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### Volume 62, Number 07 (July 1944)

James Francis Cooke

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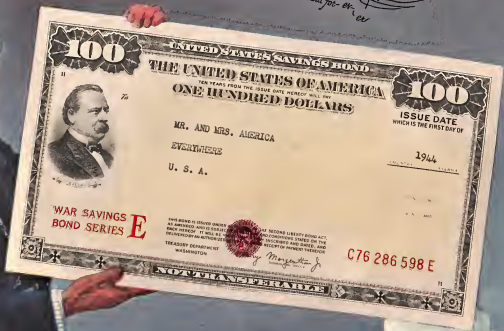
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# THE ETUDE

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July  
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LEONARD BERNSTEIN'S "Symphony No. 1, Jeremiah," has won the award of the New York Music Critics Circle as the season's outstanding new orchestral work by an American composer. The composition had been given its first performance early in the season by the New York Philharmonic-Symphony Orchestra, with the composer conducting. The award for the best piece of chamber music was given to the "String Quartet" composed by Sgt. Andrew Imbrie. This work had its premiere in a concert by the International Society for Contemporary Music, when it was played by the Bennington Quartet.

THE MUSIC SCHOOL SETTLEMENT of New York recently celebrated its fiftieth anniversary with a concert by the chorus and orchestra and a number of the students. The Settlement opened 1894 with ten pupils and now has an enrollment of 1050. The teaching staff numbers ninety.



DR. CHARLES GILBERT SPROSS

THE ELTERPE GLEE CLUB of Poughkeepsie, New York, recently gave its fifty-fourth concert, dedicated to its accompanist, the distinguished composer-pianist, Dr. Charles Gilbert Spross, who this year celebrates the fiftieth anniversary of his first appearance with the club. Dr. Spross, who was born in Poughkeepsie, has had a notable career as composer, pianist, and organist. He has toured as accompanist with many celebrated artists, including Premstad, Schumann-Heink, Chappé, Genta, and Case, and Amato. His compositions, especially his songs, are much in demand.

SUMMER MUSICAL EVENTS are in full swing or getting under way in various parts of the country, with crowds flocking to hear the programs in spite of traffic hardships. In Philadelphia famed Robin Hood Dell inaugurated on June 19 its 15th season with an all-Brahms program, the conductor being Dimitri Mitropoulos and the soloist Artur Schnabel, pianist. In our national capital, the Watergate Concerts by the Watergate Symphony Orchestra began on June 11, with Hans Kinsler conducting the opening concert. The Ravinia Music Festival in Chicago opened on June 27. Several noted conductors will direct the Chicago Symphony Orchestra in these programs. In Detroit a series of eight Detroit Symphony Twilight Concerts, conducted by Karl Krueger, and sponsored by the Grinnell Music Foundation, began on June 17 in the University of Detroit Stadium. In New York the Philharmonic Symphony Orchestra at the Lewisohn Stadium, and the Goldman Band on the Mall in Central Park are drawing the usual enthusiastic crowds.

A CHILDREN'S ORCHESTRA has been organized at the Metropolitan Museum of Art in New York City and is giving excellent concerts to which the public is cordially invited. The children have been practicing at the museum two mornings a week during the summer, under the direction of Walter Mantani, who is also in charge of the student orchestra at Stevens Institute. The orchestra is open to any child city who can play any instrument well enough to take part. Most of the applicants have been accepted and Mr. Mantani says the children are



## The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

THE MUSIC STUDY CLUB of Navasota, Texas, presented, during the first week of May, its twenty-fifth annual Music Week idea, and the anniversary program of being the first to sponsor the Music Week idea and the anniversary program featured special concerts and church services under the general chairmanship of Miss Julia D. Owen.

DAME ETHEL M. SMYTH, well known as composer, author, journalist, suffragette, and athlete, died on May 8 at Woking, Surrey, England, at the age of eighty-six. She began the study of music very early, and at ten was composing hymns and chants. In the period just before the First World War she was a leading figure in the agitation for women's suffrage, this cause having inspired one of her best-known compositions, *March of the Women*. Her larger works included operas, symphonies, and a Mass. She was also the author of a number of literary works.



DAME ETHEL M. SMYTH

DR. SERGE KOUSSEVITZKY, distinguished conductor of the Boston Symphony Orchestra, who on July 26 will celebrate his seventieth birthday, was tendered a testimonial dinner in May, in recognition of his twenty years as conductor of that celebrated group. It was particularly fitting that this event should have been sponsored by a committee of leading American composers, for in no small way does the American composer owe Dr. Koussevitzky a debt of profound gratitude for giving first performance to many of his works. In fact, it was this special fact that seemed to be the theme of the testimonial. The dinner card, instead of presenting the menu, gave a list of the titles of more than one hundred and fifty compositions by Americans which Dr. Koussevitzky had made known to the public. Of these, sixty-three were first performances.

MRS. DANIEL GUGGENHEIM, widow of Daniel Guggenheim, and widely known for her sponsorship of the free band concerts of the past twenty-five years in New York City, died on May 13 at her home in New York. She was active in many fields of public welfare and civic betterment, but her chief interest in late years was probably the bringing of free band concerts to millions during the summer months. In 1937 Mrs. Guggenheim was elected to honorary life associate membership in the American Bandmasters Association.

THE NEW JERSEY FEDERATION OF MUSIC CLUBS, Mrs. Lewis James Howell, president, recently celebrated its twenty-fifth anniversary with a three-day convention held in Newark. Concerts of outstanding excellence featured the programs of the festival and many distinguished musical groups from all parts of the state contributed valuable and entertaining numbers.

