of the group activity and sufficient to avoid unfavorable experiences for him when he participates in the group.
   b. Academic achievement. School records should reveal the pupil's scores on standardized achievement tests as well as his school marks. Taken together they give some indication of the pupil's general ability, academic potentialities, and work and study habits.
   c. Educational experiences. What kind of school did the pupil attend? What opportunity did he have for musical training and what use did he make of his opportunities?
   d. Home situation. Is the home environment conducive to the musical growth of the pupil? Are the parents interested and willing to support the pupil's music education?
   e. Health. Is the pupil healthy, normally developed, and without physical handicaps that would jeopardize his chance of success?
2. Music factors:
   a. Music background. What general and special music training has the pupil had, and what has it actually done for him?
   b. Sense of pitch and rhythm. Is the pupil's sense of pitch and rhythm developed? If not, is there at least some promise of adequate development?
   c. Technical skills on an instrument. A brief test of performance involving scales, rhythms, and sightreading will be helpful in evaluating previous training.
3. Personal factors:
   a. Personality. Does the pupil have a desirable attitude and enthusiasm for the work to be done?
   b. Citizenship. Has the pupil proved himself to be dependable and coöperative?

Thus, in this general way the good teacher tries to acquaint himself with his pupils, and on the basis of this thorough understanding he may proceed safely to construct his curriculum for building his orchestra.

Supplements to Full Rehearsals

So far, we have considered some of the thinking which must precede the actual work of the year, and we have given some attention to the nature of the children entering the program. Now let us list some of the types of planning and activities which are essential to the success of the school orchestra. These are the factors which require the teacher to "go the extra mile" in his work but without which the program inevitably will remain mediocre:

1. Private technical instruction should be available for intermediate and advanced players. Unless this instruction is available through local or visiting teachers, the school (Continued on Page 112)

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Oboe

Its Function in the Band and Orchestra

by Dr. Alvin C. White

OBOES ARE MADE of metal, wood and of ebonite; the latter is valuable chiefly for instruments intended for use in hot climates. Of woods the following varieties are used: ebony (African blackwood), rosewood (palisander), cocus wood, violet wood and boxwood. Ebony is a very dense wood and favors the production of a rather thick tone with plenty of body; it wears well, but is liable to split at any time. For hot climates, ebonite is strongly to be recommended. Rosewood is very generally favored; its characteristic tone is sweet, but with less body than ebony; in most cases it wears fairly well. Cocus wood is much used by some makers. Its tendency is generally towards excessive woodiness, but it is perhaps the most durable of them all. Violet wood is rare, and satisfactory, but is not considered very durable. Boxwood is good for tone and wear, but there is a prejudice against its light color which limits its employment. It is a hard material, does not easily crack, but it has one great objection—its liability to warp. In so delicate an instrument as the oboe, the very slightest deviation from truth in its bore is enough to affect seriously the tone and intonation of some of the notes, and it is because of this that the more reliable rosewood has come into use.

Early oboes were chromatic only so far as partially, or irregularly stopping the fingerholes would allow, and the reeds used were almost as wide as our modern bassoon reed. According to Merseene, such an instrument was more shrill than all others with the exception of the trumpet, and this state of affairs was little, if at all, improved even so late as Mozart's time. Mozart used clarinets whenever they were available, for he is said to have remarked that the "impudence of tone" of the oboe, was so great that no other instrument could contend with it in loudness.

The Reed

That fine attenuated timbre peculiar to the modern oboe, is dependent far more on the adoption of the small narrow reed than on mechanical improvements in manufacture and construction. The oboe reed consists of two blades of thin cane bound together with silk thread in such a manner as to leave a small opening through which the air is blown into the instrument. The vibration of this reed sets the column of air in motion thus producing the tone, the pitch of which is controlled by opening and closing the fingerholes and keys.

Oboists always experience more or less difficulty in obtaining suitable reeds, and out of a dozen, perhaps less than half are really satisfactory to the individual performer. Reeds should neither be too soft nor too hard, for if the latter, the tone is hard and unsympathetic, and if too soft, an equally undesirable timbre results. A spongy reed is also to be avoided, and care should be taken to see that double reeds are not made with too wide an aperture, for this fault often gives rise to unsatisfactory tone quality.

Where possible, it is a good plan for oboe and bassoon players to get some instruction in reedmaking, for often a reed otherwise discarded as useless can, with a little judicious adjustment, be rendered perfectly satisfactory. The "blank" or semiprepared reed, is a piece of cane bent or doubled and bound with thread. This must be soaked in water and bound to a small brass tube, or staple, the lower end of which is corked to make a tight fit when inserted in the oboe. After the reed is quite dried, a special knife is used to pare it into shape. Then it is "faced" on an ebony block. This is nothing more than placing the blade of the knife straight across the reed at the proper place and cutting through it, thus making the two tongues free. Then the reed is tuned by shaving with glass and fine sandpaper. It is then made airtight with goldbeater's skin and is ready to be used.

Selecting the Cane

It is important to get a good shaped reed, but it is often a difficult matter to obtain just the right cane. If canes persistently refuse to tie up airtight, the justness of shape may be suspected. Cane may be shaped too bulky at the shoulder, or too straight. It may be too wide or too narrow. Shapes are made in two sizes, No. 1 and No. 2, but the most popular model at present, and a good one, is a medium size between the two. A wide reed is usually flatter in pitch than a narrow one, and is capable of producing a louder and fuller tone.

Reeds made from cane sticks of smaller diameter will obviously be more open, that is, each blade of the reed will be more arched than reeds obtained from larger sticks; each player, therefore, should work up the materials which best suit his methods. The more narrow the reed, the smaller the diameter of the cane will need to be. A reed, the blades of which lie very close together (when wet) can give but very feeble sound owing to the blades having so little room to vibrate, the slightest movement bringing them together. Such a reed is said to be too close.

The quality of cane varies astonishingly. This variety is due not only to different growths, but also to the time of cutting, seasoning, and general treatment of the raw material; weather too, has some influence. As a rule, cane with a bright yellow bark, clear of markings, inclining rather to orange than to pale straw color, and showing a sort of silky sheen on the edge of the scraped part will prove satisfactory. Cane much marked is bad, especially if it be unequally marked so as to make one blade differ widely from its vis-a-vis. On the other hand cane a dark chocolate color, if bright and shiny, may make up passably; green tinted cane is seldom satisfactory; very pale cane is dull, lifeless and becomes sodden (or holds water, as the players say); cane verging towards a brown tinge is usually hard and unsympathetic, but a reed made of such color wears well.

The Important Staple

Cane should be straight in grain and without ribs or ridges. As to the best age for cane reed work and how long it should be kept seasoning, opinions are rather more divergent even than they are on other details of reed making. Some believe the proper age to be two years, some five, others ten; and some even claim that twenty years is not too long for seasoning. One thing is practically certain that cane which is cut from growth in a bad condition will not be improved by keeping, and it seems highly probable that artificial methods of drying and forcing are not harmful. Cane should be stored in a dry, but shady and cool place with a free current of air. Steam and gas heat should be avoided.

Difficult as reed making may now be, it is simple compared with what it was previous to the introduction of the gouging machine by which the thickness and size of the reed can be regulated as precisely as possible. It will sometimes happen, notwithstanding the greatest care and attention, that the reed turns out badly, an error arising not from any fault in the making, but from the quality of the cane itself.

An important intermediary between the oboe and the reed proper is the staple, which is commonly made of brass, silver, or German-silver. Brass being less liable to corrosion, is much used, but the metal is somewhat soft; German-silver staples are not very popular and are rather lacking in vibration. The essentials of a good staple are thinness of metal to insure sympathetic vibrations; sufficient strength to resist the strain of binding on the cane and to maintain its true shape; exactitude of bore taper, which should be a continuation of the conical bore of the oboe until it merges in oval form at the nozzle to receive the cane. Staples may be with or without collars indifferently. Nearly all staples are now fitted with a cork base. Should the cork shrink and become too small to fit the oboe socket, smearing it with vaseline and passing it through the flame of a lighted match will cause the cork to swell to the required size.

In the oboe family, distinguished by its double reed mouthpiece, there are four instruments; the oboe, or soprano; the English horn or tenor; the bassoon or bass; and the double bassoon or contrabass.

Probably no instrument can boast of a tone so peculiarly unique as the oboe. It has the faculty of penetrating without thrusting itself into the foreground owing to its incisive tonal quality which is due to the strength of its higher overtones. The tone of the oboe should be eminently reedy, and free from any trace of coarseness.

In quick movements, the oboe is singularly adapted to portraying the spirit of lightness and delicacy; still it holds its place in the slow movements. This is due to the fact that it is perhaps the only instrument capable of conveying the difficult singing tone which sounds so entreating and prayerful, exclusive, however, of "whining" effect. The comical "cheeky" aspect of the oboe should not be overlooked. This is ably illustrated in the *March of the Apprentices*, from the "Meistersinger" overture. The oboe, sometimes called the "coquette of the orchestra," is highly favored in solo passages, and lends itself to somewhat greater variety of tone and distinction of *piano* and *forte* than does the flute. Slow melodies on the lower octave of the oboe sound exceedingly tender and melancholy—an effect still more pronounced on the *cor anglais*—and yet brightly written passages played on the upper tones create an atmosphere of spontaneous and overflowing gaiety. The highest tones are difficult of production and are of doubtful utility, the flute taking these tones more effectively. It is an interesting fact to note that the upper tones, together with violins playing *forte*, have an effect very similar to that of a high trumpet. It is in the medium register, comprising about an octave and a half, that the oboe excels in charm and flexibility.

Berlioz, one of the greatest authorities on orchestration said, "The oboe is essentially a melodic instrument; it has a pastoral character, full of tenderness—nay, I would even say of timidity. Candor, artless grace, soft joy, or the grief of a fragile being, suit the oboe's accents."

The Oboe's Place in the Band and Orchestra

The first military bands in France consisted of oboes and drums, the authorities allowing generally two oboes and two drums to each company of infantry. Lully wrote for these in four parts, descant, alto, tenor and bass oboe (or bassoon) with two drum parts. This instrumentation appears to have been adopted by the French during the reign of Louis XIV. Kastner, the historian of French military music, considers that they took the custom from the Germans. Certain it is that the oboe was not included among the warlike instruments of the French when Tabourot wrote in 1588.

In the year 1705, the composer Philidor, as the king's music librarian, collected an (*Continued on Page* 112)

BAND and ORCHESTRA
Edited by William D. Revelli

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

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

Recommended Teaching Material

I should greatly appreciate it if you would print a list of recommended teaching material—studies and exercises—ranging from beginner's methods through to Paganini. . . . Are there any modern books of studies which can be used to replace the old standbys such as Mazas and Kreutzer? I should also like to know what solos you would recommend for the development of tone in pupils who can play comfortably in the first three positions.—H. K. L., Iowa.

Considering the advances in violin technique that have been made in the past hundred years—even in the last fifty years—it is rather amazing that these advances have not been crystallized in some really good books of modern studies. The fact remains, however, that a well-rounded technique—which includes the technique of expression—is still best developed by an intelligent and imaginative use of the time-honored "classic" curriculum, much of which was composed more than a century ago and most of which is at least fifty years old. For the first two or three grades there have been some excellent methods and studies published within recent years; but as the pupil advances, the conscientious teacher finds that he must more and more go back to the older writers.

For most beginners, the best Method is probably that of Nicholas Laoureux, in four books and two supplements. Other good methods, each of which has its particular advantages, are the "Very First Violin Book," by Rob Roy Peery; the "Primer Method," by Samuel Applebaum; and the Method by Mathieu Crickboom. In general, the Crickboom Method is not as interesting for the student as that of Laoureux, but the material presented is well-graded and thorough. For very young children the Mair Bang "Violin Course" can be highly recommended. This phase of our subject was covered in some detail in an article entitled "The First Year" which I wrote for the November, 1943, issue of THE ETUDE, so there is no need to repeat what was said there.

When the pupil has advanced about half way through the first book of Laoureux, he should also be given the first book of Wohlfahrt's 60 Studies, Op. 45. Sometimes it is difficult to interest a student in the Wohlfahrt Studies; when this is the case, the 28 Melodious Studies by Josephine Trott may well be substituted for them. By the time the pupil has finished Laoureux Book I, or similar material, he is usually ready for the first book of the Kayser Studies, Op. 20. If these seem too difficult, the last part of the Supplement to Book I of Laoureux can be used.

During the first year or so of study, most pupils need some kind of specialized finger exercises; the best are the "Preparatory Trill Exercises" of Ševčik. However, they should not be allowed to take up too large a part of the practice time. They are desperately uninteresting, and are of value only if the student clearly understands what they can do for him and will practice them conscientiously.

Speaking of Ševčik, many exercises in the first Book of his Violin School, Op. 1, have considerable value for bringing about a correct shaping of the hand in the first position. But these, too, should be given only in homeopathic doses. They can be made more interesting for the pupil if he is constantly encouraged to improve his tone quality while he is practicing them.

At this stage, the student usually needs special attention to his bowing technique. For this, I have to suggest my own "Twelve Studies in Modern Violin Bowing." The principles upon which these Studies are based can be further developed in later, more advanced, studies—though these may often have to be adapted to encompass the basic principles.

While Kayser Book I is being studied, the second book of Laoureux should be given—there is no better material for introducing the positions. As soon as the pupil is fairly at home in the third position, the second book of Wohlfahrt, Op. 45, should be taken up, and, a little later, the second book of Kayser. With these, the second part of Ševčik's Op. 1 can be used as needed. At about this time, for occasional practice in double-stopping, the "Melodious Double Stops" by Josephine Trott will be found most useful.

After the pupil has reached the fifth position section of Laoureux Book 2, the third book of Kayser, the Dont Studies, Op. 37 (Preparatory to Kreutzer), and some of the Mazas "Special Studies" should be given. These three books should be studied simultaneously, for each contains material which is lacking in the other two. Some teachers have a tendency these days to look down on Mazas—but I cannot understand why. His studies, in addition to the problems they offer in coördinated right- and left-hand technic, call for a singing tone and a musically flexible style of performance. At this stage of his advancement, the pupil needs practice in coördinating technic with musical expression, and Mazas' Studies give it to him.

Then comes Kreutzer. In the January and March, 1944, issues of THE ETUDE were articles discussing a dozen or so of the Kreutzer studies and their possible adaptation to the needs of modern technique, so we need not go into that here—except to say that it is an exceedingly good idea, for the reasons mentioned above, to continue with the more difficult of the Mazas "Special Studies," and later the "Brilliant Studies." The Twelve Caprices of De Beriot can also be used in conjunction with Kreutzer. At this stage, many pupils derive great benefit from the "Preparatory Double Stop Studies" of Ševčik.

While he is working on Kreutzer and Mazas—and later!—the pupil should certainly be practicing the third Book of Ševčik's Op. 1. This is one of Ševčik's most valuable books.

After the student has mastered the single-note studies of Kreutzer, and while he is engaged with the double-stop studies, he should begin to practice the Caprices of Fiorillo. There are no other studies at this stage that so quickly accustom the left hand to playing in the higher positions; moreover, these Caprices give far more opportunity for the development of bowing technic than do the studies of Kreutzer.

Following Fiorillo should come the 24 Caprices of Rode, and, with them, the Book 4 of Ševčik's Op. 1. The Rode Caprices are, of course, a lifetime's study—to be returned to again and again as the years go by. The intelligent student will want to work over all twenty-four at least twice before proceeding to more difficult etudes. The second time he goes over them he will do well to practice, in addition, the "Twenty Brilliant Studies" of Dancla. After Rode and Dancla come the Etudes and Caprices, Op. 35, of Dont, and the "First Thirty Concert Studies," Op. 123, of De Beriot. When possible these two books should be studied at the same time, for they call for entirely dissimilar qualities of left-hand technic, and the De Beriot Studies give many more opportunities for bowing practice than occur in the Dont Caprices.

When the pupil has thoroughly assimilated Dont and De Beriot he is ready for the Etudes-Caprices and the "Ecole Moderne" of Wieniawski, the Grandes Etudes of Sauret, and finally—the 24 Caprices of Paganini.

There are other excellent books of studies that I could mention, but the course I have outlined here has many times brought splendid results, and I hardly think it can be improved upon.

Regarding solos for the development of tone in the lower positions, I have found the sonatas of Corelli and Handel to be unfailingly beneficial. They not only encourage the production of a steady, pure and flowing tone, but they also develop the musical taste of the pupil and awake in him an understanding of the fundamentals of good music.

What to Do with Cold Hands

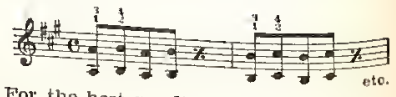
Can you tell me what would be a good exercise for warming up my hands when I begin to practice? The room I must use does not get heated, and sometimes it takes me an hour or more to get warmed up. I usually begin with a study from Fiorillo or Rode, but even with these it takes a long time. I have tried dipping my hands in hot water, but find that the effect soon wears off. I shall appreciate any help you can give me.—R. J. M., Massachusetts.

I can sympathize with you, for I have known what it is to practice in an unheated room: the tactile sense is absent from the fingertips, and the fingers themselves, instead of loosening up, become stiff and tense. It is rather discouraging. However, there are means of warming and relaxing the fingers that will not take up too much time. Try the following procedure—you will almost certainly find that it works.

Before you begin playing, take a few minutes of brisk exercise in order to set the blood circulating well throughout the body. Then dip your hands in hot water for thirty seconds or so. This will not warm your hands permanently, but it is very material help in sensitizing the fingers and relaxing the muscles of the hand. Then take up your violin.

It is best to begin with three-octave scales and arpeggios, taken at a very moderate tempo. Rapid playing never warms or relaxes the fingers; it tends, rather, to stiffen them. On the other hand, slow practice, in which the lifting and dropping of each finger is carefully directed, is almost always effective. The point to bear in mind is that the fingers must be raised and dropped with the utmost celerity—they must *spring* up and down. In order to provide exercise for the right hand, these scales should be played part of the time in sixteenths near the frog, four bows to each note, using the wrist and fingers only. If either hand shows a tendency to stiffen, drop the arm to your side and shake the hand vigorously downwards for a few seconds.

Following the scales, by far the best practice material—for the purpose of warming the hands—is fingered octaves. They can be practiced as ordinary scales or, better, in the following pattern



For the best results in the above example, you should lift the first and third fingers briskly as the second and fourth grip the strings. These octaves should be played legato, and also with a whole bow to each eighth note. As with the single note scales, there should be a complete awareness of the grip of each finger. You can use thirds in the same manner if fingered octaves do not happen to be part of your technical equipment. Octaves, however, bring quicker results because of the slight stretching which they entail.

How long you should practice these scales, and so on, depends entirely upon how long it takes your hands to become warm and sensitive, but I think you will find that fifteen or, at most, twenty minutes will be quite sufficient.

Army Medical School Photographic Laboratory

MUSICAL THERAPY EXPERIMENTS AT WALTER REED GENERAL HOSPITAL

The value of "the healing power of music" is being closely tested in this great hospital in Washington, D.C. An official at the Hospital informs The Etude:
"In reality the program of Applied Music at Walter Reed is, and will be for some time to come, in the purely experimental stage. Attempts are being made to determine if possible whether any constant factors can be arrived at in the use of music, with particular reference to psychic disorders. Of course, this being a medical installation, the experiment naturally must proceed wholly along scientific lines. The burden of proof must therefore lie with the experimenters, who are working in collaboration with Army doctors. The medical profession, although open-minded, is quite the hardest of any organization to convince; but once such proof has been offered it will be able thereby to withstand attack."

The Healing Art of Music

by Harriet Garton Cartwright

The author of the ensuing article is a practical worker in the field. She has had no medical or psychiatric experience except through innumerable contacts with physicians in institutions for mental hygiene. Her musical work began in Des Moines, Iowa, where she received diplomas from Des Moines College and The Des Moines Conservatory of Music. Later, at the Institute of Musical Art in New York, she studied theory, languages, and singing with Mme. Emma Thursby. Composition was taken up in the classes of Daniel Gregory Mason.
As a graduate student at Teachers College and New York University she specialized in educational psychology and the history of primitive music. She continued the study of singing with distinguished teachers. The following article is that of an experienced musical observer, who for many years has been endeavoring to find the practical value of music as a healing agent and also to suggest what scientific boundaries should be set up, if a profession of musical therapy might be created in a way that it could be recognized by the proper scientific bodies, so that its standing would not be questioned. Mrs. Cartwright's successful experience as a teacher has been wide and varied in Des Moines, Chicago, and New York. She was for many years a public school music supervisor, a successful concert singer, and a choir director. She has been a teacher in the Bush Temple Conservatory of Chicago, the Horace Mann High School of New York, and also, for twenty-five years, head of the music department in the famous Miss Chapin's School for Girls in New York City. —EDITOR'S NOTE

ABOUT a thousand years before Christ, David, King of Judah and Israel, in his youth used his ability as a harpist to "charm away the moods of melancholy" of King Saul. What kind of music did David strum upon his primitive harp? Alas, no one knows. Modern scholars have even bereft him of the authorship of many of the wonderful Psalms. They have not, however, taken away the harp of David. This is by no means the first record of the employment of music as a healing agent. It was used by ancient and primitive peoples as well as by musicians of the Orient. Historians tell us that in the Middle Ages, miraculous cures were effected by music, especially in the treatment of tarantism.

Personal Observations

Recently, Dr. Henry E. Sigerist, Professor of the History of Medicine in Johns Hopkins University, gave a most illuminating lecture, "Music in Medicine." He has made an exhaustive study of music used as medicine in the Middle Ages. This music, dating from the thirteenth to the eighteenth centuries, has been arranged for voice, harpsichord, and strings by Johannes Wolf and Yella Pessl. During the past seventy-five years, musicians and doctors have been getting closer and closer together to find out what really are the possibilities of musical therapeutics. There is tremendous interest manifested throughout the country in "Musical Therapy." Articles in newspapers and magazines tell of the beneficent effects of music in the treatment of the sick and wounded in hospitals. As we know the term, "therapy" is often misleading, as a therapist is one having a medical degree in addition to being a musical technician. There are few people so equipped. However, much splendid work has been done by musicians of insight and experience who have not had the scientific training implied.

Very early in my life, as a young singer, I was impressed with the comforting and invigorating power of music. Aged, ill, and depressed people were greatly benefited by simple, lovely music. Later as a supervisor of music in public schools, I witnessed many remarkable evidences of the powerful influence of the right kind of musical activity on the behavior of children. One teacher of a class of adolescent boys (considered by many to be delinquent "problems") said: "I can do anything with these boys by pulling the music strings." Years later, in New York, at Teachers College, I attended the classes of Dr. Willem van de Wall. His course was "Music in Social and Mental Therapy." Our field work was demonstrated in general hospitals, hospitals for the insane, jails, and other public institutions. I observed many evidences pointing clearly to very great possibilities for the use of music as a remedial agent. Perhaps Shakespeare, with his uncanny vision, said more than he realized when he wrote:

"When griping grief the heart doth wound
And doleful dumps the mind oppress,
Then Music with her silver sound
With speedy help doth lend redress."

We have come to live in a world of terrific and tragic tension. Two noted physicians, Dr. Weiss and Dr. English, have made clear in their book, "Psychiatric Medicine," that inward tenseness, in about one-third of all patients, results in symptoms of definite disease. Anything that will relieve tension cannot fail to have therapeutic value.

One of the first cases that impressed me, was that of a man in the ward of a civilian hospital. We were told that he was very near the end, but that we could go in very quietly for a few moments. Our violinist played *The Swan* of Saint-Saëns on muted strings; followed by Mendelssohn's *On Wings of Song*, sung by a soprano with a pure sympathetic voice: then the pianist played the *Waltz in A* by Brahms, very softly. During the singing of the song the patient opened his eyes and looked at the singer, and after hearing the waltz, he said, "I feel better." According to the report of the assistant chaplain, he was noticeably improved for the next (*Continued on Page* 110)

Photo by Lilo Raskel

"WHEN IRISH EYES ARE SMILING"

Mrs. Cartwright had this picture of convalescent sailors singing taken at the Marine Hospital on Ellis Island, where she has been conducting experiments in musical therapeutics.

Questions and Answers

Conducted by

Karl W. Gehrkens

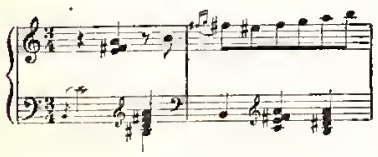
Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

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

Is the Score Wrong?

Q. 1. I have only one copy of *Anitra's Dance* by Grieg, and it seems to me that there is a misprint in it. Will you tell me which notes of the following passage should be sharped? I am particularly doubtful of the chord in the left hand, first measure, third beat. Are there any other misprints in this copy?

2. This passage occurs in the midst of much modulation, which I wish I understood. Have you any suggestion or help along that line?—G. E. D.



A. 1. You are quite right. The chord in question should have B-natural and D-sharp, so that it is the same as the third beat of the next measure. There are no other errors.

2. I am afraid I can give you no help at this point, since you do not understand harmony. If you are really curious about the structure of music, I would suggest that you begin the study of harmony immediately with as fine a teacher as you can find. If there is no such teacher in or near your town, you could probably learn considerable by yourself. I think you would find "Harmony for Ear, Eye, and Keyboard" by A. E. Heacox a practical book. It can be obtained through the publishers of THE ETUDE.

Music for a Sixth Grade Commencement

Q. The principal of my school has asked the sixth grade to sing at their own commencement, and I should like you to suggest a fifteen to twenty-minute program. A majority of the pupils have had no music until this year but I have introduced a music series and they can read simple music in one or two parts and they have learned *Swing Low, Sweet Chariot* in three parts. Our accompanist cannot read difficult harmonies, so what do you think we should do?—W. G. T.

A. It is always risky to suggest specific numbers for a situation that one does not know well, and I hesitate to do it. However, the following will give you an idea of how to build up a program so as to secure variety of mood, and I think these five songs would take about fifteen minutes.

1. *America the Beautiful*—sung in unison, with piano accompaniment
2. *Swing Low, Sweet Chariot*—in three parts
3. A round of your selection—probably sung in three parts
4. *Hail! Hail! the Gang's All Here*—unison with simple chord accompaniment, using the words, "Hail! Hail! the stamps are here, Got to fill my stamp book, Got to fill my stamp book. Hail! Hail! the stamps are here, Got to fill my stamp book now.
5. *The Home Road* (John Alden Carpenter) unison with piano accompaniment

The fifth song on the list is in "Twice 55 Community Songs," and in several other song collections which may be procured through the publishers of THE ETUDE.

Music for Organ, Piano, and Violin

Q. I have read your page in THE ETUDE with considerable interest over a long period and I think you may be able to help me. Is there any music of a better type written for organ, piano, and violin? The players are good musicians but are too busy to spend much time in preparation. We do want something good though. Perhaps there would be some song with accompaniment for piano and organ, in which case the violin could take the voice part, thus making a trio. I would be very grateful if you could help me.—G. M. S.

A. I will give you the names of a few pieces for organ, piano, and violin, and you might also write to the publishers of THE ETUDE, asking them to send you a selection of songs with piano and organ accompaniment. The following will be found very satisfactory: *Prelude* from "*Le Déluge*," by Saint-Saëns; *The Harp of St. Cecilia*, by Auguste Wiegand; *Invocation*, by Alfred Holy; *Devotion*, by Mark Andrews; *Meditation*, by George A. Mietzke.

Playing Both Hands Together

Q. 1. I should like some suggestions for playing both hands together. I am twenty-eight and have not studied since I was eleven. I have been playing clarinet and singing in a chorus, so I can follow one part fairly well, but when it comes to playing both hands together, I just can't do it unless I have the piece memorized. Can you help me?

2. My fingers and wrists are supple but my hands are small and I have difficulty reaching even an octave, although it seems to go better since I have been practicing. To what extent will this hinder me in becoming a pianist?

3. I should like to know which can be continued to the greater age, piano or voice.—J. T. E.

A. 1. The most important thing is to use simple music so as to build up your confidence. If necessary, go back to first-grade material, supplementing this with hymn tunes and easy folksongs. In playing a hymn tune, the hands move at the same time, and you can play simple four-part harmony with both hands together. you will find that you are ready to begin work on compositions in which each hand has something different to do. But you must stick to fairly simple material until you *know* that you can play with both hands together.

2. There are plenty of people who have become reasonably good pianists in spite of the fact that they have small hands, so this need not worry you much.

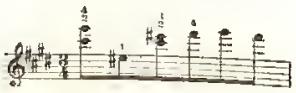
3. In general, I believe that people can continue to play the piano to a greater age than to sing, but this is not a hard-and-fast rule. It depends a good deal on whether arthritis strikes you. I should certainly advise you to study the piano, but if you have a good voice and enjoy singing, I'd do that, too.

How Shall I Finger It?

Q. 1. In the piano solo *Malagueña* by Lecuona, what is the correct fingering for Measure 21 in the last part of the piece marked "*moderato*?"

2. Why is C. L. Hanon's name not found in biographical dictionaries of musicians? Has he composed nothing but his exercises?—N. D. H.

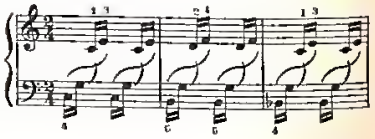
A. Here is one way of doing it:



(2) It is strange that Hanon is not listed in many of the standard dictionaries. I do not know why this should be. He is, however, briefly mentioned in the following reference books: "*The Art of Music*," Vol. 11; Baker's "*Biographical Dictionary of Musicians*," "*The International Cyclopedia of Music and Musicians*," and Pratt's "*The New Encyclopedia of Music and Musicians*." Hanon wrote quite a number of compositions for piano, as well as some songs. His reputation today, however, rests entirely upon his widely used set of piano exercises, "*The Virtuoso Pianist*." During his lifetime he was well known as an organist and piano teacher.

About Crossed Slurs

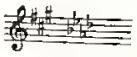
Q. I enjoy reading your page and I hope you will help me with this question. How should crossed slurs like these be played?—M. J.



A. The long slur indicates that the entire group is to be played legato. The short curved line is really not a slur at all but merely a line leading from the note on the bass staff to the one on the treble staff. Sometimes a straight line is used for this purpose, and such a line might have been better in this case because it would have avoided the very confusion that you yourself have felt in trying to interpret what looks like a double slur.

Why the Double Signature?

Q. In *The Most Simple Mass in Gregorian Chant* (Vatican Version) Fischer Edition, at the bottom of page seven, two key-signatures occur:



Only two measures of music follow. Will you please explain how these two key-signatures apply?—J. M. P.

A. Double signatures are frequently found in modern editions of Gregorian Chant, and indicate that the chant may be sung or played at either of the two pitch levels, here in either three sharps or four flats. It is not really correct to say that this chant may be done in A or A-flat major, or F or F-sharp minor, since these melodies are all in the medieval ecclesiastical modes, not in our major and minor modes.

I do not have a copy of the particular mass to which you refer, so I do not know why this double signature should be followed by only two measures of music. Are you sure that it does not apply to any of the following music on page 8?

In What Key Shall I Write It?

Q. 1. How can one satisfactorily determine the key in which to write a piece of music?

2. In a piece in two-four time I want to write a triplet in the right-hand part, and I should like to have an E in the left-hand part to occupy the entire time of the triplet. How am I to write this?—J. B.

A. 1. Write it the way it "feels and sounds." In the case of a song, there is also the limitation of the vocal range; and in composing a piece for an instrument, one often has to consider the fact that some keys present more mechanical difficulties than others. In other words, the key of *F-sharp major* is harder for most people than the key of *F*, so if a half step doesn't make much difference to the composer and if it sounds as well in *F* as in *F-sharp*, he will usually write it in *F*.

2. Write a quarter note with the stem turned down and without any triplet sign.

The Treatment of Repeated Notes

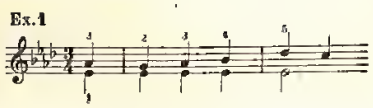
by Orville A. Lindquist

A PERFECT LEGATO connection of repeated notes cannot be made with the fingers. Such a connection is possible only with the aid of the pedal. Most pupils have a very indefinite knowledge of the *legato pedal* because nine out of ten have been taught to *put the pedal down after the tone is struck.* In a sense this is correct; however, the important thing is not the depression of the pedal, but its release. To make a perfect connection of tones the pedal should be raised exactly at the instant that the new tone is struck. Its depression can take place at any time so long as it is taken before the finger leaves the key.

To illustrate this let the reader pedal the hymn tune, *Doxology,* counting four to each chord. In order to get a perfect legato connection of chords the pedal should be raised exactly on count *one,* but it can be depressed on any of the counts *two, three* or *four* without destroying the legato. However, a too quick up-and-down action of the foot may not completely shut off the previous chord, thereby causing a blur, while too long a wait may result in the new chord not being caught. Depressing the pedal on count *three* will, in this case, be most satisfactory.

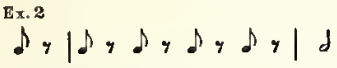
When the pedal is not used, naturally, there is a break between repeated notes, since the key must rise before it can again be pressed down. This letting up of the key is an important factor in the playing of repeated notes. If the release of the tone is not made with military precision the technic is sure to become sticky; for instance, the upper melody in this passage from Sonata Op. 2, No. 1, by Beethoven (Ex. 1),

Ex. 1



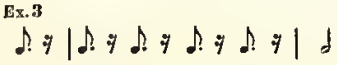
can be kept legato only if the repeated E-flats are played as eighth notes followed by eighth rests, thus:

Ex. 2



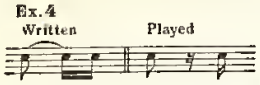
If the same phrase were to be played in a slow tempo the repeated E-flats would be played as follows:

Ex. 3



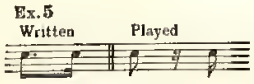
When two notes are tied and followed by a repeat, the second of the two tied notes becomes a rest:

Ex. 4



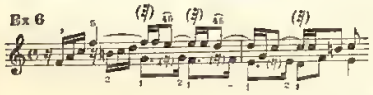
Likewise, when a dotted note is followed by a repeat the dot becomes a rest:

Ex. 5



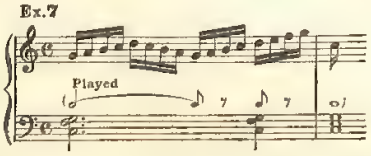
Ex. 6 furnishes us with an excellent example of each of the above types. In the upper voice we have two tied notes followed by a repeat and, in the lower voice a dotted note followed by a repeat. Practice these two measures of Bach's carefully, observing the rests as marked in parenthesis.

Ex 6



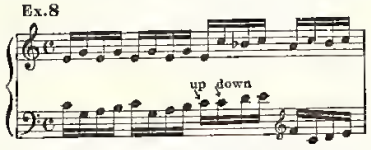
The bass part of this measure from Le Couppey, shown in Ex. 7, would seem to be quite harmless; however, simple as it looks, pupils, because of their faulty timing of repeated note releases, often find themselves sticking on these chords; especially if in rapid tempo.

Ex. 7



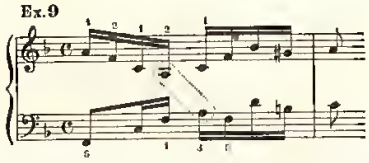
Repeated notes in running passages cause much trouble. Often the difficulty is that the pupil is not mentally prepared for the repetition; but, just as often, it is because the first of the repeated notes is taken incorrectly. In the measure from Cramer shown in Ex. 8 (left hand), the first of the repeated C's should be *staccato* and played with a slight upward impulse of the wrist. This up-action puts the hand in position to use a down impulse for the second C. If the first C is not played in this manner there must of necessity be both an up and down motion used for its repetition.

Ex. 8



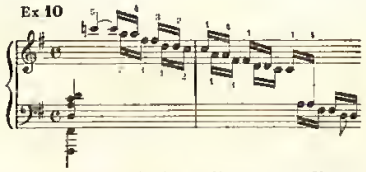
Another cause for worry is the confliction of two voices. In Ex. 9 (a measure from Chopin's Prelude No. 23), where the left hand has to play the same A that has just been played by the right hand, we have such a confliction. If the first A is made *staccato,* the left hand will have little trouble in playing its note.

Ex. 9



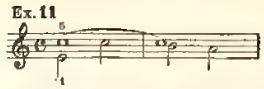
This passage from Grieg's "Holberg" Suite, Ex. 10, furnishes an interesting example of the confliction of voices. The *arpeggio* in the right hand is unplayable unless the notes in the left hand are made *staccato.*

Ex 10



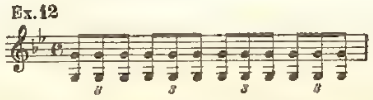
In Ex. 11 we have what is often a puzzling situation for many pupils. The question here is, shall the half-note C be struck, or, shall the whole-note C be held its full value? On the piano the interfering note is always struck; however, on the organ, because of its tone sustaining quality, the tied notes would be held.

Ex. 11



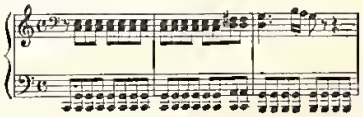
Octave playing often calls for a very rapid repetition of the same note. Schubert's *The Erlking* is a good illustration (Ex. 12). When playing such octaves the keys are not struck from above; that is, when playing these octave triplets do not allow the keys to rise to the keyboard surface.

Ex. 12



Likewise, a rapid repetition of chords is also more easily accomplished if the full action of the keys is not used as in the opening measures of the Sonata, Op. 53, of Beethoven.

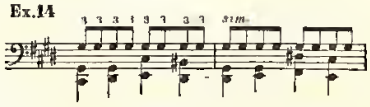
Ex. 13



Artists, when playing rapid trills, do not use the full key-action. For this reason the modern custom of using three fingers in trilling is not always good. It may be effective for brilliancy, but not for speed; neither is it good when a *pianissimo* trill is desired, for a partial key-action is also better for that type of work.

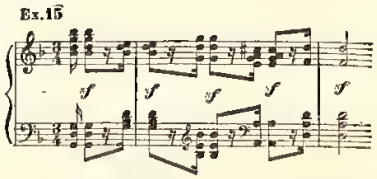
When the tempo is a moderate one, a change of fingering on repeated notes is not always necessary. Usually the fingering for the G-sharps in the *Prelude No. 15* of Chopin's is 4321-4321, and so on (Ex. 14). This is probably the reason that these repeated notes are usually played too loudly. A better *pianissimo* can be achieved with one finger and by using only the lower half of the key-action. Of course, in a rapid tempo, a change of fingering on repeated notes is better.

Ex. 14



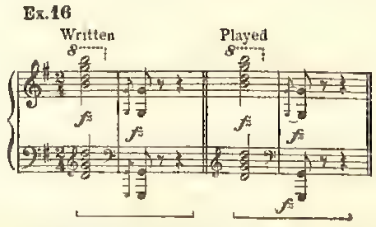
Playing two chords in rapid succession seems to trip up many pupils; this is especially true when the second of the two chords has a strong accent as in Ex. 15 (a measure from Heller). Usually the first chord is played too loudly, thereby weakening the accent of the second chord. Treat such a passage as you would the pronunciation of the words "the man," "the boy," "the dog," "the cow," and so on. This mental attitude toward the chords will generally set them right.

Ex. 15



The ending used by Liszt in his *Tarantelle* is a very common but not a very satisfactory one. A better and more pianistic way of treating this type of ending is to tie the right-hand repeated octaves and omit the grace note octave in the left hand (Ex. 16). By playing them in this manner the clumsiness of the repeated octaves is avoided.

Ex. 16



The proper handling of repeated notes is so important a factor in piano playing (*Continued on Page* 111)

The Brahms Intermezzo, Opus 117, No. 1

A Master Lesson

by Edwin Hughes

JOHANNES BRAHMS

This rare old portrait by Maria Fellinger was made in 1853, showing the dreamy Brahms in his twentieth year.

WE ARE perhaps very apt to think of Brahms first and foremost as the composer of four great symphonies, and of a series of chamber works that are unsurpassed in their field. Also Brahms the *Lieder* composer comes to mind immediately as we recall the well-known *Cradle Song from Op. 49, Futile Serenade, The Blacksmith, Sapphic* Ode and many others of the two hundred or more fine songs from his pen. But we must remember also, that Brahms began his career as a concert pianist and a composer of piano music. His Opus 1 is the splendid *C major Sonata*, published in 1853, and followed shortly after by the *Sonatas Op. 2 and 5;* and his *Op. 119*, "Four Piano Pieces," is the last but three of the groups of compositions published during the years preceding his death in 1897. All during the intervening period we find him returning to the piano as a means of expression, with the two great Concertos, the Variations on themes by Handel, Paganini, Schumann and others, the magnificent Sonata for two pianos (arranged afterwards as the *F minor Piano Quintet*), the "Waltzes, Op. 39," for piano duet, the "Liebeslieder Waltzes," the "Hungarian Dances," the two-piano *Variations on the St. Antoni Chorale* by Haydn, and the shorter piano pieces *Op. 76, 79, 116, 117* and *118*. In his chamber music works the piano is constantly included, with the exception of the three string quartets, a string quintet and the two string sextets. Also in his songs, the piano plays a part fully as important as that of the singer.

Except for the "Four Ballades, Op. 10," and an arrangement of the "Waltzes, Op. 39," Brahms published no shorter solo works for the piano until 1879, when at forty-six years of age, he issued the series of "Eight Piano Pieces, Op. 76." The four last groups of pieces, from Op. 118 through Op. 119, represent works of his ripest thought and musical development.

The piano compositions of the master bear the unmistakable stamp of his technical, musical and pianistic individuality. At first these works were rated as technically *gauche* and musically dry by contemporary performers, but their artistic worth gradually overcame all opposition, and today they are in the repertoire of every concert pianist. It is still true that their unique style demands much effort on the part of the interpretative artist, and that they do not quite seem to grow out of the nature of the instrument as do the more "pianistic" compositions of Chopin and Liszt. But we must bear in mind that with Brahms the musical and poetic concept transcended any ideas of pianistic fitness or virtuoso display for effect's sake, and that, rough hewn as many of his figurations may at first appear, the piano compositions hold within themselves an inner wealth of musical idealism that makes no concessions to ear-tickling tunefulness or bravura virtuosity, offering ample reward to the performer who can encompass their difficulties and interpret their beauties. Perhaps only in the Paganini Variations did Brahms, then under the spell of Tausig's brilliant playing, try to see how far he could actually go in the composition of piano music of transcendental virtuosity for its own sake.

Difficulties in Brahms' Piano Works

The technical difficulties in the performance of Brahms' piano music lie largely in the field of awkward skips, of intricate cross rhythms, of arpeggios and broken chord passages that do not lie easily under the hand, and not infrequently of heavy demands on the player's double-note technique. Bold and rugged chord sequences call for an unusual amount of pure physical strength for their effective execution, while in the quieter pieces the most exquisite command of tone-control is essential for the discovery of their ultimate beauty. In the same composition one often finds robust masculinity combined with romantic, dreamy lyricism, often strongly nostalgic in quality.

BRAHMS AT THE PIANO

A pencil sketch by Willy von Beckerath

There is epic greatness in some of the Ballades and other short pieces, while others evolve moods of deep melancholy or sublime resignation. While some may find in this music the typical characteristics of Brahms' low-country ancestry, stemming from those North Germanic provinces of Hanover, Oldenburg and Schleswig-Holstein, where the flatlands ooze gradually into the cold and misty North Sea, still there is also in his works not a little of the sparkle of Vienna, where he made his home for so many years, of the fire of Hungary, whose folk music he loved, and of the warm sunshine of Italy, whose romantic beauty always beckoned to him at vacation time.

In his last groups of short piano compositions, in which the *Intermezzo in E-flat* is included, the basic Germanic characteristics predominate. Among these two score of shorter pieces only six are impassioned in mood; the balance are lyric, introspective, contemplative. To this group belong the three pieces in Opus 117.

Brahms' thirst for literature was only second to his hunger for music. He was a voracious reader, a lover of the best works of the German literature and of translations of the classics and the finer works from other tongues. Among his favorite writers was Herder (1744-1803), one of the founders of modern German literature, who not only enriched that literature by his original writings, but also added to it through his translations of the poetic works of other nations. Brahms was evidently particularly fond of Herder's "Voice of the People," a volume of folk-poems from many lands, done into German. The old Scotch ballads seemed to make an especially deep impression, which continued with him throughout his life, for we find the first of the compositions in Opus 10 entitled, *After the Scotch Ballad, Edward*, from Herder's "Voice of the People," and, as a heading for the *E-flat Intermezzo, Op. 117*, a couplet from Herder's translation of "Lady Anne Bothwell's Lament." You can find the originals of these poems at your public library, in Percy's "Reliques of English Poetry."

The Melody in Perspective

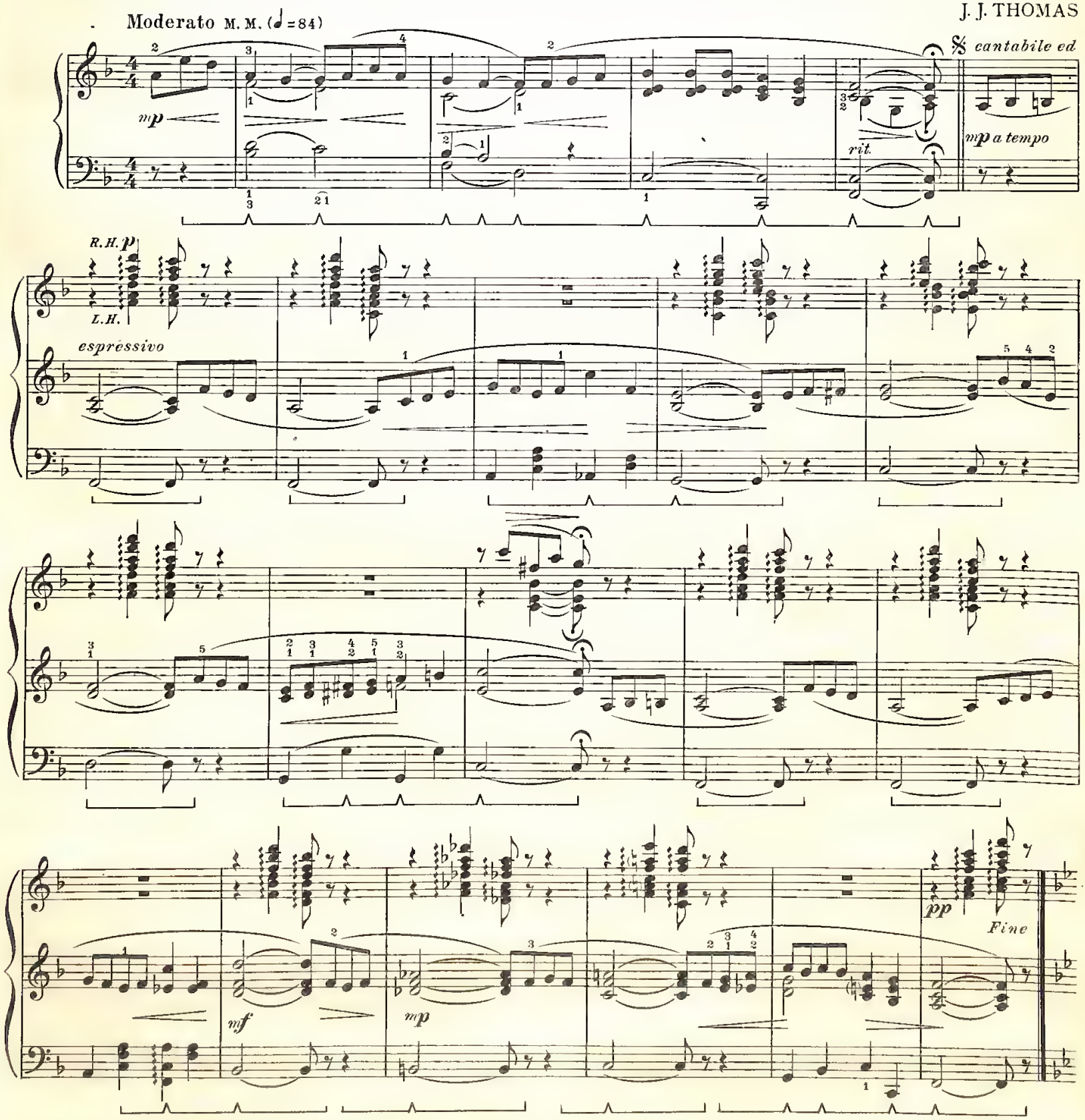
In the English original these words read, "Bye-low my babe, be still and sleep, It grieves me sore to see thee weep." In Herder's translation the lines become, "Schlaf sanft, mein kind, schlaf sanft und schön, Mich dauert's sehr dich weinen seh'n." Brahms called these three pieces in Op. 117 "Cradle songs of my own griefs," and in large measure they bear out this description. Perhaps his thoughts dwelt on the approaching end of his earthly journey, still the moments of melancholy resolve themselves, at least in the first two of these pieces, into moods of calm, noble resignation. They all mirror the spirit which permeated all of Brahms' life work: "the creation of harmonious beauty, perfection of form and purity of feeling, transforming everything commonplace into a realm of lofty peace and calm."

The *E-flat Intermezzo* is really a lovely lullaby, and although sombre thoughts intrude into the mood in the middle section, they are dispelled in the exquisite closing page of this three-part (Continued on Page 113)

TWILIGHT SHADOWS

A three-and-a-half grade composition such as this, with a suggestion of *bravura*, is rare. Pupils enjoy seeing their hands leap over the keyboard. Of course the chords on the upper staff must be played softly while the melody notes on the lower staves are sustained by the pedal. Grade 3½.

J. J. THOMAS



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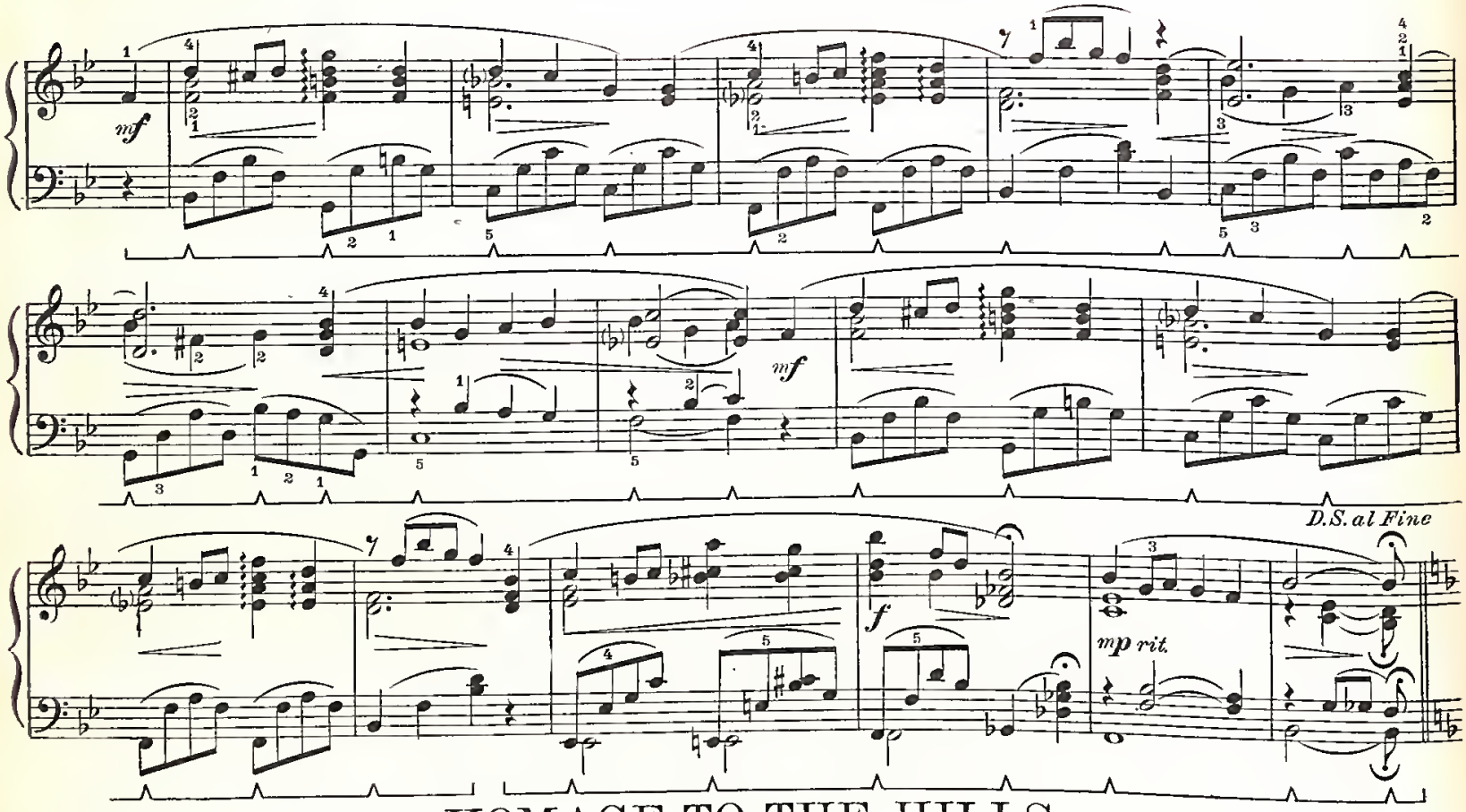
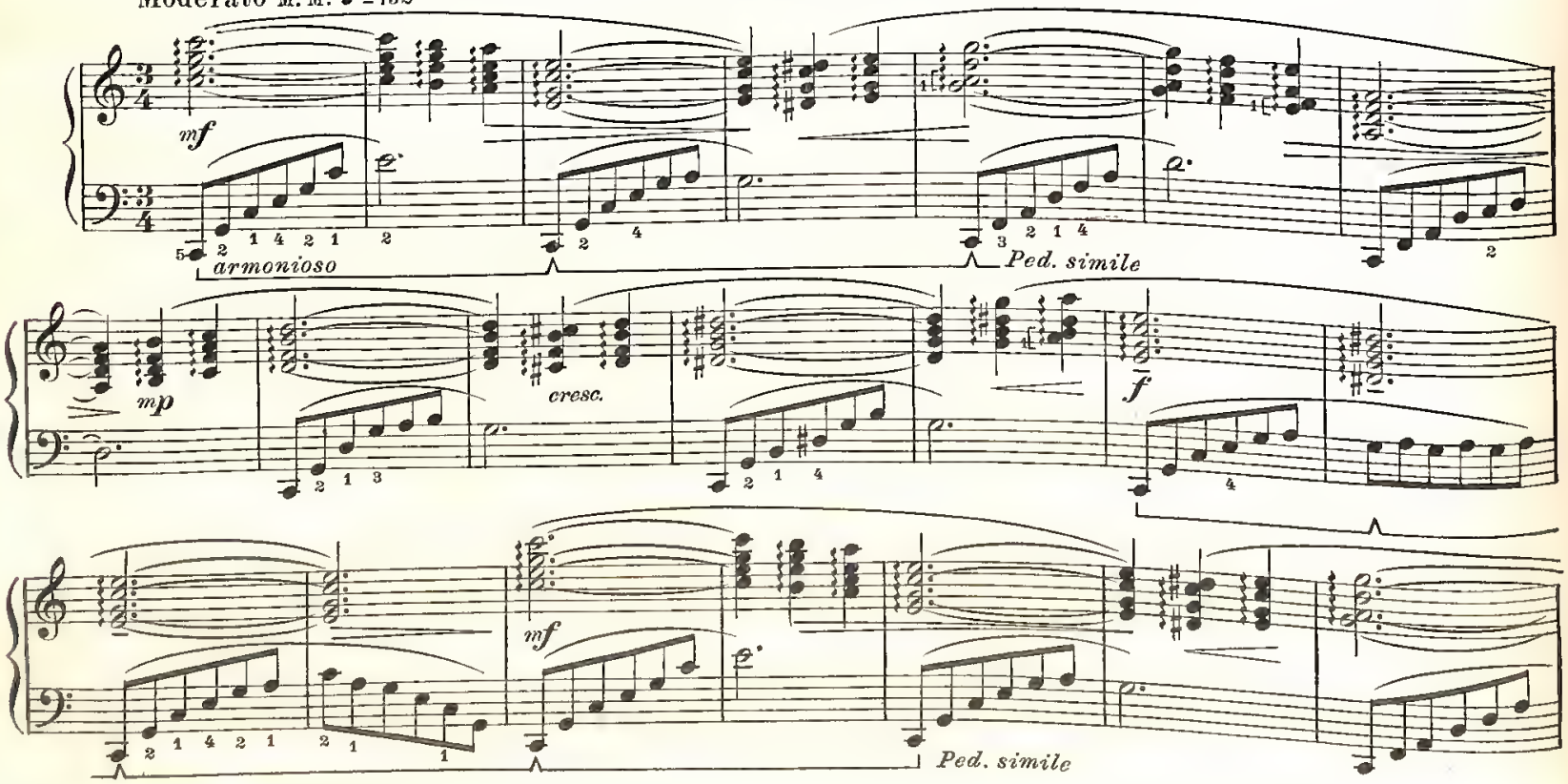


Grade 3 $\frac{1}{2}$.

HOMAGE TO THE HILLS

FRANK GREY

Moderato M. M. ♩ = 132



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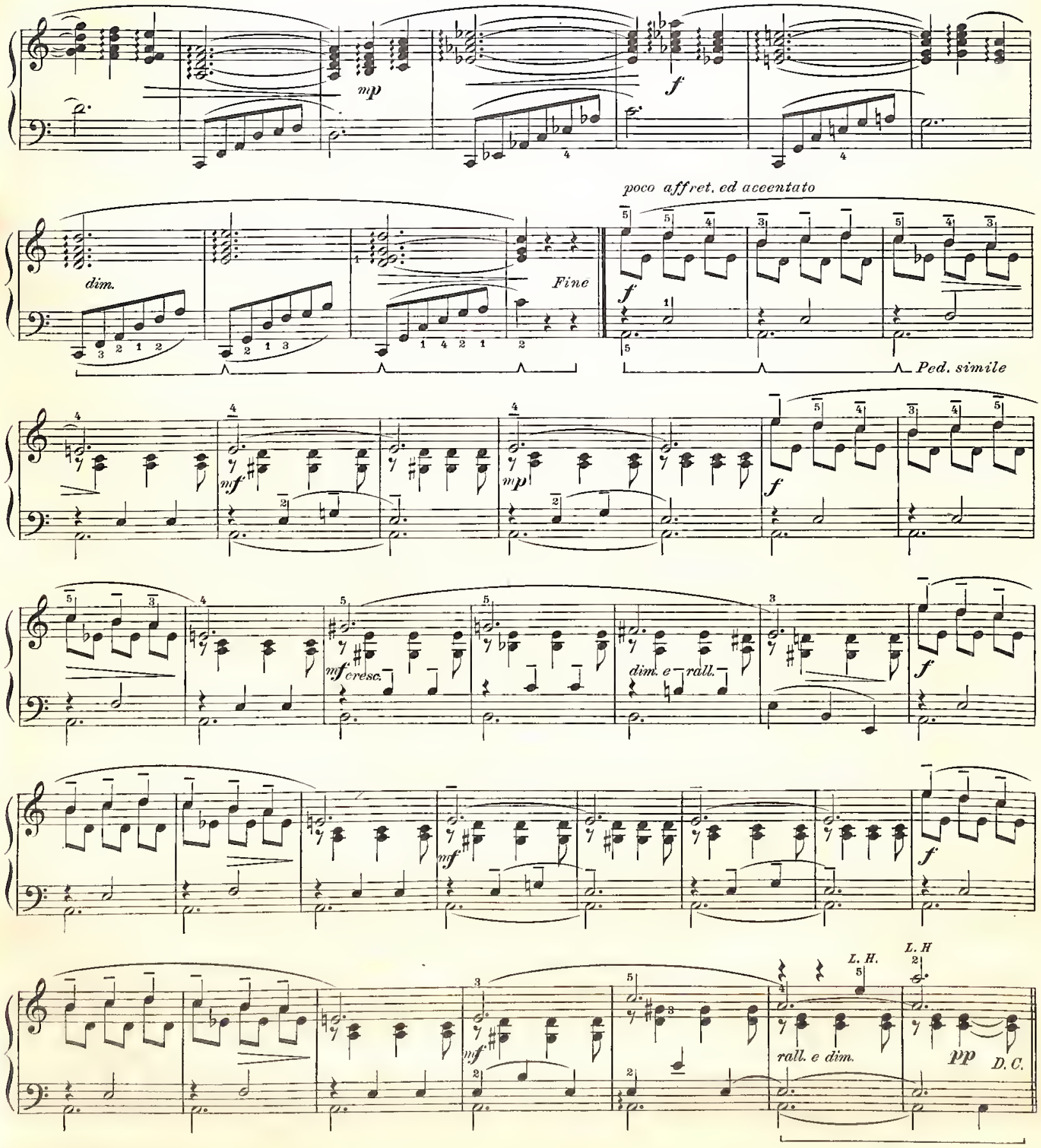
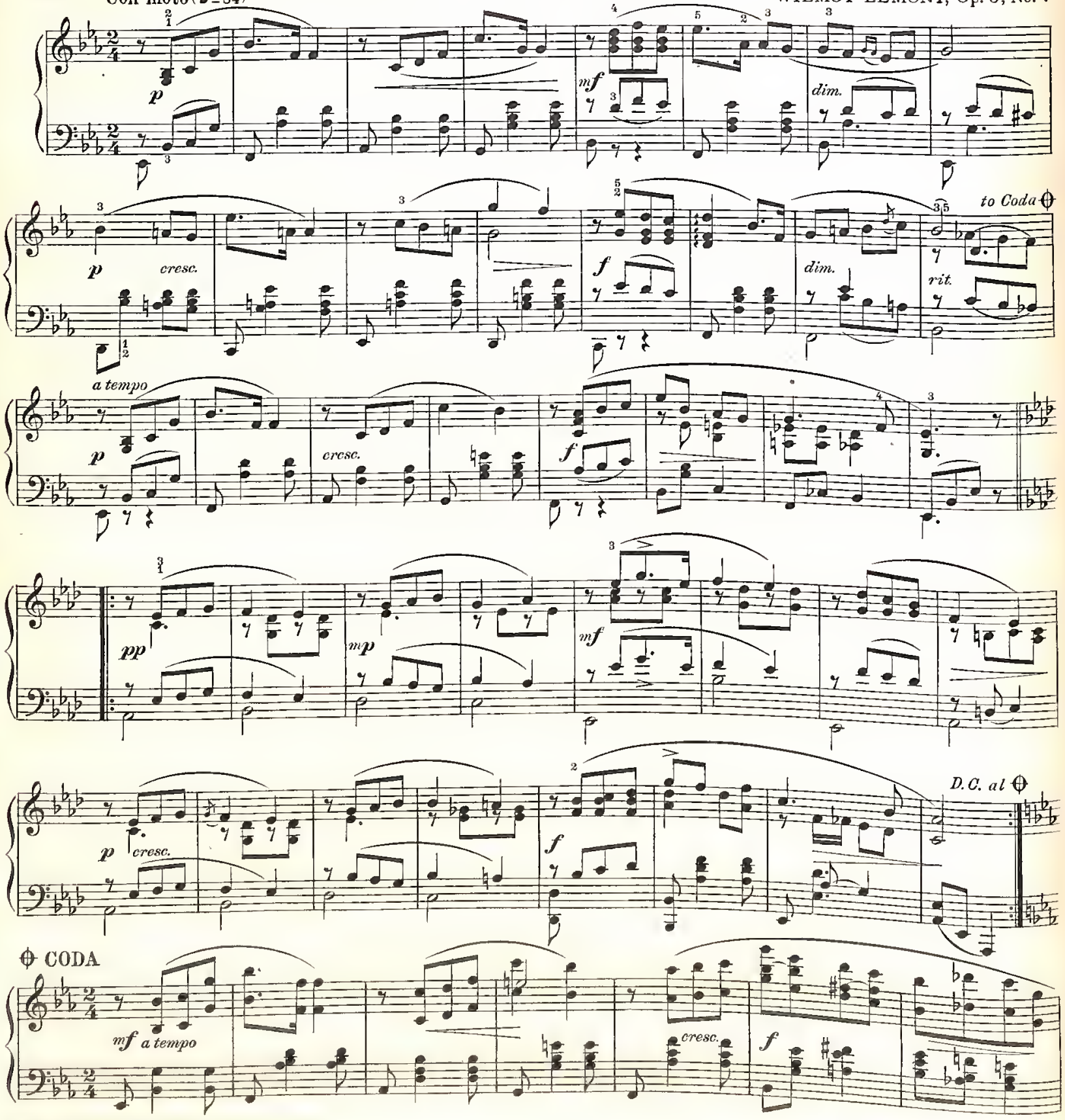

mp
f
dim.
Fine
poco affret. ed accentato
f
Ped. simile
mf
mp
f
mf cresc.
dim. e rall.
f
mf
f
mf
L. H.
L. H
rall. e dim.
pp
D. C.

TO MY VALENTINE

Grade 3-4

Con moto (♩=84)

WILMOT LEMONT, Op. 6, No. 7



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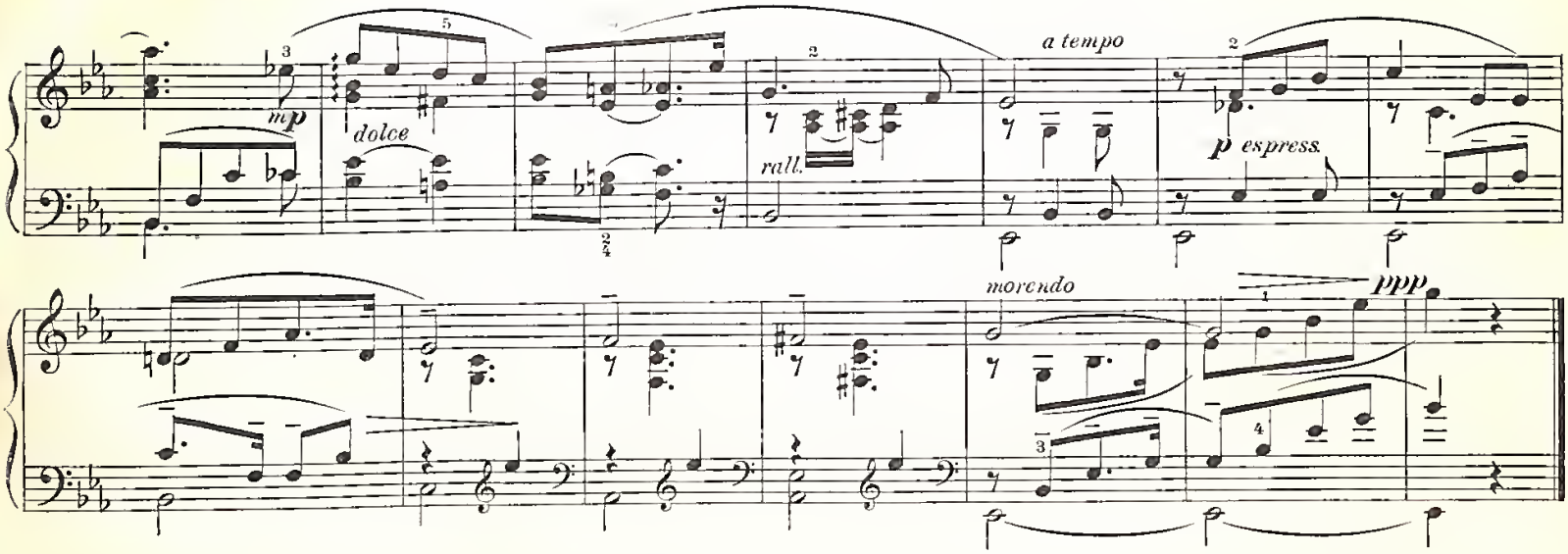
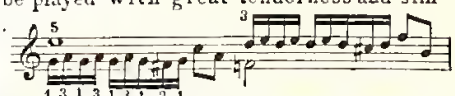


BAGATELLE

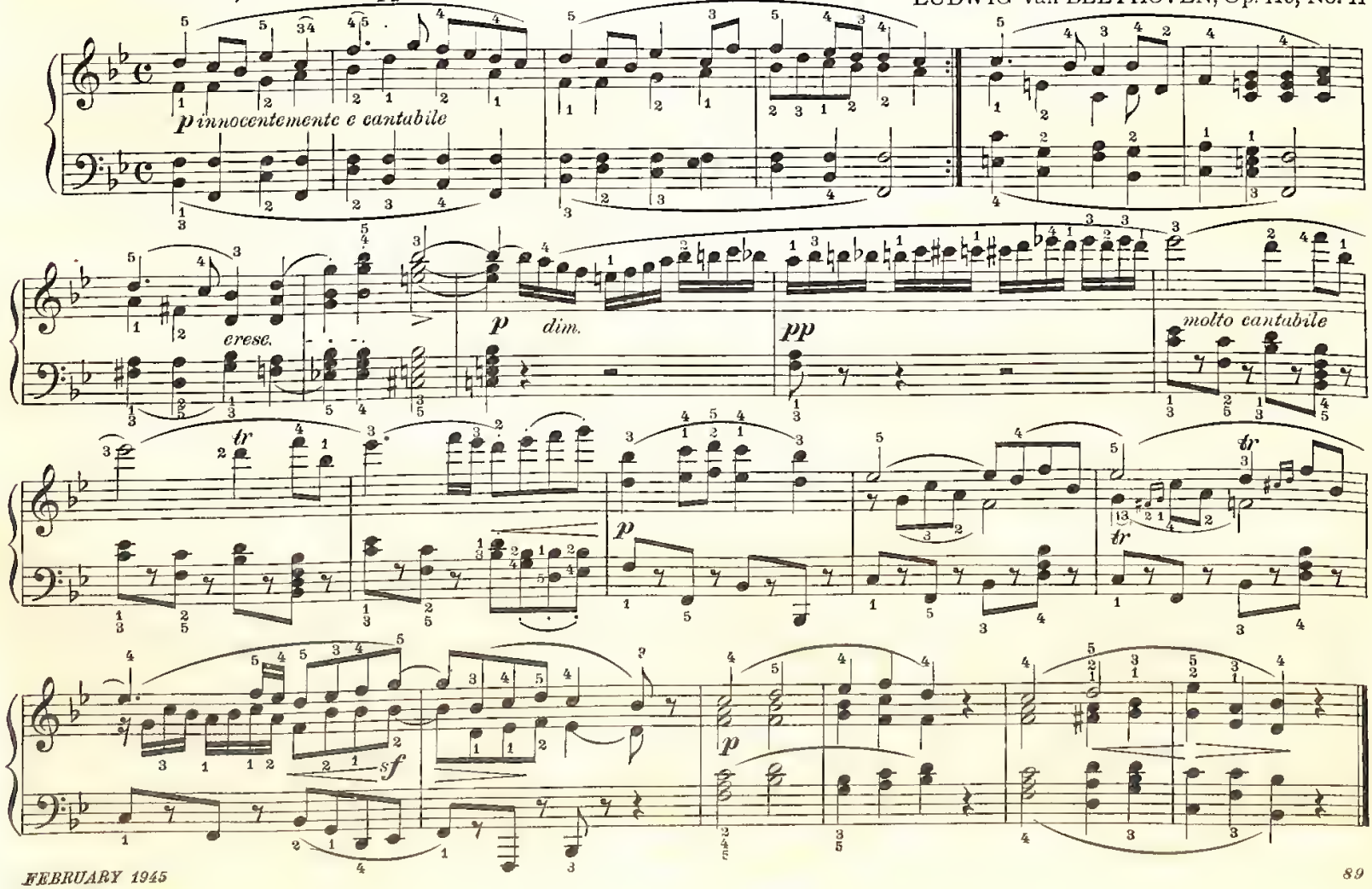
FROM ELEVEN NEW BAGATELLES

This, the last of the "Eleven New Bagatelles," which Beethoven wrote in the latter period of his life, must be played with great tenderness and simplicity. Beethoven looked upon it as a kind of song for piano. The trills in measure 16 should be played as follows.



Andante, ma non troppo

LUDWIG van BEETHOVEN, Op. 119, No. 11



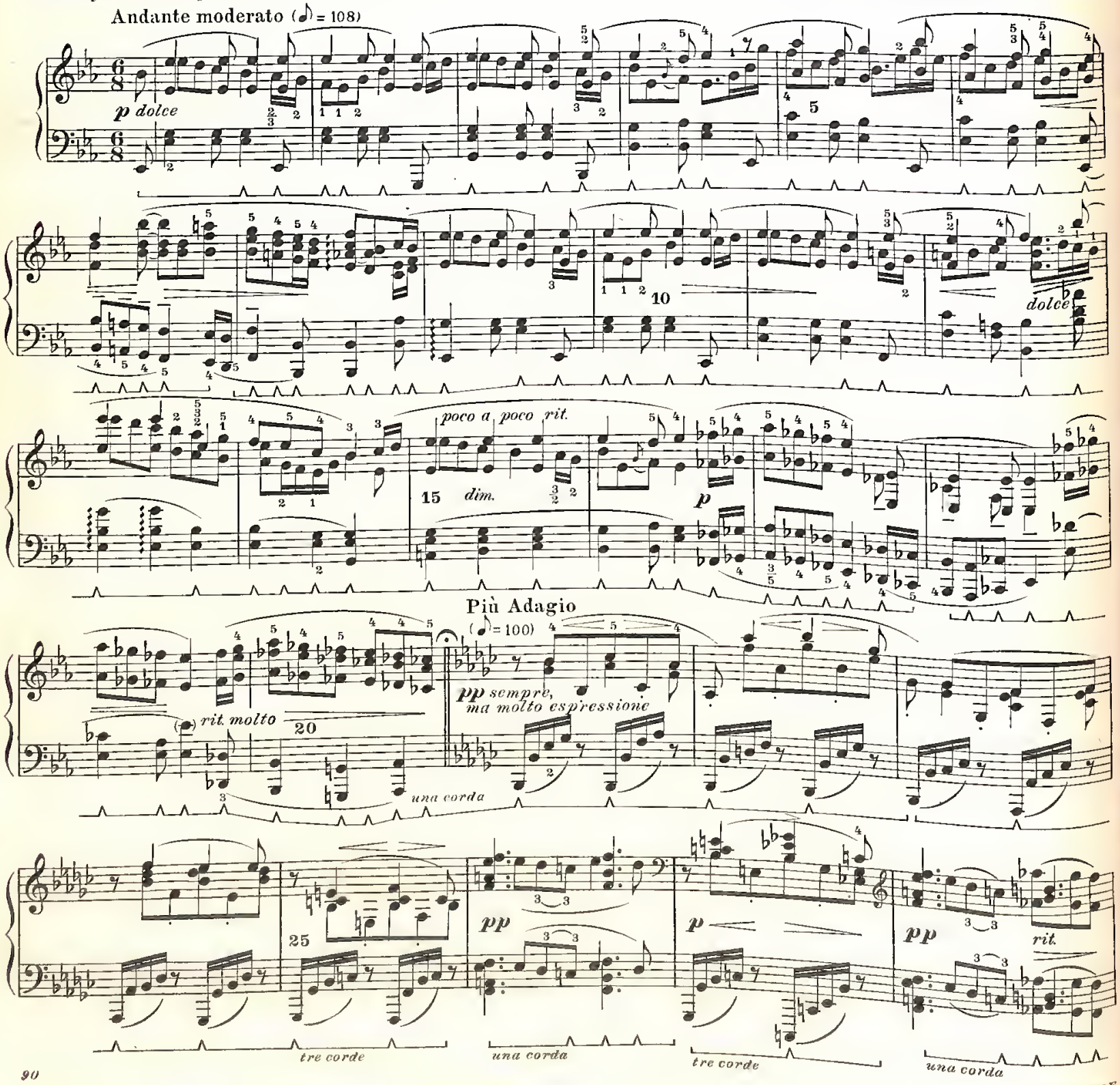
INTERMEZZO

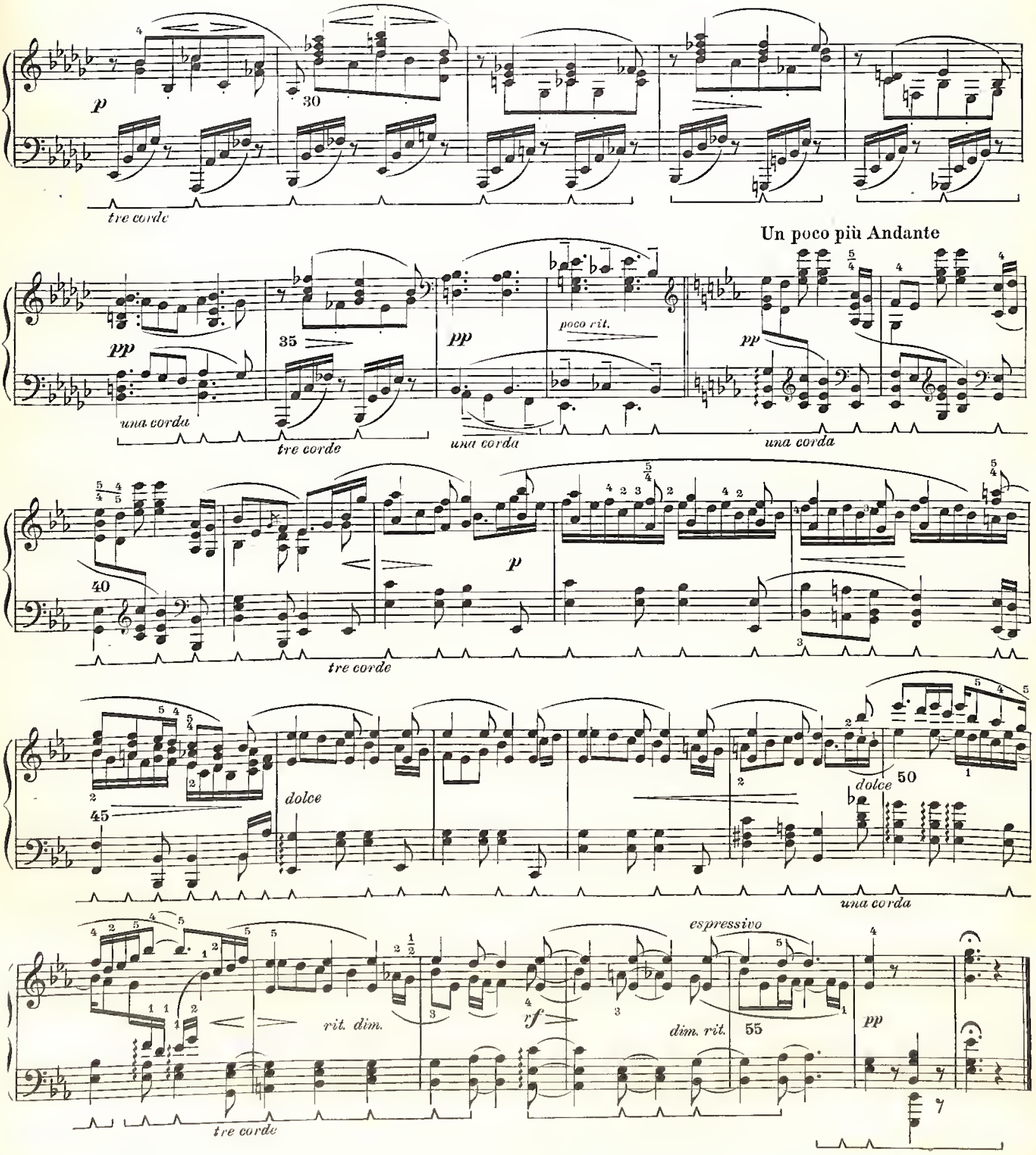
Bye-low, my babe, lie still and sleep!
It grieves me sore to see thee weep.
(From the old Scotch ballad, "Lady Anne Bothwell's Lament")

Mr. Edwin Hughes' master lesson in this issue on this widely played *Intermezzo* (the first of the group in Opus 117) makes clear many technical difficulties, which often baffle students. One peculiarity about Brahms' piano works is that they must be practiced and practiced until the hands seem to be moulded to them. The composer was very fond of his intermezzi and frequently played them in public. Grade 6.

Edited by Edwin Hughes

JOHANNES BRAHMS, Op. 117, No. 1

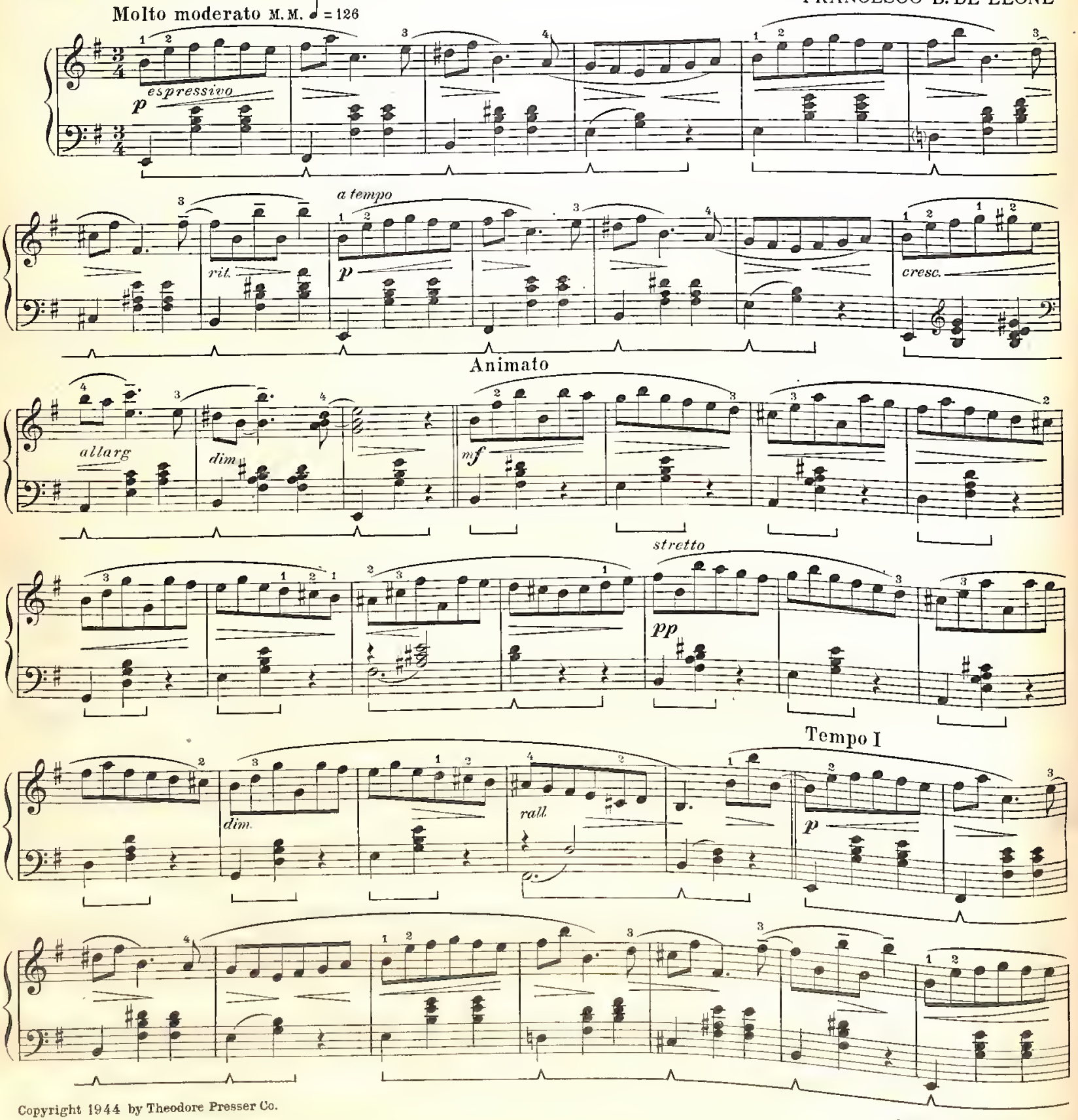



p
30
tre corde
Un poco più Andante
pp
35
una corda
tre corde
pp
poco rit.
una corda
pp
una corda
40
p
tre corde
45
dolce
50
dolce
una corda
espressivo
rit. dim.
rf
dim. rit.
55
pp
tre corde

VALSE PLAINTIVE

Although melodically quite different, this very suave waltz has something of the romantic flavor of Chopin's *Valse in B minor*. Watch the phrasing closely and do not hurry. Mr. De Leone, whose pieces are always idiomatically pianistic, is a piano teacher, conductor, and composer of wide experience. Grade 5.

FRANCESCO B. DE LEONE



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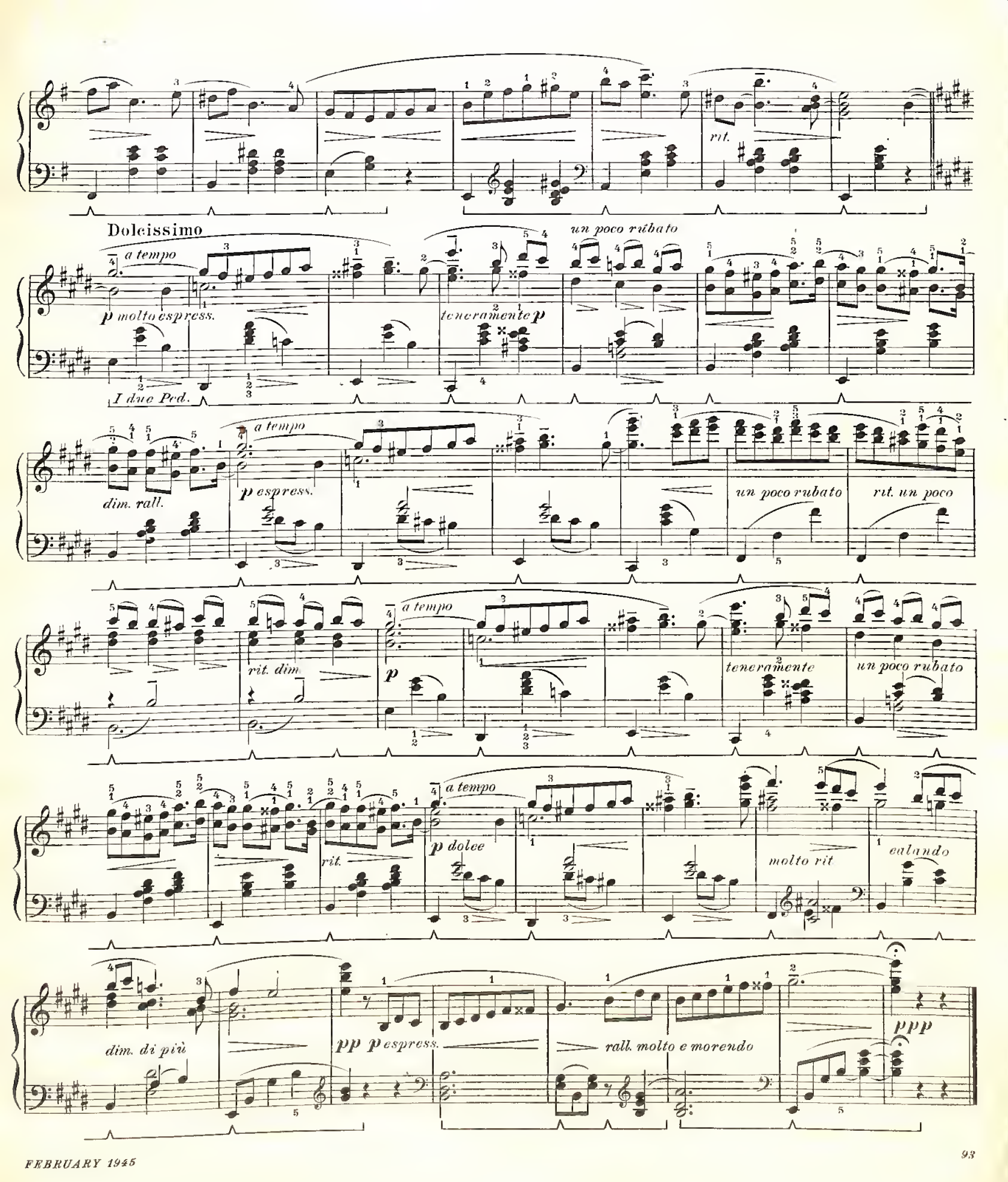
rit.
Doleissimo
a tempo
un poco rubato
p molto espress.
teneramente p
I due Ped.
dim. rall.
a tempo
p espress.
un poco rubato
rit. un poco
rit. dim
p
teneramente
un poco rubato
a tempo
rit.
p dolce
molto rit
calando
dim. di più
pp p espress.
rall. molto e morendo
ppp

THE SWEETEST STORY EVER TOLD

This, one of the best known of American "home songs," has been sung by scores of famous artists. In the adroit piano arrangement by Henry Levine it makes a very effective keyboard composition.

R. M. STULTS
Arr. by Henry Levine

Andante (♩=76)

mf mp p mp mf cresc. f rit. dim. a tempo mp p p rall. espressivo mf ten. ten. f rall. e dim. a tempo mf cresc. f p poco rit. pp pp p rall. pp

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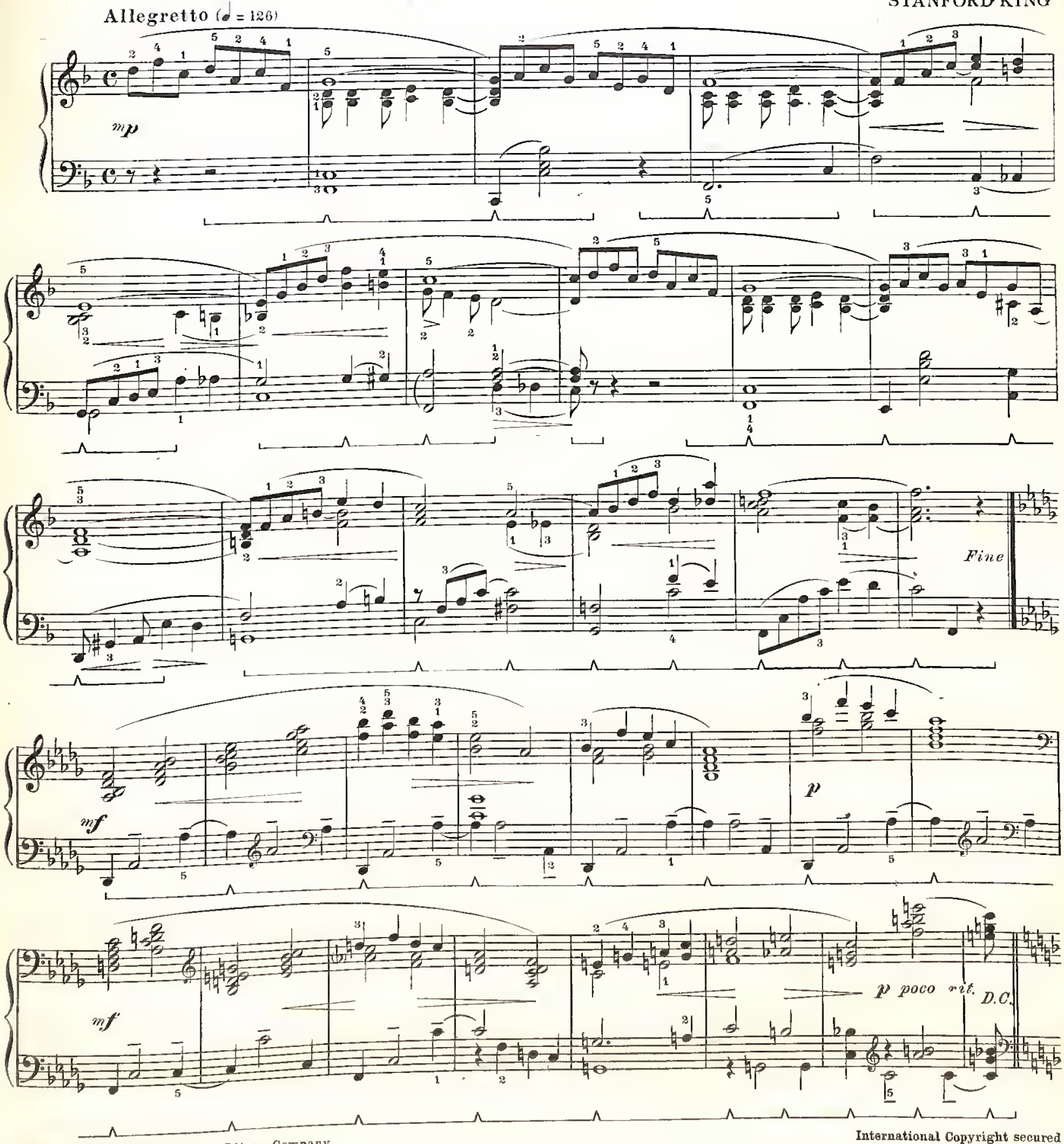
MESA SERENADE

Grade 3.

STANFORD KING



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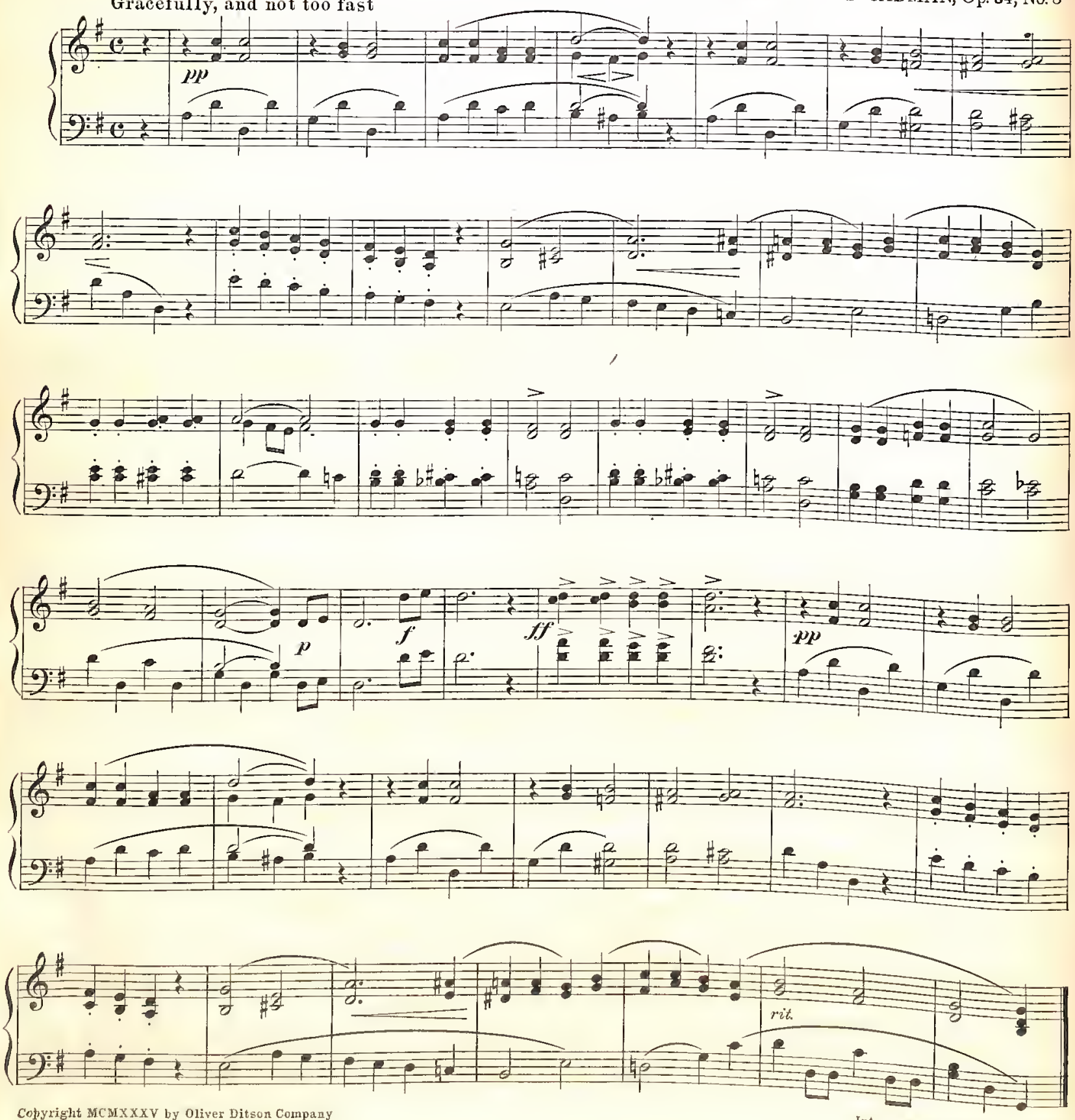
DANCE OF THE SUNBEAMS

SECONDO

CHARLES WAKEFIELD CADMAN, Op. 34, No. 8[a]

Gracefully, and not too fast



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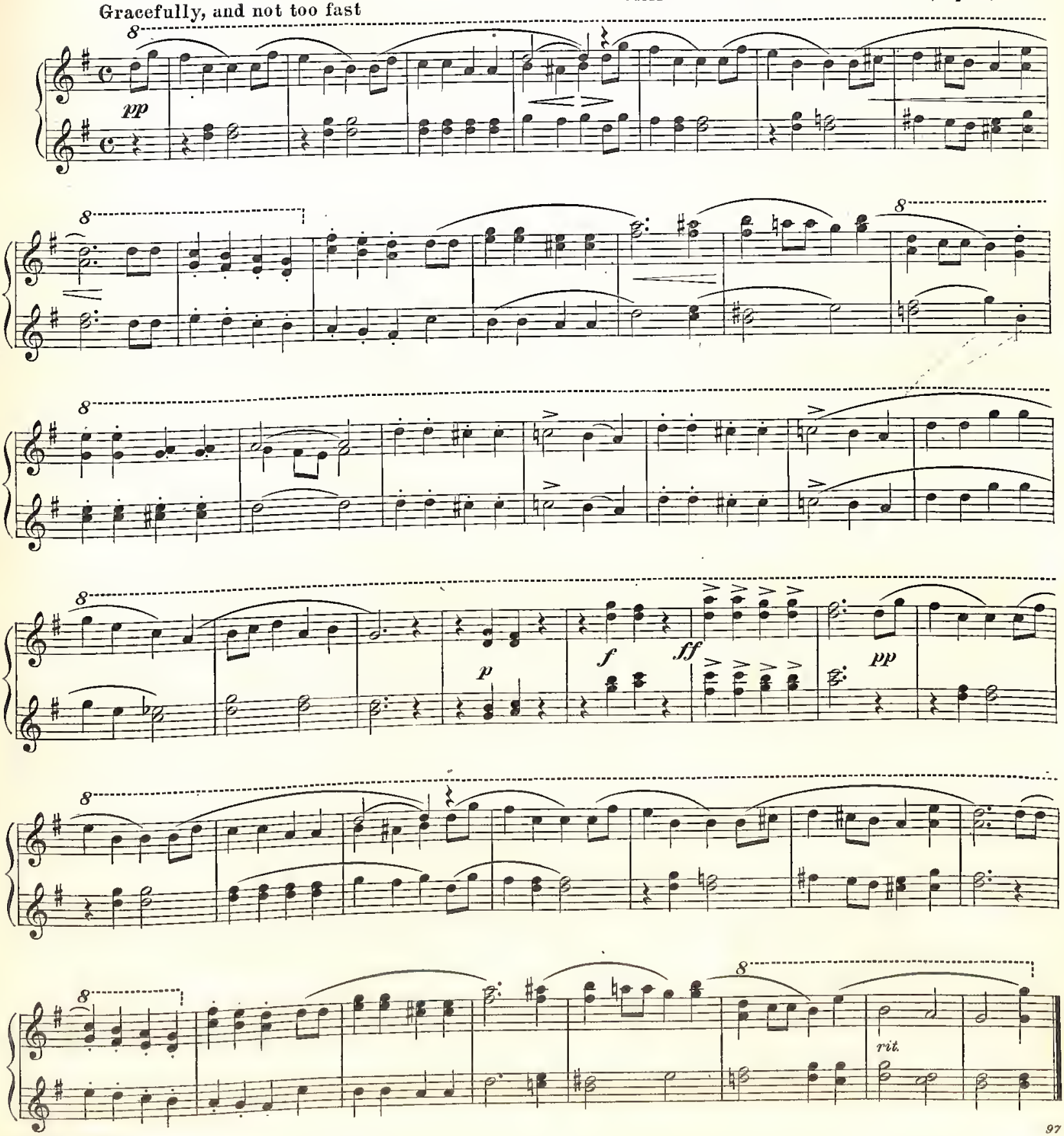
DANCE OF THE SUNBEAMS

PRIMO

CHARLES WAKEFIELD CADMAN, Op. 34, No. 8[a]

Gracefully, and not too fast



THE VOICE DIVINE

Elsie Duncan Yale

MICHAEL WHITE

Andante

The voice was so sweet, That called to the wea - ry, op - press'd.
When - e'er I would roam, The voice that re - calls me I'll heed.

I knelt at His feet, And by my Re-deem-er was bless'd.
Though tri - als may come, I'll go where His good-ness shall lead.

This bur - den of mine, the cares of the day, His mer-cy di-vine has tak-en a-way. I heark-en'd that word, and came to my Lord, Find-ing rest!
His cross I would bear, His path I would share, His bid-ding I'll do with loy-al-ty true. I'll heark-en His word un - til my dear Lord Calls me home! (Calls me home!)

1st time

Last

He call'd me to car-ry a cross till my jour-ney should cease, To

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faith-ful-ly bear it, till yon-der in Heav'n came re - lease. Suf - fi-cient in-deed His strength for my need, He

prom - is'd to guide what - ev - er be-tide, I heark-en'd that word and fol-low'd my Lord, Find-ing peace! D S

INTERMEZZO

Sw Salicional 8'; Viola 8; Oboe 8; & Flute 8'
Gt. Diapason 8' & Salicional 8'
Ped. Gedecht 8' & Flute 8'

(10) 41 3613 001
(10) 30 7635 211

G. F. HANDEL
Arr. by Paul Tonner

Moderato M.M. ♩ = 100

ORGAN

Man Ped. 52 Man.

Fine Ped. Sw. dolce Man. Gt. Sw. Gt. Ped

Sw. Reeds Man. Sw. Strings Gt. Ped rit D.C.

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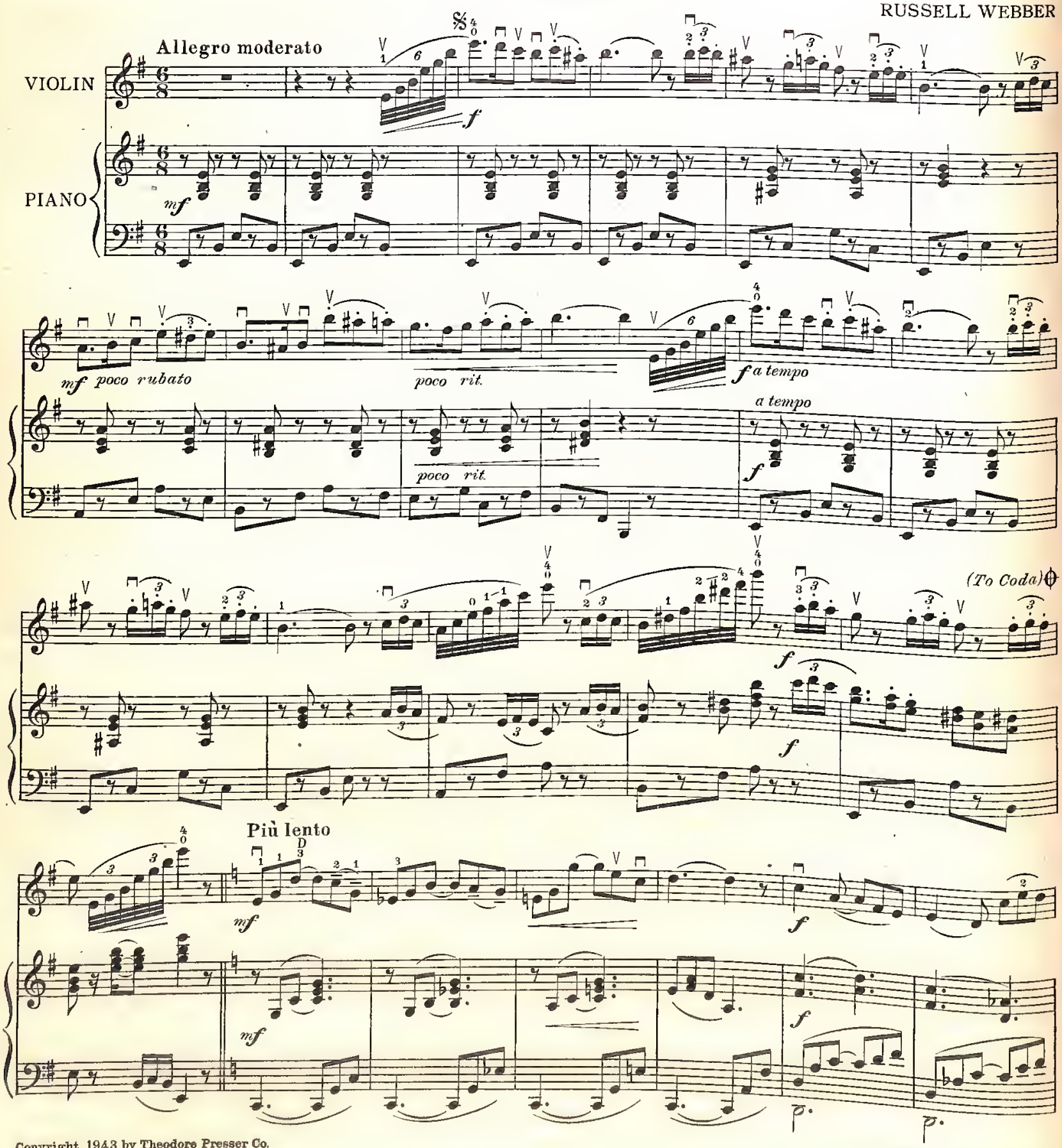
CAPRICE BRILLANT

RUSSELL WEBBER



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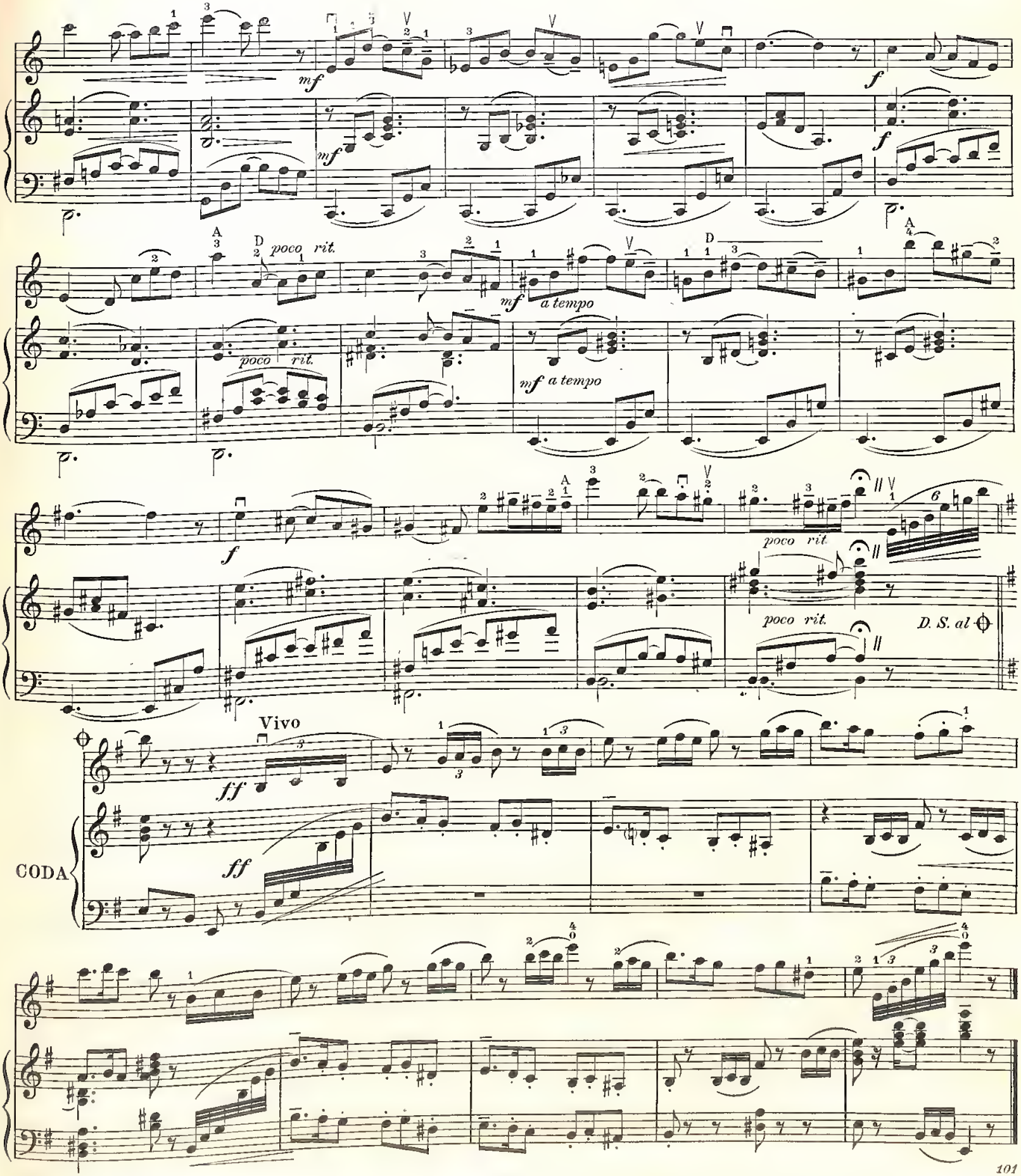
mf
f
poco rit.
a tempo
D. S. al
Vivo
ff
CODA

Grade 1.

FLAG OF MY COUNTRY

LOUISE E. STAIRS

Allegretto M. M. ♩=144

mf Beau-ti-ful flag of my coun - try, Proud-ly it waves on high.

Red, white, and blue are its col - ors Gleam-ing a - gainst the sky. *Fine*

mf Stars on a field of blue, Stripes, red and white,

Ban - ner that stands for jus - tice and right. *D. C.*

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TURKEY IN THE STRAW

In the last century the people of rural America enjoyed what are called "square dances." Usually some talented fiddler would create tunes at the moment for such gatherings. This old jig tune probably had its origin at such an occasion. Grade 2.

With spirit M. M. ♩=80

OLD AMERICAN JIG
Arr. by William Scher

f O I went to Sand-y Hol-lar toth-er af-ter-noon And de

Ped. simile

first man I chanc't to meet was Old Zip Coon, He's a nim - ble fel - low and a

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CHORUS

ver- y learn- ed schol-ar And he plays a tune up- on his ban-jo, "Coon-ey in de Hollar." *f* Pos-sum up a gum-tree, coon- ey on a stump, Throw a stick a - whiz - zin', watch old coon - ey jump, Eb'ry time de wild goose beck-ons to the swal-ler You can hear Old Zip a - play - in' "Coon- ey in de Hollar."

THE SPINNING TOP

Grade 2.

ELDIN BURTON

Allegro giocoso M. M. ♩.=72

mf

sempre staccato

Fine

f

rit.

D. C. al Fine

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FLYING ON THE CLIPPER SHIP

Grade 2½.

MARTHA HASTINGS

Moderato M. M. ♩=100

p *mp* *mf* *mp* *mf* *mp* *mf* *p* *pp*

(to Coda)

ritard. a tempo

ritard. D. C.

CODA

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The Teacher's Round Table

(*Continued from Page 72*)

second longer!) with all the care, concentration and intensity you can command. . . . Then *stop*. . . . Take your hands off the piano . . . take a deep breath . . . walk around the room . . . sit down again at the piano . . . repeat the whole process. . . . After several such two-minute periods leave the room entirely, and change your occupation for ten or fifteen minutes. . . . Return to piano. . . . This time try a few three-minute periods. . . . Each day lengthen the periods by a minute or two. . . .

Result? I believe you will find (1) that you will not be able to concentrate wholly on your practice, that is, engross yourself completely in the music without a single extraneous thought longer than from five to ten minutes at a time; (2) that if you persist in this method of study, your nervousness, worry and lapses will gradually grow less. . . . (Alas! they will never entirely disappear) (3) that your confidence, control and authority will gain immeasurably.

Scales

When I ask my pupils to play a few scales they act like I asked them to cut off an arm. . . . What is wrong?

T. T., Mississippi.

Maybe they are actually afraid that they *will* lose an arm! Scales, as they are ordinarily taught are so stupid, dull and time-wasting that I don't blame students a bit for letting out a squawk. . . . Why should they practice them when they see no sense in doing so?

If any young student acted that way at a lesson with me I know what I'd do. . . . First thing I'd show him the reasons for acquiring good scale facility. . . . I'd demonstrate that music is based on key relationship and that unless you are thoroughly acquainted with all the members of all the musical families you certainly cannot be on friendly, familiar terms with them. Then I'd show that fast music is often made up by ascending and descending scale shapes which are wholly dependent on the swift, smooth underpassing of the thumb, and overpassing of the hand. . . . I'd make clear to him that another very important reason for easy, rapid scales is to avoid having to work interminably on each scale shape or fragment as it comes along in a piece. . . . If you have your scales and fingerings "down cold" you don't have to slave at all!

Then I'd proceed to show him that fast scales are a cinch, if you think of them in combined blocks of three and four fingers instead of single fingers . . . which would lead to a complete working out of the "scales-in-squashes" and the slow-fast practice methods frequently explained here on the Round Table page. . . .

Throw overboard your old-fashioned, out-moded, dum-dum scale routine, and use the new ways so successfully taught by all up to date teachers. A thorough (and fascinating) exposition of these methods appears in a new volume, "The Children's Technic Book" by Smith-Maier, soon to be published. . . .

. . . Yes, within a few minutes I'd get the pupil so interested and absorbed in blocked scales, that he would forget his prejudices pronto and never afterward act abused.

From the Army to the Piano

After spending three years in the army and more time in school I would like to get back in piano playing condition again. I am thirty years old, principal of a public school of twelve grades, and have to teach instrumental music for the duration, in the school besides. Therefore my piano review will have to be as concentrated as possible. I am going to try to spend one hour each day on it.

I have been using *Hanon, Czerny, Cramer* and *Bach's Inventions*. What course of study would you advise?

—J. W. K., Michigan.

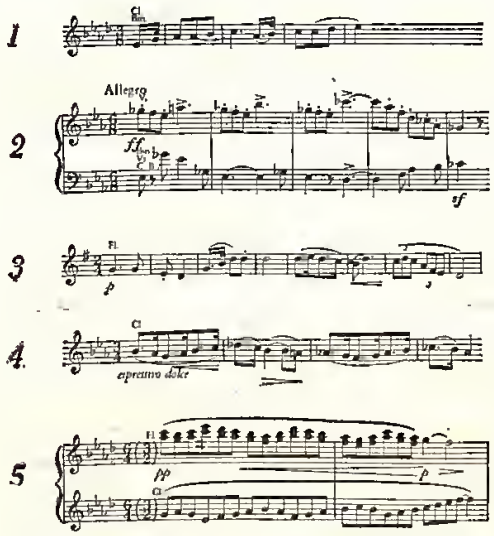
You are a shining example for us all! With two men's jobs already in your hands you still plan to devote precious time and energy to piano study. We admire your zeal and ambition.

As a teacher you realize (as you say) the need for highly concentrated study if you are to make good progress. Therefore, if I were you, I would not spend more than fifteen minutes of the daily hour on technic. . . . I advise you first to practice the "Finger Conditioner" exercises (June 1944 ETUDE) for several weeks; thereafter I would change concentrated doses of technic every two weeks by practicing different kinds of technic during each period. . . . For example, I'd work at one of the *Czerny Etudes* in the "Czerny-Liebling Volume III" for two weeks, then I'd switch to arpeggios or scales for two weeks more, then back to the finger conditioners or Czerny and so on.

The remaining forty-five minutes of your practice time ought to be regularly apportioned to two pieces. For one of these I would advise a *Chopin Prelude*—any one from the series presented on the *Technic-of-the-Month* pages from October 1943 to September 1944; and either a movement from a *Mozart Sonata*—*A Major* or *F Major*—or if you prefer, a modern piece of your own choosing.

But after all, the sky's the limit so far as piano literature goes, isn't it? You have an embarrassment of riches to choose from! . . . By following a procedure such as I have outlined I am sure you will be all set for a year of balanced and enjoyable piano study.

Can you identify these 5 themes from the great symphonies?



HOW MANY can you name? Can you tell which movements these themes are from, as well as which symphonies? The answers are at the bottom of this page. To find out how you can really know your symphony themes, read the rest of this announcement.

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SYMPHONY THEMES, we believe, is one of the simplest ways to acquire a fuller understanding of important symphonic music. The themes, after all, are the heart of the music. This collection of them is virtually a compilation of the inspired thoughts of the great composers in their greatest moments.

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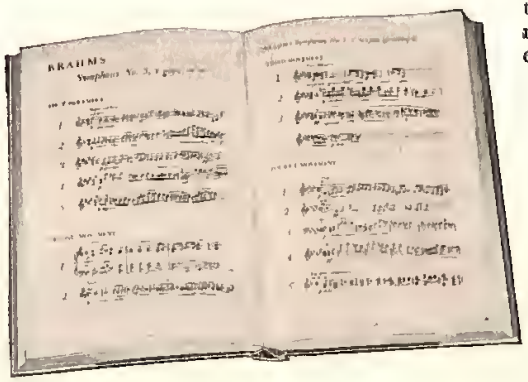

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ANSWERS: 1. Beethoven's 5th, 2nd movement, theme 2; 2. Brahms' 1st, 1st movement, theme 4; 3. Dvorak's 5th, 1st movement, theme 3; 4. Franck's D Minor, 2nd movement, theme 3; 5. Sibelius' 3rd, 2nd movement, theme 3.

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Music Student Awards Make Better Pupils

(*Continued from Page* 73)

The number "10" is written opposite that assignment of the previous week in his note book under the heading "Points."

Large gold seals such as occur on scale certificates or honor rolls count 25 points.

Large red seals are "bonus" seals and count 25 points. These seals and their equivalent in points are given for any outstanding achievement such as an original composition, playing a piece from memory in public, a repertory of three pieces from memory, and so on. Also they are pasted on the covers of all *completed* books. These points for "bonus" seals are recorded opposite the heading "Miscellaneous."

Stars count one point each. Most juvenile books, especially writing or "Busy Work" books are outlined for stars. Coloring a chart, placing fingers of a key on note chart over the corresponding keys of the piano, calls for a star. In fact, almost anything a little youngster does *well* merits a star *in addition* to the seals he gets for playing.

It is possible to get *three* seals on a piece of work. The *first* seal for reading the music correctly as to notes, rhythm and fingering; the *second* seal for good execution with close detail to technic, pedal, and dynamics, and so on: the *third* seal for memorization. These *three* seals would be recorded in his note book opposite Sightreading, Studies or Technic and Memorization respectively.

Sometimes a piece of work is not *perfectly* satisfactory but will pass. It will receive a seal, in that case with the number 9, 8, 7, 8 written above it and that number recorded in the note book. Failing to get at least 6 points, the pupil would review that work until such time as it did merit a seal.

Studio Charts

Written assignments receive points but time spent on written work is not to be counted as *practicing*.

At the beginning of a lesson the total *practice* record for the past week is transferred to the top of "Daily Practice Record" on the next leaf where the coming weekly record is to be made. *At the end* of the lesson the *points* are totaled and transferred to the top of the next leaf above the work "Points." Each week's entire practice and point total are added to the foregoing total before transferring. In other words, we add as we go along. At the end of the term the books are turned in to the studio and each pupil's record of points and minutes of practice are transferred to his group chart. These charts quickly inform us who are the winners of the prizes offered in the folder. We then put the number of defense stamps each pupil has won into small, uniform envelopes and write the names on the outside as well as the number of stamps within the envelopes and for what they were awarded. At the closing recital or group assembly these envelopes are read aloud and presented to the winners.

At the opening of each semester, a chart like the following one is put up in the studio and shows clearly who is *not* eligible for prize one (offered in the folder).

ATTENDANCE CHART

Week Ending	Missed Lessons	Tardiness	Make Up Lessons	Change of Lesson Time
Sept. 8	(Name of Pupil & date)	(Name of Pupil & date)	(Name and date)	(Name and date)
Sept. 15				
Sept. 22				

AGE GROUP CHARTS

A chart for *each group* of pupils bearing the following captions is made out at the beginning of the semester:

Pre-School Group One (Quota of practice 10 to 15 minutes daily under adult supervision).

Primary Group Two (Quota of practice 20 to 30 minutes daily) (Pupils in first three grades of public schools).

Intermediate Group Three (Quota of practice (40 to 50 minutes daily) (4th, 5th and 6th grades).

Junior and Senior High School Group Four (Quota one hour daily). Each group chart is in the form of the following example:

INTERMEDIATE GROUP THREE

(Quota for Term—3000 Minutes)
(Weekly practice multiplied by number of weeks in term)

Names	Attendance (Prize 1)	Points (Prize 2)	Most Practice (Prize 3)	Technic (Prize 4)	Scales (Prize 5)	Quota (Prize 6)	Best Practice (Prize 7)	Total Stamps

At the end of the semester, the names of the winners are written under the proper heading.

The prizes offered for improvement in Technic and Scales are *somewhat* determined by the number of points the pupil receives in these branches of study, but more largely by the results.

The "Best Kind of Practice" (Prize 7) goes, of course, only to a pupil who has fulfilled his quota of practice, but in addition shows that he accomplishes the most in a given length of time. His practice record averaged with the number of *points* achieved, gives a fairly accurate idea of the *kind* of practice going on.

Does it seem like a lot of work? It is *some* (although it really is not as complicated as it may seem at first reading). Isn't *every* business quite a chore? Most teachers are willing to concede that music is an art, a profession, and *also* a business. That being so, perhaps it is about time that we consider the business angle a little more than we have hitherto done. Making a going concern of the business of teaching will not harm the artistic or professional aspect. It seems to me it will raise the standard immeasurably. If we decide we *do* have a business, then like all businesses, we shall probably have to invest our time, some money and keep records. This will require system. I have heard many teachers excuse their lack of system with something like this: "I do not pretend to be a *business* woman! I'm a professional woman!"

Well! Can one be successful in a profession devoid of any system or interesting business methods?

Making Bach Interesting

(*Continued from Page* 74)

very great *forte*, but never in the pure *fortissimo* of sheer force.

Bach's music should almost never be played in complete *staccato*. The type of *staccato* required in Bach playing is, rather, a shorter *legato*; a *portato*. The brisk, "pianistic" *staccato* (of the school of Moszkowski, let us say) should be avoided. Bach's *legati* are not fixed, but derive from the tempo of the composition. The slower works require a greater *legato*; the more rapid works, less *legato*. In this regard, of course, I can speak only in generalities; there are rapid *legato* passages to be found, and slower passages requiring less *legato*—as in all things, Bach is full of interesting and lively exceptions that call for personal investigation and reward the investigator with the richness of discovery.

As to interpretative values, it is interesting to note that Bach himself left almost no indications as to how his works were to be played. Thus, the Bach performer is raised to the creative level of thinking and feeling for himself.

If a pianist concentrates over a certain period of time on studying Bach's music and Bach's style, he will realize what enormous progress he has made when he turns to other composers. Technical difficulties tend to disappear. I find today that I have no technical problems, which fact was not always the case. The most rapid and intricate figurations, whether in the music of Beethoven, Chopin, Liszt, or the moderns, seems simple. I know that Bach has done this for me. In this regard, it was of extreme interest to me to read what Hugo Riemann has to say in his *Musical Lexicon*, in the section entitled "Etudes for Piano." Riemann cites the studies of Clementi, Czerny, Chopin, and Liszt, but ends by saying that the best of all is the "Well-Tempered Clavichord!" Perhaps we are not in the habit of thinking of Bach as an aid to pure technique—but then, we are not in the habit of valuing Bach as completely as he deserves. Let us forget the traditional nonsense about his being cold, severe, mathematical, and orthodox. He is none of these things! He is pure in his sincerity, radiant of mind, and, most of all, warmly human of heart. When we discover this, and when we make our discovery truly communicative to others, Bach will be truly popular—and the listening public will find itself incredibly enriched in happiness and joyous living. Certainly, it is well worth the effort of every pianist and every music lover to adventure upon a bit of Bach discovery of his own.

The Use of the Palato-Pharyngeal Muscles In Singing

(*Continued from Page* 75)

teeth and the jaw dropping lower for each higher note, endeavor to produce, and hold the characteristic sound of, the E vowel throughout the exercise.

This combination of influences centers action in the muscles which elevate and tense the soft palate. Incidentally, this will remove one of the great difficulties that besets the singer, that of singing the vowel E in the highest part of the range.

Owing to the difference in the tessitura (texture) of the male and female voice, the greater tonal depth of the German umlaut ö is more suitable to the male voice,

Ex.2

especially the baritone and the basso, while it is equally effective, provided the above instructions be faithfully observed.

Practical Hints for the Organist

(*Continued from Page* 77)

music. One sometimes sees an organist playing a work in majestic four-part rhythm and suddenly thrusting out his arm in a jerking rush to reach a stop. That is distracting to look at, and the sudden jerk of the arm that cuts across the rhythm of the music, somehow injects itself into the musical pattern. The organist should try to prepare for the moments when a stop is needed, and move his arm in precise rhythm. He should count the rhythm, if necessary, dividing the beat where the stop fits in, into a one-and-two-and-three-and-four-and pattern. If the beat is already subdivided, he should divide it again! The point is, let the stop-pulling gesture fit into the rhythm. It should never be forgotten that the organ is the aristocrat of instruments, and it must be played as such—easy, beautiful gestures help to make the entire performance more beautiful. On the other hand, the player should keep all motions as simple and natural as possible, and should avoid all mannerisms. Let the audience carry away the impression that organ playing *looks like* the easiest, freest thing in the world!

Concerning the Pedals

"This same matter of ease is the most important point to bear in mind in manipulating the pedals. The pedals, actually, are the only new technical mechanisms which the piano-trained organist

(*Continued on Page* 110)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Should the Contralto Use the Chest Voice?

Q. I am a teacher of public school music and I have a contralto voice. I was trained by the downward vocalization method so I did not have the heavy "chest tones" of most contraltos. I tried to open up these low tones, B, A, G, below middle C, and I finally succeeded, but my scale was not as smooth and my head tones not as full and pretty. My first method of production was easy and flowing and pleased my audience, while my later method has to be studied and scientifically worked out and makes singing work for me. I have listened to Gladys Swarthout, Marian Anderson, Bruna Castagna, and other big singers, and they seem to use chest tones on the low tones. Of course, these singers have blended the registers and are successful with this method of singing. You have referred to Miss Anderson's article in the October, 1939 ETUDE. *She might not think of it as three positions, but she uses it just the same. Which road shall I follow? My first method made singing a joy, yet when I sang* Hark, Hark, My Soul *by Shelley, the last phrase, "Singing to welcome the Pilgrims" was weak and undramatic, while by using the chest tones I achieved just what one would wish. Would constant work build in these lower tones by using my first method?—P. F. C.*

A. This is a very intelligent question and we will give as much space to it as we possibly can. Without a doubt there are two processes by means of which dramatic sopranos, mezzo-sopranos, and contraltos are able to produce their lowest tones. The first is the process you have followed; namely, to practice upon descending scales and to produce the extreme low tones without any adjustment of the vocal bands, the resonances, or the breath. The singer can obtain a very smooth scale and low tones of a pretty quality by this method without any perceptible change in sound. These low tones are quite adequate for small auditoriums and churches and they sound well over the air, especially in songs that are not too heavily accompanied and do not require great dramatic force. Nor need the singer be extraordinarily gifted vocally to produce her voice in this manner. She should get a comfortable, easy pose of voice, as you have stated, and sing in the same manner from the top to the bottom of the scale.

2. Quite a number of dramatic sopranos, mezzo-sopranos, and contraltos, especially those accustomed to singing in opera, oratorio, and concert in large auditoriums accompanied by a large orchestra, find the lowest tones produced by the first method lacking in power, metal, and brilliance. The orchestral tone is apt to cover them, so that at the back of the hall they sound weak or are quite inaudible. For example, it would be almost impossible to sing the name-role in Verdi's "Aida," or the mezzo part in the same composer's "Manzoni Requiem" without resorting to the so-called "chest tones." All the great Wagnerian contralto roles demand them also.

To produce these tones in the grand operatic manner requires an adjustment of the vocal cords themselves—a sort of "change of gear" which the first method does not need. Authorities differ as to just what this adjustment really is. Some scientific voice writers call it a "long-reed" production, which means that the cords vibrate throughout their entire length during the production of the chest tones. Other laryngologists contend that the arytenoid cartilages partake of the vibrations synchronously with the vocal cords. The celebrated Dr. Michael put the matter into words as follows: "The change of timbre is accounted for by the change of material set into vibration; in the case of the chest voice, both the muscular and the membranic parts of the vocal bands vibrate." The lovely, thrilling, sensuous, extraordinarily brilliant low tones of Miss Anderson, Mme. Castagna, and Mme. Swarthout are formed this way, and they add immeasurably to the charm of their singing and to their artistic stature. Melba, Nordica, Eames (all Marchesi pupils), Calvé, Gerville-Réache, Gadski, Ternina, and the beloved Schumann-Heink also used this method on low tones.

The difficulty, as you point out once more, is in blending the different timbres so that there will be no more difference of quality and power in the different parts of the scale than there is between the *E* and the *G* strings of the violin, or the high and low registers of the clarinet. This takes a marvelous control, not only of the larynx but of the breath and the resonances, which requires continual practice and a skill which only the greatest singers seem able to achieve. The mellow, full low tones produced by the great singers in this manner sound quite different from the somewhat cow-like tones of less skillful contraltos, who may try to use the chest voice without a proper understanding of the necessary adjustment of the larynx and the correct uses of the breath and the resonances. Will you please read again Miss Anderson's fine article and the remarks of Crystal Waters in former issues of THE ETUDE in the light of these explanations? The editor of Voice Questions is very grateful to you for giving him the opportunity to answer your very intelligent questions upon a very debatable subject.

The Baritone's High Tones—Should They Sound Like a Tenor's?

Q. Since I subscribed to THE ETUDE *last January I have found the answers to Voice Questions give me the information that I need for further training. I have had approximately three years of the best voice training I could receive. I have a rich, full baritone voice with a good range, but sometimes the high tones worry me and I fail to reach them. I have little trouble with E, but F and G seem high. Perhaps this is because I am, after all, just a beginner. Should I be able to reach the F and G? And do you think it is more than likely lack of concentration?*

2. Should I sing the high tones in the same way a high tenor does? I have had training from tenors and I have had different instructors tell me that I have lost my baritone quality upon the high tones, because of the tenor influence.—H. K. H.

A. The baritone is the natural male voice. There are more baritones than either tenors or basses. The baritone voice must be round, firm, resonant, and rich from the top to the bottom. Your question suggests that you have allowed your tone quality to become thin upon the highest tones and that they have lost a little of the fullness and sonority that the baritone voice demands. There may be several reasons for this:

1. It may be that you do not give these tones the same breath-support that you give to the lower ones.
2. Perhaps the larynx rises too high in the throat upon these tones, so that the vocal tube is shortened.
3. Perhaps the resistance of the vocal bands and muscles is diminished upon the high tones, and thus they lose their firmness.
4. In trying for the upper resonances you may have tightened your throat, jaw, or soft palate and thus interfered with their free emission of the tones.

It is frightfully difficult to determine just exactly what is wrong without a personal audition. The baritone dare not allow his upper tones to become thin and weak. They are the chief glory of his voice because of their power and their emotional effect. Have a heart-to-heart talk with your teacher and ask him to clearly explain what is wrong.

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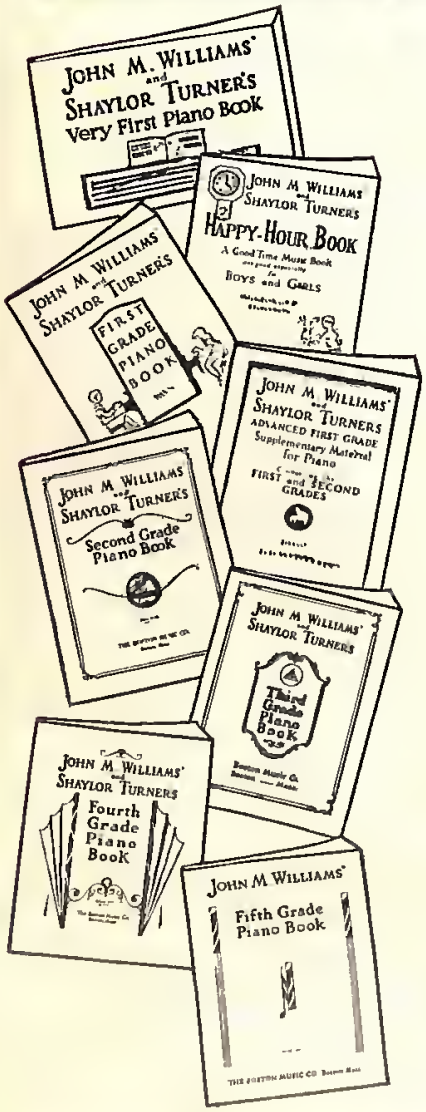

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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, MUS. DOC.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

Q. Can you advise me where to secure some information about vestments for a choir of which I am leader?—E. A. M. G.

A. We had gowns made for a chorus of which the editor at the time was Conductor, and we are sending you, by mail, the name of the firm who furnished them. Inasmuch as the town from which you make your inquiry is near a prominent city, we should think you could secure gowns from some firm in that city, and suggest that you make such an effort if you do not care to contact the firm who furnished the vestments for the chorus mentioned.

Q. I am director of our small church choir of about fourteen voices. Will you advise which would be most suitable for us to use—soprano, alto and baritone music or three-part female music and let the boys sing the low alto part? One boy is tenor and the other three baritones. Also can you give me the names of anthems or books suitable for us? —E. K. R.

A. We suggest that as you have the material for either kind of choir, you use both the ladies' choir and the choir consisting of females and boys. We think it might be advisable to omit the use of the boys when you are doing the soprano-soprano-alto type anthems. We suggest the following books from which you can make your selection, for both types of choir: "S. A. B. Young People's Choir Book"; "S. A. B. Sacred Trios," Edited by Runkel; "S. A. B. Easy Anthems for Intermediate Choirs," Nevin; "S. S. A. Sacred Trios for Women's Voices"; "S. S. A. Ditson Trios for Women's Voices"; "S. S. A. Easy Anthems for Intermediate Choirs," Nevin.

Q. Can you tell me where, in my vicinity I can get in touch with dealers who handle secondhand two-manual and pedal reed organs? Do you think such an instrument would be satisfactory for pipe organ practice, the chief purpose for manual and pedal study? Is the firm who made the Mason and Hamlin reed organ still in business? Is there a reed organ in existence that has a stop consisting of striking reeds?—J. H.

A. We do not know of anyone in your vicinity who deals in the kind of instrument in which you are interested, and we suggest that you communicate your needs to a pipe organ builder who may have taken in trade the kind of instrument in which you are interested. The organ will probably be satisfactory for the purpose you name. The firm who made the Mason and Hamlin organ is no longer in business. All reed organs are constructed on the striking-reed principle.

Our Future Musical Theater

(Continued from Page 69)

"educated" for a truly national musical theater? Not in the least! Audiences are the most flexible element in the world. They need no preparation for what they sense to be true, vital, lasting. And never can they be fooled. It's a curious phenomenon—you can take a number of individuals and ask them about music, and find out that they know nothing. But mass fifteen hundred of those individuals into an audience, and, whether or not they "know," they react as a man to those parts that they feel to be genuine. The important word is *feel*. Audiences need to be attacked emotionally. Working in the theater, you find it increasingly true that whatever starts out as a sham (whether of commercialism, of faddism, of any -ism) turns out a flop; whatever projects itself as a genuine expression of human emotional values gets ahead—even if it is written in experimental forms. And what gets ahead best is sincere emotion applied to scenes, situations, and problems that are close to the people's own lives. We're still a young nation; the various national strains that lie back of us haven't flowed together long enough to produce a national music of fixed physiognomy. And yet I feel sure that all of us, no matter what our heredity or background, feel closer to Stephen Foster than we do to Brahms. Stephen Foster [illegible] Again, the chief word is *feel*. The composer who scrutinizes the last few hits, hoping that they touch the American scene, and then determines to "cash in" on America in a new hit of his own, will be making the worst blunder possible. But if he uses America as the stuff of faith and then projects that faith into something his public can feel and believe with him, he will be contributing to the future of our musical stage.

In third place, then, how is he to do this? My answer, quite simply, is by working. However, I firmly believe in dividing "work" into two distinct parts. One part, of course, is study. Art, after all, is the expression of feeling through technic—and the technic must be there. But the music of various national strains I mentioned before reflects a bit too much technic—better, perhaps, technic without life. The basis of music study is very properly called *theory*. It is purely academic. No music comes alive until it is heard, reacted to—if only by the composer himself! Practical work is as much a part of preparation as class-room study. I know there are some people who can sit down with a score and then tell you they understand it perfectly. Well, maybe they do understand it—but understanding is a purely mental function, and music is a purely emotional stimulus. Until music exists in living performance, it doesn't exist at all. Thus, the chief thing our composer of to-morrow must do is to work at living music, before an audience. I know what the next question will be—how is the untried beginner to find the opportunities for such work? Naturally, he won't begin on Broadway. But he doesn't need to. *Any* audience can help

(Continued on Page 111)

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The Healing Art of Music

(*Continued from Page* 81)

twenty-four hours. In spite of the best medical treatment his case was a hopeless one and in a short time he died. This episode, however, has no scientific worth, because the additional treatment he was receiving was not noted. Therein lies the whole problem of musical therapeutics. Healing by any means is a great responsibility.

Typical Cases

This much we do know, however, from immediate observation of hundreds of cases, that in many instances the right kind of music, rightly administered, does show beneficial results. When one has seen the morale of a ward raised; when he has seen tired, fretful patients relax and fall asleep, and has heard many say "Thank you, please come again soon," he may well feel that a good day's work has been done. And when the hospital superintendent or doctor says: "The singer's voice has a healing quality," or "Your music was medicine to our patients," your eyes are opened to the potentialities of music as a healing art. Take the case of a youth in the locked-in ward in a Marine hospital. When we entered, he was pacing up and down in despair, wringing his hands. The music was in the tempo of the normal pulse and was especially lovely that day. After a time he slackened his pace and gradually stopped and commenced to listen intently. As we left the room I asked him if he enjoyed the music. He responded quietly, "Yes, very much." Something had happened to put that boy's mental and nervous system on an equilibrium: at least for a time. On another occasion we observed a man who was definitely insane, lying in a deck chair exhausted and oblivious to his surroundings. Toward the end of the visit one of the singers sang a humorous song about an elephant who wanted to join the ballet. The concluding verses ran:

"But my feet are too flat
And my hips are too fat,
But, I'll have a good time anyway."

The patient sat up and began to laugh. The next time we came to the ward he was seemingly much better. Whatever the value of the music we cannot tell, as we had no knowledge of his other treatments. That is, he may have had shock treatments or other psychiatric treatments which were entirely responsible for his progress. It is ridiculous to assume that in half an hour one may expect a miraculous cure. On another occasion, in this same ward, two patients, after hearing the music, began to cry and became hysterical. The music employed was not exciting, but quite the opposite. Perhaps it had sad associations for them, and a gayer type of music would have had a better reaction.

This leads to the natural deduction that in treatment of the mentally ill, the lines to be followed will probably be divided into music for individual cases and music for groups. It has been manifested that often certain patients react to music in one way, while others react to the same music in a different way. We have in music a wonderful phenomenon which is barely understood. Electricity was in practical use for years before any scientist could tell just what it was. We are witnessing cures by light rays, violet rays, x-rays, as well as by radio waves. Scientists are even experimenting with killing bacteria with musical vibrations so high as to be inaudible. These are some of the things that our wonderful tomorrows will make clear to us. How soon will some Crookes, some Roentgen, some Edison, some Einstein explain the use of musical vibrations on the body?

Practical Hints for the Organist

(*Continued from Page* 106)

will have to learn. The secret of their use lies in complete ease and naturalness of motion. Let the thought be that of *walking* on the pedals. By that I mean that it is best to maintain the completely natural posture of walking. Let the young organist look at his foot and leg when he takes a perfectly natural step. He will note that the toes point in an outward direction, and that the knee takes the direcion of the place on which he steps. Exactly the same should be true of the position of legs, feet, and knees in pedal playing. Some schools of thought hold that the knees should always be kept together. I do not agree with this—for the reason that such a posture is not natural, and hence works against the very relaxation which is so vital to good playing. It is my belief that the best results are obtained when the knees are not 'held' or 'kept' in any fixed posture, but allowed to move freely (as in walking) so that they are at all times, *over the note being played*. Certainly, this requires a bit more moving about, but it is natural motion and thus conducive to greater ease in playing. You will find, as I have found, that by allowing the knees to move to a point over the note being played, by keeping the leg relaxed, and by turning the foot in the natural toes-out walking position, you will greatly enhance the ease of your playing and minimize the risk of unnatural tension.

"But technical hints alone have never yet produced a great organist. In organ work more than in any other, perhaps, the first needs are for absolute devotion and perseverance. The organ is still more chiefly used in church work than in any other, and here the chances of a 'big' career are necessarily slow. Perhaps that in itself is a test of aptitude! The right man for the right position is the one who is not only willing, but eager, to devote his best young years to intensive study, and then to begin at the smallest beginning to prove himself. Often, it is heartbreakingly difficult work—but then, those who find it too difficult will probably drop out. The organist's study is never done. My students include young men who have completed their formal conservatory courses, have found smaller openings in churches, and are already making themselves heard from as the organists of tomorrow. Let me conclude by telling you of one of the finest instances of devotion I know. One of my pupils is so determined to make good as an organist that he spends all day practicing and studying; spends all night working in a factory—and sleeps whenever he gets the chance!"

by H. P. Hopkins

appears many times in the Century catalogue. Each time you see this name you may be sure that the piece is melodic, is well written, and puts across its pedagogic purpose in a way that children like. The list contains a few of the Hopkins pieces in Century Edition . . . like all Century pieces, they are 15c a copy.

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

Concerning Vibrato

J. P., North Carolina—There was an article on the *vibrato* in the July, 1944 issue of THE ETUDE which I think you would find very helpful. Read it carefully, and in your practice always bear in mind the necessity for complete relaxation of hand and arm. If you allow yourself to become tense when you are working on the *vibrato*, it will never become even and expressive. Everyone has trouble in developing a good *vibrato* with the fourth finger—the only remedy is careful and consistent practice. If I were you I would not worry about vibrating on harmonics until I had developed a good *vibrato* on stopped notes—both single and double. (2) To have your violin appraised, I suggest that you take it to some such firm as The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City.

Playing for Pleasure

J. J. B., New York.—There is no reason for you to be discouraged. I think that you have made excellent progress in the length of time you have studied, considering the very limited time you have for practicing. Most people who begin to study as late as you did have difficulty learning to vibrate. An article on the *vibrato* appeared in the July, 1944 issue of THE ETUDE. I would advise you to read it, and to work carefully along the lines suggested. I think you would not be happy if you gave up playing the violin, for you evidently have a very musical nature. Just keep on working patiently, giving as much time to your violin as you can, and you will soon find that your playing is a lot more pleasing to you than it is at present. Not that you will ever be entirely satisfied—no one with a real appreciation of music ever is.

A Factory Made Violin

F. A. B., Ontario, Canada—The likelihood of your violin being a genuine Strad is very small indeed, for there are many thousands of violins that have a label similar to the one you have transcribed and which may be worth no more than ten dollars. There used to be, and perhaps still is, a factory in Japan that produced "Stradivarius" labels in sheets like postage stamps! And the fact that the soundpost leans towards the center is *certainly* no indication of value. It indicates only that the instrument is in need of adjustment. If you wish to have your violin appraised, you should send it to one of the firms mentioned from time to time in these columns.

Not Genuine

N. F., Indiana.—The words on the label of your violin mean "Made by Nicholas Amati in Cremona." Amati being one of the great masters of violin making, this might be interesting—were it not for the words "Grand Solo" stamped on the back of the instrument. These words are a clear indication that the violin is a German, or perhaps Czecho-Slovakian, product made for the American import trade, and worth at most seventy-five dollars.

Impossible to Appraise

D. G. L. K., *Pennsylvania.*—From your transcript of the label, I judge your violin to be a French copy of a violin made by P. A. Dalla Costa. Without seeing the instrument it it quite impossible to give any estimate of its value. Dalla Costa himself was a good maker who worked in Venice and Mantua from 1700 onwards, making copies of Nicholas Amati.

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Our Future Musical Theater

(*Continued from Page* 109)

him—a group of his fellow students, or non-student friends, is a good beginning. I got my own preliminary experience in writing amateur shows—"Varsity" shows when I was a student at Columbia, and later, shows for girls' schools, for churches, for synagogues. Any earnest youngster can make amateur opportunities possible for himself. And if he can get to a good conservatory, he will find plenty of preliminary scope in the school performances—which, incidentally, will give the same experience of living music to the orchestra members and the singing casts. We should teach music as we teach living—partly by wise counsels and even more by experience. My small daughters learn adding and subtraction as lessons—but the lessons become living when they get their allowances! Only by the living reaction of a living, feeling audience can a composer learn which of his themes are real and which are rule-book exercises. Don't scorn the amateur audience It is composed of the same people who will go to the professional shows to-morrow night, and their reactions are just as valuable to you as they are to the manager of the show. In one respect, at least, amateur audiences are particularly helpful—there is no "racket" of professional criticism to come between reaction and result.

The kind of musical expression that has come to the front in the past few years makes me immensely hopeful for the future. Our audiences are all right. They'll react fast enough to what they want—and what they want is a sincere statement of life and truth as it touches them, as they know it and can judge of it. The rest is up to the composer. As long as he deals in "effects," he'll remain either an unappreciated "long hair," or a Tin Pan Alley hack. But when he forgets effects and sets himself to writing down his sincere beliefs, in a natural way that can project those beliefs into other human hearts, he will have taken his first step towards building our national musical theater.

The Treatment of Repeated Notes

(*Continued from Page* 83)

that unless the student is very conscientious about this phase of his work, he can never hope to attain a clean-cut technic. Such playing cannot be achieved by any other means, and, no matter how much pains he takes with anything else, if repeated notes are not played with the utmost precision only sloppiness can be the ultimate result.

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The Oboe

(*Continued from Page 79*)

enormous number of military pieces which Lully and himself had composed and arranged for the army, many of which are still preserved at the Paris Conservatoire.

It is difficult to imagine how so delicate an instrument as the oboe, which Schubert in his "Aethetic der Tonkurnt" calls the "coquette of the orchestra," could have been of any service to the military. But we must remember that the oboe of that period was a very coarse thing compared to our modern instrument. It was nonchromatic, and was played with a reed almost as large as that used with a present day bassoon. Such an instrument was well adapted for military purposes, and we can readily accept the testimony of the learned Merseene ("Harmonie Universelle," 1639) who said that it gave a tone louder than all other instruments except the trumpet. Even in Mozart's day, it was so formidable that the composer of "Don Giovanni" remarked that it had such "impudence of tone," no other instrument could contend with it.

The British band originally consisted of fifes, trumpets and percussion instruments. The departure from this form was made in the reign of Charles II of England when on January 3, 1685, authority was given for the formation of a military band of twelve hautbois in the companies of the King's Regiment and Foot Guards in London. A few years later, when regiments of dragoons were raised, they were equipped similar to the Horse Grenadiers, and one oboe and two drums were allowed to each troop. In these oboes we have the real beginning of the military band in England. In 1691, seven trumpeters, a kettle drummer, and five oboists accompanied William III to Holland. In 1783, the bands of the three regiments of Guards consisted of eight performers made up of two oboes, two clarinets, two horns and two bassoons. King Henry VIII of England had a private band composed of no other instrument than the oboe, and Shakespeare gave frequent stage directions for the use of the oboe (hoboy or hoeboy) in his plays.

It will be seen that the oboe was formerly a band instrument and was little known in church and orchestra music. Its place in band music was so established that in Germany military bands were given the name of "Hautboisten." Until Hitler's Regime there was a guild of oboists in Germany, known as *oboistenbundes* with 1100 members and an official journal published in Jena.

Two and often three oboes are employed in symphony orchestras, the third performer being also provided with an English horn to be used when required by the score. In Handel's time the oboe shared the place of leading instruments with the violins. It is probably on this account that the proportion of oboes to strings was so great. The oboe holds the place relative to the violins similar to that which the bassoons hold relative to the violoncellos and basses.

The part played by the oboe in the orchestra is chiefly melodic, either as solo or obbligato; it is used also in doubling other parts. This, owing to its great wealth in overtones, is most effective in enriching the quality of the ensemble. It is also used harmonically, but to a limited extent in giving effects as fully characteristic as those of the violoncello.

In large orchestras, it has always been the prescribed right of the oboe to sound the "A" from which the other instruments tune. This privilege dates probably from the period before Handel, when it was the only wind instrument present. The oboe, however, is not good to tune by unless played by a competent artist. It is more preferable to tune to the untunable clarinet. This procedure has been tried with marked success by several important organizations, notably the renowned Crystal Palace orchestra as far back as the seventies.

Steps in Building the Junior High School Orchestra

(*Continued from Page 78*)

teacher himself must plan his work so as to provide this individual instruction at least for the advanced players.

2. Sectional rehearsals are essential to a well-developed orchestra and constitute an economical use of the pupil's and teacher's time.
3. The music used must be appropriately easy, carefully graded, and of good musical value. It must lie within the technical ability of the pupils, the secondary parts should be musically interesting, and it should consist mainly in numbers to be used in public performance.
4. The orchestra should be in contact with artist players and fine orchestras. If this is not possible, at least good recordings and radio programs can be made to serve the same end. It is reasonable to expect that most schools could procure some outstanding performers to appear at their assemblies and to conduct clinics in the schools. Most colleges and extension departments now make these resources available to schools.
5. The orchestra should participate actively in local, district, and state music festivals, with equal emphasis on solos, ensembles, and concert orchestra.
6. Music instruction should be made available during the summer months. Many communities are including instruction in music as a part of the summer recreational program for children. In this way the alert teacher of music can do much for his program, particularly in starting his beginning classes.
7. There are increasing opportunities for children to attend summer music clinics and music camps. This is one of the most profitable ways to raise the standards of the students in the orchestra and to increase their interest in the work of the school year.
8. The conductor of the school orchestra should continue to grow musically and professionally. He should become increasingly informed on the technical problems of developing orchestral players; he should hold active memberships in his professional education and music associations; and he should arrange periodic summers of music study where he can be assured of learning of the recent

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trends and improvements in his field.

The writer has given in this article what seems to him to be an essential framework of thinking for building an orchestra on the junior high school level, as the second phase of the threefold problem of building a school orchestra. No effort has been made to fill in all of the mechanics of making the program function. These specific aids are available in the literature of this field or from the various publishing houses. The thesis developed here is simply that to be successful, the teacher must possess a thorough understanding of the total problem of the school, the pupils, and the major factors that make for good school orchestras. The teacher who is adequately informed in these areas is likely to be successful in building a school orchestra.

The Brahms Intermezzo

(*Continued from Page* 84)

song form.

From the pianistic standpoint, the Intermezzo requires a finely graded and controlled tone production, so that the melody stands out in perspective against the accompaniment. The dynamics remain within the range of *piano* and *pianissimo* throughout, except for the *rinforzando* in the fifth measure from the close and an occasional rise to *mezzoforte* at the composer's *crescendo* marks. In this edition the dynamic indications are all original, with the exception of the two *pianissimos* printed in smaller type in the third section, which have been added by the editor.

In the first and third sections, the melody is accompanied by a second melodic line. This must be in the picture throughout, but its tonal relation to the principal melody must be like that of the second violin to the first in a string quartet. Still more in the background must be the left hand accompaniment, like the less distinctly painted background of a picture, which harmonizes with the subject, yet does not unduly attract the attention. An exceptionally fine command of this "balance of tone" is a preeminent requisite for the performance of this composition. In the first four measures the second voice consists of the bell-like organ points on the E-flat octave. See that this does not interfere with the prominence of the lullaby melody. Use a soft, perfectly controlled pressure touch, with fingers on the keys as you begin the key-descent, and vary the tone quality carefully with the rise and fall of the melodic line and with consideration of the rhythmic stresses, keeping the left hand *pianissimo* except at the points where it moves melodically, as in Measures 7, and 16 (end) to 18.

The middle section, marked *Più Adagio*, need be taken only slightly slower. Note the *crescendi* marked by the composer over the melody notes in Measures 21, 22, and 25. This will give you the clue for the shading of these deeply-felt one-measure phrases. In Measures 25, 27, and 33, do not allow the chords to tonally overshadow the melodic line. A mood of brooding introspection characterizes this page.

In the third section the bell-like organ point appears again in the high, right-hand chords. Keep them very *pianissimo*, so that they do not interfere with the melody. Also the new sixteenth-note figuration, starting at the end of Measure 42, must be discreetly subdued, although audible as a second voice. Work out carefully the imitations in the two upper voices, starting at the close of Measure 49. The *rf* in the fifth measure before the close should not exceed a strong *mezzoforte*. In the last two measures the *pianissimo* must be quite ethereal in quality.

The use of the pedal has been marked in detail in this edition. The original is bare of pedal indications, save two. Press your foot only half way down, so that the pedal changes may be clean and noiseless. Give special attention to the great care with which the composer has indicated the phrasing and touch qualities. The metronome indications are suggestions by the editor.

The Music America Wants

(*Continued from Page* 65)

Whenever we broadcast I endeavor to envision the audience as individuals. Father is home after a hard day. He and Mother are looking for something inspiring as well as a little nostalgic. The young folks want something "neat" and tricky; the more sophisticated want something more modern. We have to please all, with a little of this and that, but every program must be vital and alive from beginning to end. Through clever instrumentation, upon which my staff of nine expert orchestral and choral arrangers spend hours daily, the programs must bring about relaxation, happiness, optimism, and contentment. They must ring with the sincerity of the effort of every performer. The audience must know that those who are singing and playing for them are honestly conveying a message which at every moment they mutually comprehend and enjoy. How to "put this over" in the proper spirit is the result of years of accumulated training.

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Most of all, the vast audiences, radio and otherwise, need something more than mere effects. They want to hear man's greatest instrument, the voice, through which a human message is conveyed. Tonally, the English language is rich, appealing, and powerful—but it suffers phonetically from the most difficult and complex system of spelling of all languages. This we circumvent by a system of "tone syllables" which we have devised to bring out the phonetical beauty of the vowels and the consonants. This I will discuss later.

Owing to time limitations and the requirements of exhaustive rehearsals, it has been necessary in recent years to have a large chorus of well-trained singers separate from the orchestral players. It requires hours and hours of each of these groups to prepare for our weekly radio programs, as every detail must be worked out with the most minute care. The cost of operation, of course, has expanded with the times. For instance, a few years ago it was possible to secure choral singers for twenty-five dollars a week. Today they earn about the same as an instrumentalist.

Mr. Waring's conference will continue next month, with a description of the extremely original and highly effective choral technic he employs. With this he has revised phonetically our pronunciation, so that words are particularly distinct when heard in auditoriums and over the radio. The unique combination of the voices, often used as instruments with vowel sounds, in what Mr. Waring calls the "Vochestra," has attracted the enthusiastic attention of musicians. He will discuss this in his next article.

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The World of Music

"Music News from Everywhere"

MRS. H. H. A. BEACH

MRS. H. H. A. BEACH, most celebrated, perhaps, of American women composers, who produced many major works and about one hundred and fifty songs, died on December 28 in New York City, at the age of seventy-seven. A native of Henniker, New Hampshire, she manifested at a very early age a marked talent for music. When only four years of age she began to write little compositions. Her piano instruction was under the guidance of Ernst Perabo and Carl Baermann. She made her debut as piano soloist at the age of sixteen. Her first important creative work, the "Mass in E-flat," was presented in 1892 by the Handel and Haydn Society, the first composition by a woman composer ever to be given by the Society. Mrs. Beach had the distinction also of being the first woman composer to have her name appear on the program of the New York Symphony Society. Among her songs, the settings of the Browning poems, *Ah, Love, But a Day* and *The Year's at the Spring,* have attained immense popularity.

THE CURTIS INSTITUTE OF MUSIC has received a gift from Mary Curtis Zimbalist of the famous Burrell Collection of Wagneriana, consisting of over five hundred items, including letters, manuscripts, documents, and biographical material. Most of the letters in the collection are as yet unpublished.

THE SECOND ANNUAL KIWANIS MUSIC FESTIVAL, sponsored by the Kiwanis Clubs of Greater Toronto, will be held from February 19 to March 3. There will be contests covering every classification, including choral, vocal solos and duets, Junior choral, Junior vocal solos, college and school choruses, and all instrumental classifications.

THE AMERICAN YOUTH ORCHESTRA, New York City, under the direction of the Negro conductor, Dean Dixon, had a most successful opening concert on December 17. The ambitious program, which included the Seventh Symphony of Beethoven, was conducted in a manner to demonstrate that "he (the conductor) is a musician of temperament and sensibility to his fingertips, of high intelligence, and with the qualities of leadership and control which make an orchestra play."

THE TENTH ANNIVERSARY FESTIVAL of the Bach Festival Society of Winter Park, Florida, will be held on March 1 and 2. Four programs will be given, the feature of the second day's sessions to be the "Mass in B minor" to be sung in its entirety—Part one at the afternoon session and Part two at the evening session.

ARTURO TOSCANINI will conduct the final Philadelphia Orchestra Pension Fund concert of the season early in the spring. On February 17 Claudio Arrau and Josef Szigeti will give a joint recital for the Pension Fund.

WILLIAM GRANT STILL, Negro composer of Los Angeles, is the winner of a $1,000. war bond offered in a nation-wide competition for writing a jubilee overture in celebration of the fiftieth anniversary of the Cincinnati Symphony Orchestra. The winning composition, entitled *The Festival Overture,* was given its world première by the Cincinnati Symphony on January 19.

FRANZ BORNSCHEIN, well-known composer of Baltimore, received an ovation from a capacity audience when his symphonic work, "Ode to the Brave," was recently performed in Baltimore by the National Symphony Orchestra, directed by Hans Kindler.

MARGARETE DESSOFF, whose father conducted the world première of Brahms' First Symphony at Karlsruhe in 1876, died on November 27 in Locarno, Switzerland. She was well known in the United States as a choral conductor; since 1923 she was at various times director of the "Adesdi Chorus," the A Cappella Singers, and of the Schola Cantorum. Miss Dessoff was choral conductor also at the Institute of Musical Art.

REGINA RESNIK

REGINA RESNIK, young soprano of the Metropolitan Opera Association, was the stellar attraction at the season's first performance of Verdi's "Il Trovatore." Called to sing the role of *Leonora* on twenty-four hours' notice, and with opportunity for only an hour and a quarter of rehearsal, she took over and "won several ovations for her efforts."

IN THE OCTOBER ISSUE of The Etude there appeared a picture of William Saunders Adams, Lynchburg, Virginia, as the oldest living subscriber to this magazine. Word has just been sent us by friends in Lynchburg that Mr. Adams, who was a faculty member of Randolph-Macon Woman's College for nearly forty years, passed away last March 29. Funeral services were conducted in Presser Hall, at the college. On his retirement from active teaching at Randolph-Macon in 1932, he was made emeritus professor

and he continued to participate in the music activities at the college.

HUGO WEISGALL, young Baltimore composer, had his overture, "American Comedy '43" premiered by the Baltimore Symphony Orchestra early in December, under the direction of Reginald Stewart.

DIMITRI MITROPOULOS, internationally famed conductor of the Minneapolis Symphony Orchestra, has been appointed music director for Robin Hood Dell in Philadelphia for the summer season of 1945. Mr. Mitropoulos made his initial appearance in Philadelphia during the past summer and scored an immediate success, both with the audience and with the orchestra personnel. He will have complete charge of the programs for next season and will conduct the majority of the musical events.

JOSEPH LHÉVINNE

JOSEF LHÉVINNE, noted pianist, who with his wife Rosina, had appeared for many years in two-piano recitals, died on December 26 in New York City. In 1938 Mr. and Mrs. Lhévinne celebrated the fortieth anniversary of their marriage and of their career as a two-piano team. Born in Moscow, Russia, Mr. Lhévinne became a pupil of Wassili Safonoff at the Moscow Conservatory. He made his debut at the annual benefit concert directed by Anton Rubinstein in Moscow. His American debut was made in 1906 with sensational success. From 1920 he made annual tours both as soloist and in two-piano recitals with his wife. He was a member of the faculty of the Juilliard Graduate School.

ALEXANDER BROTT, young Canadian composer, who enjoys the unique distinction of being one of the few contemporary composers whose work has been performed by the great English conductor, Sir Thomas Beecham, won additional fame when his new orchestral work, *War and Peace*, was given its world première on October 5 as part of the program on NBC's "Inter-American University of the Air." The program is heard in Canada through the facilities of CBC.

JEANNE THIERRIEN, pianist from Texas, has won the Edgar M. Leventritt Foundation's fifth annual competition for young musicians. The award consists of an appearance with the New York Philharmonic-Symphony Orchestra on January 28 in a broadcast concert to be conducted by Leonard Bernstein. Miss Therrien, one of seventeen contestants, was born in Houston and studied with E. Robert Schmitz and Carl Friedberg. She was the winner last Spring of the Naumburg Foundation Award.

THE PAN AMERICAN SOCIETY of Quito, Ecuador, South America, has prepared for free distribution a booklet on simplified Spanish. Three hundred words in Spanish are spelled identically as in English. This and other short cuts to learning the language are treated in this excellent complimentary pamphlet prepared by Professor Señor Don Arturo Montesinos. The pamphlets are not for sale. Copies may be secured by writing to Sr M. A. Alvarez, Secretary Pan American Society, Quito, Ecuador, South America.

Competitions

THE THIRD ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. Open to all in the age group of sixteen to twenty-five, the classifications and prizes are the same as in previous years. The closing date for the submission of manuscripts is April 1; and full information may be obtained from Miss Marion Bauer, 115 W. 73rd Street, New York, 23, N. Y.

A FIRST PRIZE of $25,000. is the award in a composition contest sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan-American republics are invited to submit manuscripts. A second and third prize of $5,000. and $2,500. respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan-American Arts Building in Washington.

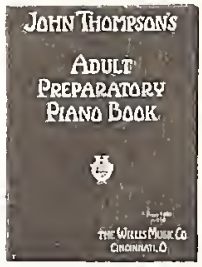
AN AWARD of one hundred dollars for a setting of the Forty-eighth Psalm, to be written in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1945, and full particulars may be secured by addressing Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

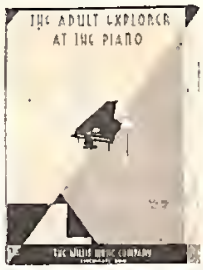
A CONTEST for the selection of an American student song, intended to promote the ideal of solidarity among the student body of the Western Hemisphere, is announced by the Pan American Union. The competition, which will be divided into two stages, the first national and the second international in scope, will be conducted with the coöperation of the Minister and Commissioners of Education of all the American Republics. The closing date is February 28, 1945, and full details may be secured by writing to the Pan American Union, Washington 6, D. C.

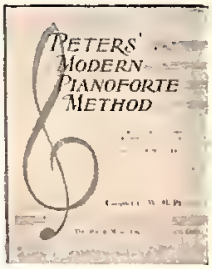
THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of $1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible, following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Conn.

AN AWARD OF $1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

THE ADULT AT THE PIANO







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Junior Etude

Edited by

ELIZABETH A. GEST

Music of Our Latin Neighbors

by Paul Fouquet

IT WAS A MOVIE in technicolor of a Mexican fiesta. Village girls in lovely costumes danced gracefully, while musicians strummed guitars and tapped drums; and when Bobby left the theater with his uncle, the rhythms of the music kept repeating themselves in his memory.

"I like Latin-American music, Uncle John, don't you?" asked Bobby. "It is so full of lively rhythms."

"Yes, I like it very much, Bobby. You know, the first European people to settle Mexico, South America and the Islands in the Caribbean Sea were Spaniards and Portuguese, but the original natives were, of course, a type of Indian. Spanish and Portuguese music is very rhythmic, and so is the music of the Indians. In the course of time these two styles of music became blended and produced the music we now know as Latin American."

"I think I can hear Indian drums in it!" exclaimed Bobby. "Most Americans are familiar with the dance forms of Latin America, such as the tango, from Argentina; the rhumba, from Cuba; the samba from Brazil; and even the folk songs are becoming known to us, such as the Cucuracha, that Mexican tune you play on the piano."

"Somebody sang a Mexican song at our school concert, too," said Bobby. "It was about a star, or something."

"It was probably *Estrellita*. That means Little Star," explained Uncle John. "But now you might like to know something about the composers of these countries, because so much of their music is played these days by our symphony orchestras—and concert soloists, and we can also hear it through recordings. Some of these composers are very important, you know."

"Who, for instance?" asked Bobby.

"Well, suppose we begin with Mexico. Did you ever hear of Carlos Chavez?"

Bobby shook his head. "Sounds somewhat familiar, but I don't know about him, really."

"Carlos Chavez is Mexico's most prominent composer today. He is also the conductor of the Mexican Symphony Orchestra. Maybe you have heard it on the radio, because it does broadcast sometimes. Listen for it. He has also done a great deal to make Mexico's music better known to us in America. He has been up here, himself, you know conducting and lecturing."

"What about Cuba?" asked Bobby. "Does Cuba have any great composers?"

"Cuba's most popular composer is Ernesto Lecuona, who is also a splendid pianist. He is best known for his suite for piano, which he calls *Andalusia*, which contains the familiar *Malagüena*."

"I know that piece," said Bobby, "because we have a recording of it. But how did you pronounce it Uncle John?"

"It is pronounced *Mal-a-gain-ya*. It is a Spanish word, and the dance is of Spanish origin. An interesting thing about some of these Latin-American composers," continued

"A MEXICAN SINGER"

Uncle John, "is, that like Schumann, Grieg, and others, they have also written much music that was directly inspired by children and their toys and games. Take the Brazilian composer, Villa-Lobos, for instance. He wrote a suite called the "Doll's Family" which includes pieces called *The China Doll, The Paper Doll, The Wooden Doll, The Rag Doll,* and a lively one any boy would like called *Pollichinelle (The Clown)*. This music is very original, but unfortunately it happens to be difficult to play."

"That's too bad," said Bobby.

"Yes it is, but like Debussy's "Children's Corner," it is intended to be played for children to listen to, rather than to be played by them. Then, there is the Suite called "Memories of Childhood" by Octavio Pinto, another Brazilian composer. This set of pieces contains *Run, Run; Ring Around a Rosy, The Little Wooden Soldier, Sleeping Time* and *Hobby Horse*. Do you notice how familiar these titles sound? He must have thought of Schumann's "Scenes from Childhood," though the music is entirely different in style. Pinto has also written a very clever march, called *Tom Thumb's March*, which I know you would like."

"Sure!" said Bobby, "I always like marches. Do they have concerts and things down there like we do?"

"Lots of them," his uncle explained. "Take for instance, Buenos Aires. There is a gorgeous, big opera house there, and the Metropolitan Opera Company from New York goes down there every year to give a series of operas."

"It certainly must be a big opera house, then, if they go there. I was at the 'Met' in New York once, when I was visiting Aunt Nelle. She took me. And what about concerts; do they have them, too?" asked Bobby.

"Concerts? Plenty of them! And fine performers, too. Haven't you heard of Claudio Arrau, or Guiomar Novaës? They have given a lot of concerts up here."

"I heard Arrau on the radio last week," said Bobby.

"Well, Bob, I think you are keeping up on things very well. Try to hear some more of the music of our Latin-American neighbors, because, as you see, they hold an important place in the modern world of music."

Winter-Time Music Notes

by Martha V. Binde

Oh, winter-time sings us a colorful song,
As the red-and-brown oak-leaf notes fall;
The white notes of snowflakes and silvery ice
Play a thin, little tinkle-bell call.

The gray cloud-notes moan through the long wint'ry day
And frosty star-notes chant at night;
The orange flame-notes of the crackling hearth fire
Sing a song that is laughing and bright.

Junior Club Outline No. 36

Saint-Saëns

a. Camille Saint-Saëns (pronounce San-Sahn, but only half pronounce the ns) was a French composer, born in 1835 and died in 1921, so you see he had an unusually long life. He was a composer, organist, pianist, critic; toured through much of the world giving concerts; began giving concerts at age of eleven and kept it up until over eighty years old. He is a fine example for young students to keep before them. He was also interested in science and literature, and wrote poetry.

b. Did he ever give concerts in America?

c. What is the name of his best-known opera?

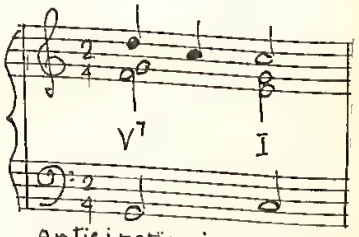
Terms

d. What is a *berceuse* (pronounce more or less like bear-serze)?

e. What is meant by *calando?*

Keyboard Harmony

f. In the two previous Outlines (October and November) examples of *suspensions* were given. Review *suspensions* and notice how, when a chord progresses to another chord, one tone hangs back and reaches the new chord late. In *anticipations*, just the opposite happens. When a chord progresses to another chord, one tone



Anticipation in soprano.

gets to the new chord ahead of the other tones. Play the pattern of *anticipation* herewith in three major and three minor keys.

Program

You all probably play Saint-Saëns' *Swan (Le cygne*, pronounced *Sing*) in some arrangement, as it has been arranged for various grades. It was written for orchestra in a suite called "Carnival of the Animals." If you can play any solos or duets by Saint-Saëns, include them. Make the remainder of your program of pieces learned this winter.

(The next Outline will appear in March).

Junior Etude Contest

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

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

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

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

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of February. Results of contest will appear in May. There is no essay contest this month. Puzzle appears below.

Red Cross Afghans

Squares for our Junior Etude Red Cross afghans have recently been received from: Annette Jeter; Betty Harrod; Barbara Gulley; Gayle Crawford; Doris Downing; Gayle Young; Joan Bowman, Betty Peel; Sue Hamm; Mrs. B. Bowman; Mrs. R. H. Burch; Barbara Roult; Marilyn Mueller; St. Mary's School; Evelyn Peters; Nora Brent. Many thanks to the above. Remember, knitters, or woolen-goods-cutters, the Red Cross will not accept white, pale pink or baby blue squares; and be sure your measurements are as near exactness as possible—four-and-one-half inches for knitted, and six inches for woolen goods squares. When too large or too small they will not fit in with the other squares.

Answer to Circle Puzzle in November:

T-on-E; E-ch-O; O-per-A;
A-ccen-T; T-ria-D; D-ominan-T;
T-ril-L; L-egè-R; R-es-T.

Prize Winners for Circle Puzzle:

Class A, Yoko Kawasaki (Age 14), Arizona

Class B, David Ray Puryear, (Age 13), Ohio

Class C, David Brooks (Age 8), Illinois

Honorable Mention for November Circle Puzzle:

Patricia Martrella; Esther Smith; Virginia Grist; Jean Hottmann; Claudine Arnold; Lorraine Ross; Zona Gogel; Frederick R. Smith; Patricia Daly; Noella Patry; Tomma Nan Hill; Jo-Ann Parris; Joan Billing; Aline Bourgeault; Lloyd McCullough; Patricia McCaul; Jeannine Lamothe; Rose Starr; Rogan King DuBose; Sharon Averitt, Jean Goy D'Aoust; Annette Frechette; Elizabeth Cannon; Doris Aquardo; Laurent Constantin; Lois Malgnuson; Dora Perkins; Ann Koch; Marilyn Georges; Darlene Doer; William E. Moultrie.

Charlion and Karlian Meyer, brother and sister pianists, who recently played the Mozart Double Concerto with the National Symphony Orchestra, Washington, D. C. Let us hear from some other family musicians.

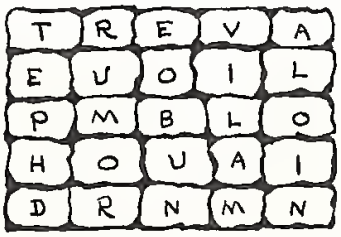
DEAR JUNIOR ETUDE:

I belong to the Music Club in my community and during the holidays we sold war bonds and stamps at the Post Office and we will continue to sell them every Saturday while we are going to school. I have taken piano lessons for three years I would like to receive mail from other music lovers.

From your friend,
BARBARA BUNKER,
Virginia.

Stonewall Puzzle

Each stone in the wall is labeled with a letter. How many orchestra instruments can you find by moving from one stone to the next in any



direction? Stones may be used more than once and the line from one instrument to another is not continuous.

Assembly Line Game

by Gladys M. Stein

During the past few years we have heard a great deal about the speed of assembly line production, so here is an assembly line game.

Draw two large music staffs on wrapping paper, making the lines about two inches apart. Cut fifty-six squares, about one inch square. On twenty-eight of them draw one flat, on each of the other twenty-eight draw a sharp, one symbol on one square.

Divide players into two teams, giving each team one staff and all the flat squares, the other team taking the other staff and all the sharp squares. Whichever team is the speediest in arranging all their key signatures on the staff wins. There must of course, be seven signatures arranged on each staff.

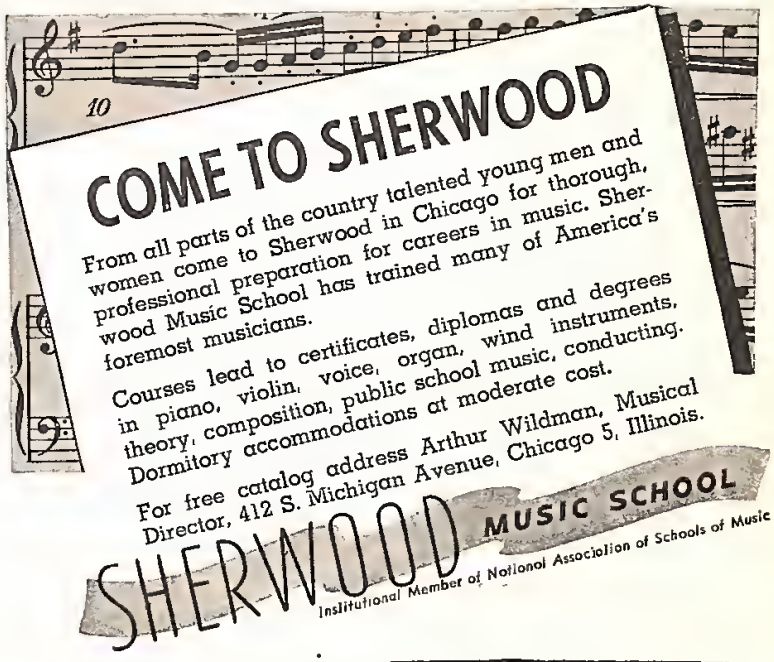
Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:

My sister, who is a piano teacher, has given me lessons for four years and I am playing third-grade pieces I have also composed four pieces for the piano. I always enjoy singing and at the early age of three my father, who is a school teacher took me to school to sing a few songs for the children. That was my first public appearance At that age I was able to harmonize practically any song I heard. Since then I have made many public appearances, both singing solos and in duets with my sister.

From your friend,
LAVERNE SCHEIWE (Age 12),
Michigan.



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THE COVER FOR THIS MONTH is based upon an actual photograph by the Philadelphia photographer, Harold M. Lambert. It typifies the great asset which music is in war-times to young men who occasionally must have complete relaxation from the stress of assignments under enemy fire.

Somewhere behind the young lady at the piano were parents and a teacher who cooperated to give her the education which has made it possible for her to provide music on many occasions for soldiers, sailors, and Marines having respite from strenuous training, or who, in some instances, may be on well-earned furloughs after being on the fighting fronts.

Throughout the world, American soldiers and sailors at camps, barracks, and bases, numbering several thousand or more, have the benefit of pianos, electronic organs, and folding reed organs which the Government has provided, and music teachers of the United States may take pride in the fact that they played a part in making it possible for these instruments to become articulate under trained hands.

PLEASE! PLEASE! PLEASE! Please get orders for Easter music placed early. There were heart-breaking experiences in the few weeks just before last Christmas, when, despite paper shortages, there was a greater demand than ever for all the popular Christmas solos, anthems, cantatas, carol collections, etc. As a result, many who waited until the "last minute" were frantically using special delivery mail, telegrams, and making long distance phone calls vainly trying to get copies of numbers on which stocks were entirely depleted.

Early ordering sometimes gives a publisher opportunity to print additional quantities. We cannot lose sight of the fact that much is contingent upon what paper can be allocated from the tonnage available, and just how quickly printers can deliver when scheduled orders are running beyond the capacity of their war decimated staff of workers.

So again we say "please". Whether it be music for Easter, which occurs April 1st this year, or for Spring programs, school or private studio needs, make sure to place your order as early as possible. Do not lose sight of the fact that our Postoffice Department is greatly handicapped through the loss of thousands of trained employees.

Do not risk sending money through the mails unless by registered mail. Personal checks, postal money orders, or express money orders are the preferable forms for remittance by mail.

TWELVE FAMOUS SONGS, *Arranged as Piano Solos*—Song literature often has been endowed with beautiful melodies that deserve performance in media other than vocal solos, but, unfortunately, too few pianists have the ability to make sensible pianistic arrangements at sight from the vocal scores. This volume contains twelve songs in transcription for piano solo, designed for the third and fourth grade pianists, and each is a standard favorite in its own right. The contents include Nevin's *Mighty Lak' a Rose*, *The Green Cathedral* by Hahn; *I'll Take You Home Again, Kathleen*, Cesar Franck's *Panis Angelicus*, and others.

We are happy to accept orders now for single copies at the special Advance of Publication cash price of 60 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

February 1945

ADVANCE OF PUBLICATION OFFERS

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

The Child Handel—Childhood Days of Famous Composers for Piano Pupils Coit and Bampton	.20
Choral Preludes for the Organ Bach-Kraft	.50
Classic and Folk Melodies in the First Position for Cello and Piano ... Krane	.60
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Organ Transcriptions of Favorite Hymns Kohlmann	.50
Peer Gynt—A Story with Music for Piano Grieg-Richter	.30
Piano Pieces for Pleasure ..... Williams	.60
Read This and Sing!—Teacher's Manual Dengler	1.00
Twelve Famous Songs—Arr. for Piano	.60
Twenty Piano Duet Transcriptions of Favorite Hymns ..... Kohlmann	.60
The World's Great Waltzes ..... King	.40

CHORAL PRELUDES FOR THE ORGAN *by* **Johann Sebastian Bach,** *Compiled, Revised, and Edited by* **Edwin Arthur Kraft**—Many organists consider the *Presser Collection* edition of Bach's EIGHT SHORT PRELUDES AND FUGUES, edited by Edwin Arthur Kraft, one of the most useful books they own. They will want the similar collection of Bach's CHORAL PRELUDES now in preparation. Teachers of organ, too, will appreciate the care with which the important matters of fingering, pedaling, and registrations have been treated in these supreme works. Included among them will be *Alle Menschen mussen sterben, In dolci jubilo, In dir ist Freude*, and *Herzlich thut mich verlangen*. A single copy may be ordered now at the special Advance of Publication cash price of 50 cents, postpaid.

READ THIS AND SING! *(Teacher's Manual), for Voice Students, Chorus and Choir Singers, by* **Clyde R. Dengler, Mus. Doc.**—Dr Dengler's book already has established a notable success by means of the STUDENT'S BOOK, which was placed on the market several months ago, and which at once made clear its value in the field of vocal training. The work as a whole is the result of extended experience, and accentuates the best in vocal instruction as set forth by famed authorities, here adapted to the author's specialized methods, and set down as important groundwork for individual students and choral groups.

This TEACHER'S MANUAL enlarges on the work in the STUDENT'S BOOK with detailed explanations, and provides instructors with a more expansive view of the work involved. A treasury of information on the vocal art, it will prove a resourceful and invaluable unit in the library of every teacher who uses it.

Prior to publication, a single copy of this book may be ordered at the special Advance of Publication cash price of $1.00, postpaid.

SIX MELODIOUS OCTAVE STUDIES *by* **Orville A. Lindquist**—One phase of piano technic which is worthy of a special volume devoted to its mastery is octave playing, and we are pleased to announce this new contribution to the subject by Orville A. Lindquist, long-time professor of piano at the Oberlin Conservatory of Music, Oberlin, Ohio.

In this work Mr. Lindquist has set out to supply "musical" octave studies, and in this aim has succeeded admirably. Further, he has analyzed the different types of octaves in a way seldom before achieved. The first study, *Xylophone Player*, is devoted to repeated octaves in sixteenth notes, with both hands getting attention. *Mirth* treats of chromatic octaves, both hands. Tremolo octaves are taken up in *The Spinner;* interlocking octave passages, in *The Chase*. Right hand melody octaves are presented in *Solitude*, with the conventional syncopated accompanying chords also played by the right hand. The last study, *Victory*, stresses *forte* octaves played with both hands together. Suggestions for practicing each exercise are included.

This invaluable little book will be published in the popular MUSIC MASTERY SERIES. A single reference copy may now be ordered in Advance of Publication at the low cash price of 25 cents, postage prepaid.

CLASSIC AND FOLK MELODIES *in the First Position for Cello and Piano—Selected, arranged, and edited by* **Charles Krane**—These carefully chosen classic and folk melodies have been thoroughly prepared by an eminent authority, Charles Krane, an instructor in Teachers College, Columbia University, and the Institute of Musical Art of the Juilliard School of Music. In them the young cellist is offered the full benefit of Mr. Krane's experience and musicianship, for the twelve numbers are designed to develop fingering and bowing technique, to afford training in harmony and esemble playing, and to furnish the pupil with a working knowledge of tempo marks, dynamic indications, and other abbreviations and signs in music. Immortal melodies from Bach, Mozart, and Brahms together with delightful French, Bohemian, Dutch, and Russian folk tunes comprise the book.

While the work is in preparation, a single copy may be reserved for the Advance of Publication cash price of 60 cents, postpaid.

THE WORLD'S GREAT WALTZES, *Arranged for Piano by* **Stanford King**—There are waltzes for dancing and waltzes for concert rendition. This collection belongs to the dance realm and will not include concert waltzes, but they will cover such numbers as *Gold and Silver* by Lehar; Waldteufel's *Estudiantina* and *The Skaters; Over the Waves* by Rosas; *The Kiss* by Arditi; and could not be a collection of the world's great waltzes without *The Beautiful Blue Danube* and *Tales from the Vienna Woods* by Strauss. Altogether there will be 15 numbers of wide musical appeal.

The average pianist will not find forbidding technical difficulties among these arrangements. Many of our young people, and perhaps some a little older, only know dancing to these melodies through what they have seen in films, on the stage, or in night clubs, where professionals present glorified waltz formations. However, there are among many young hearts past 50, those living today who never will fail to contend that the melodic and rhythmic beauty of their favorite waltzes make the waltz supreme among all dance forms.

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LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—The publication of this book results from a natural demand for a companion work to LAWRENCE KEATING'S JUNIOR CHOIR BOOK, which achieved national popularity within a short time. This new volume is based on the same understanding of junior choir work which characterized the first, and quickly will find its own secure place.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK will contain more than thirty two-part anthems and responses, many arranged from the works of Bach, Beethoven, Brahms, Franck, Gounod, Grieg, Haydn, Mendelssohn, Mozart, and Schubert. There also will be original numbers by the compiler.

During the time when the printing and engraving details of this book are being cared for, a single copy may be ordered at the special Advance of Publication cash price of 25 cents, postpaid.

PEER GYNT, *by* **Edvard Grieg,** *A Story with Music for Piano, Arranged by* **Ada Richter**—For her newest addition to the STORIES WITH MUSIC SERIES, Mrs. Richter has turned to the great drama by Hendrick Ibsen, PEER GYNT, and the incidental score composed for it by Edvard Grieg. In this joint product of Norway's most gifted literary and musical lights, she found a work ideal for adaptation to the tastes of young people.

The story is given in clear narrative, so that juvenile readers can enjoy it along with the famous melodies composed especially for it, here given in playable arrangements for third grade pianists. As a presentation for young musicians, this adaptation of PEER GYNT is outstanding. The various numbers in the work are: *Morning Mood; In the Hall of the Mountain King; Ingrid's Plaint; Solveig's Song; Ase's Death; Arab Dance; Peer Gynt's Return Home;* and *Anitra's Dance*.

While this work is in preparation, a single copy may be ordered at the special Advance of Publication cash price of 30 cents, postpaid.

ADVERTISEMENT

THE CHILD HANDEL—*Childhood Days of Famous Composers—by* **Lottie Ellsworth Coit** *and* **Ruth Bampton**—This book, based on the life of George Friedrich Handel, is the fourth in a series by Mrs. Coit and Miss Bampton. The earlier volumes, THE CHILD BACH, THE CHILD HAYDN, and THE CHILD MOZART have already proven most stimulating to teachers and students. Undoubtedly THE CHILD HANDEL will be equally successful. The musical contents include such favorites as *The Harmonious Blacksmith, Minuet in F, Hornpipe,* and the *Hallelujah Chorus.*

The pedagogical value of this fascinating volume is inevitable since the student can acquire a comprehensive insight to a composer only by association with his representative works. The story of Handel's life, which also is included, gives the pupil a prospect of the total culture of Handel's environment. The arrangements of the music are well within the grasp of early grade piano pupils. A manual of directions included gives helpful suggestions in making an attractive stage setting for a musical play. Young people will be most enthusiastic in participating in a program of music and story based on the colorful life of this composer.

Single copies may be ordered now at the Advance of Publication cash price of 20 cents, postpaid.

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, *by* **Clarence Kohlmann**—The immense popularity of Mr. Kohlmann's CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, and his MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, has necessitated a book of piano duet arrangements of hymns by the same composer. As a result we offer this album of TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, also by Mr. Kohlmann.

Although this book in no way will duplicate the contents of those already mentioned, it will contain equally popular hymns. Special interest lies in the facts that the arrangements are of a medium grade, and that they are adaptable for use with congregational singing, since correct keys have been used. Among the contents will be: *The King of Love My Shepherd Is; Nearer, My God, to Thee; In the Cross of Christ I Glory; O Perfect Love; When Morning Gilds the Skies; Rock of Ages; Abide with Me; Work, for the Night is Coming,* and twelve others.

A single copy of this book may be reserved now at the special Advance of Publication cash price of 60 cents, postpaid. The sale, however, is limited to the United States and its possessions.

NUTCRACKER SUITE, *by* **P. I. Tschaikowsky,** *Arranged for Piano Duet by* **William M. Felton**—Those who have ordered copies of this book will be glad to know that the mechanical details in its production have been completed, and that soon copies will be placed in their hands.

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New Radio Programs of Unusual Interest

(*Continued from Page* 70)

and as soloist with local civic groups.

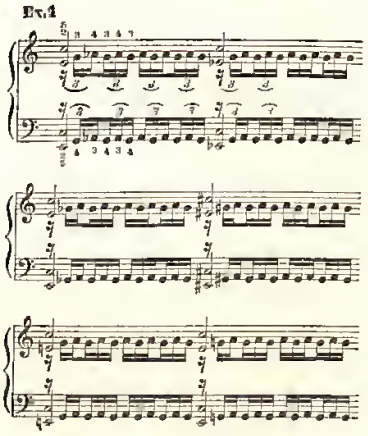
Vera Brodsky, popular radio pianist, opened her annual series of piano recitals on the Columbia network sometime last fall. Her programs are heard from 11:15 to 11:30 P.M., EWT. This year Miss Brodsky plans to devote the entire series of recitals to the works of the romantic composers of the 19th and 20th centuries. Devotees of piano music as well as students of that instrument have acclaimed Miss Brodsky's playing and her interesting and able program making.

Warming-Up Exercises Make Better Public Performances

(*Continued from Page* 66)

Couperin, or Mozart; or again, one of the great romantic masterpieces of Schumann, Brahms, or Chopin. The first exercise is one which contributes to the calmness of the hand and steadiness of the fingers. (It also gives that certain feeling of "heaviness" needed for the piece to be played)

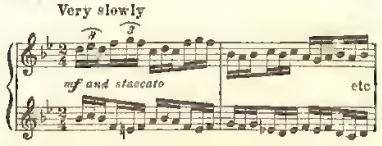
Ex. 1



This should be continued in every key chromatically.

In the case of a piece which requires less forceful playing, like a Mozart Sonata or the F minor *Variations* of Haydn, I like to use *Etude No. 40* by Cramer, which is exceptionally suited for getting the hands into a glittery, pearly mood. It also smoothes finger nerves, inasmuch as it's steady sixteen groups require a well-balanced emotional set-up.

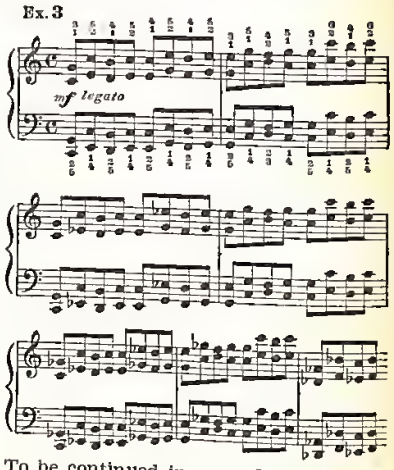
Ex 2



I usually play this Etude very slowly, *staccato*, and with a firm and elastic tone. By playing it through twice in succession, it always brings me right into the mood of my starting piece.

When the first number is the *Fantasy* of Schumann, or the Handel *Variations* of Brahms, or a piece of similar proportions, I like to play through Exercise No. 3 very slowly, playing every note separately.

Ex. 3



To be continued in every key chromatically.

The student or artist would do well to make some such set of exercises a definite part of his practice routine.

Letter from London

(*Continued from Page* 76)

much so that only the most hackneyed program could be played or the most well-known artist engaged or the box office receipts might not cover the expenses. It has certainly brought concerts within the means of most people.

E.N.S.A. (Entertainments National Service Association) has also provided much music for the services and war workers. Famous orchestras give concerts under their auspices in factories and in military camps. Earlier in the war, I was touring with Maggie Teyte and others, giving concerts to the Forces. I shall never forget one episode. We had a soubrette with us, really as a compère: she was a cabaret singer with very little voice but was very keen to sing some classics. She began by singing songs about love. The first two were written by the prominent young English composer, Benjamin Britten. They were well received. "And now," she said, "I will sing you one by Shakespeare." Immediately a soldier shouted, "As you like it," and the place became an uproar.

A similar story is about *another* pianist who was touring for E.N.S.A. and every night he produced the first movement of the "Moonlight Sonata," which Paderewski helped to make famous in the film of that title. One night, however, the pulsating triplets became too much for one soldier, who shouted: "How much longer are you going on tickling that ruddy piano?"—it must have been terribly disconcerting!

Recently I have been playing to pre-invasion troops—also to Americans who were excellent audiences. I enjoyed meeting them very much. So many of the younger lads were homesick—music helped them.

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