THE RAFAEL JOSEFFY MEMORIAL of New York City has given its entire musical library to the University of Illinois in memory of the celebrated Hungarian-American pianist, Rafael Joseffy. At his death in 1915 Joseffy left a very extensive library of musical literature which had been assembled over a period of years. This consisted of foreign editions, no longer procurable, of orchestration, scores, piano compositions, works of



RAFAEL JOSEFFY

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufmann, 59 West Twelfth Street, New York 11, New York.

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. Clifford Toren, 3225 Foster Avenue, Chicago 25, Illinois.

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The Award is one hundred and fifty dollars, with

publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by The H. W. Gray Company, Inc., to the composer of the best sixteen submitted in a contest sponsored by The American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-second Street, New York 17, N. Y.

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## Music and "Plant Morale"

EVER SINCE the early years of the century your Editor has been pointing in these pages to the expanding employment of music in industrial life. The idea is so old that its historical roots sink far into the remote past. Men and women for ages have sung at their work. The famous Dennis-Roosevelt Expedition records of African jungle music suggest that, centuries before our country was discovered, tribes on the Dark Continent instinctively turned the rhythm of their labors into primitive chants which in

some eerie manner changed drudgery into a kind of tribal glee.

As labor has readjusted itself from hand craftsmanship to machine mass production, music has followed. Years ago in London we heard at the Crystal Palace a huge contest of indus-

and thus to invade the rights and strength of the working man. Whether this was in the minds of some of the advocates of music with work, we do not know, but the leaders with whom we have talked have had no such idea. The objective they see is to relieve the worker of the deadly monotony which comes with machine production which asks more of the human mind and body than many can endure. They regard it as a means of sparing the worker from becoming a whirling cog in a machine with no time to think, feel, or realize his right to the beauties of the world.

It seems certain that in the future a new field will be opened to musically trained people, with human breadth, social experience, and understanding. Every plant will have its musical director who will direct the musical program going out to parts of the factory reached by the amplification system. In "Factory Management and Maintenance" for October, 1943, R. L. Cardinell, Industrial Specialist at the Stevens Institute of Technology, contributed an article, "A Guide to Music in Industry," which is a very valuable study of the subject. This was reprinted by RCA and anyone desiring information on the subject may secure it without obligation by writing to RCA, Dept. M26, Camden, using a business letterhead.

Mr. Cardinell says in part: "It is possible to arrange programs for specific operations with extraordinary results. In most factories, however, the variety of operations being performed is such

that any musical program must of necessity be a compromise. Studies have not progressed far enough to link specific musical selections with specific industrial operations.

"At the present time there is a need for at least two distinct types of musical program. Music for most production processes is decidedly different in nature from music used for mental work, drafting rooms, design departments, and most jobs where thought processes are involved to a much greater extent than physical movement. It is a common fallacy that music has no place in such work, but the success of many existing installations tends to prove its value here as well as on the production line. One allowable exception is where telephones are in constant use.

"Among the good sources for music are the transcription libraries. One transcription library in particular has recorded music especially for industrial purposes, but special reproducing equipment must be used because the disks are vertically cut. In certain areas this library is available over a leased wire service.

"The use of radio as a source of music is not recommended for

(Continued on Page 424)



TODD SHIPYARD WORKERS  
RELAXING BETWEEN SHIFTS



No, this is not in a radio station or in a music school. It is the control room in the industrial plant of the E. M. Hollingshead Co., Camden, New Jersey. Ferd Obach, Director of Broadcasting, and "Pat" Paterson, Program Director.

trial bands. The prizes were high and the interest simply incandescent. Apart from an American football game we never had seen such a spirit of rivalry. All too feebly the usefulness of music in industry was realized in America. Industrial plants here and there organized bands and choral societies. Not in every case were they successful, but this was due usually to a lack of vision upon the part of executives or to the selection of an indifferent, inexperienced leader. In many industries the musical organizations were found to do much to relieve the humdrum of our mechanical era, and now all over the country there are zealots for "Music with Work." In 1929 Kenneth S. Clark issued, through the National Bureau for the Advancement of Music, a very excellent survey in this field up to that date in the book, "Music in Industry."

World War II has multiplied mass industry in a way which shatters all previous conceptions of production. With it has come the introduction of music through electrical transmission and amplification so that millions now listen daily to music while they work. Some shortsighted labor leaders at first looked upon this as a veiled attempt to speed up production through exciting and rapid rhythms

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# Jane, the Adult Beginner

by Angela Diller

*Miss Angela Diller, author of many valuable and widely used pedagogical works for the piano, was a pupil of Edward MacDowell and Dr. Percy Goetschius at Columbia University. After studying abroad, she returned to America where she taught at the David Mannes Music School, later becoming director of the Diller-Quail School of Music. She also has been on the faculty of the University of Southern California, Mills College, and the New England Conservatory of Music in Boston—Enola's Note.*

ASTEADILY increasing number of adults who never "took" music as children, now want to do something about it. It is perhaps largely because there is so much "music in the air"—on the radio and on records—that so many older people want to learn to play. They usually turn to the piano as the most available instrument. This new phenomenon in music teaching is getting so numerous that it has a special name, the Adult Beginner.

Jane is an excellent specimen. She is twenty-two, so she qualifies as an Adult; and she certainly qualifies as a Beginner. One of her early remarks was, "I've always wondered how you read music; what is that thing they call a quarter note?"

Jane is my latest niece-in-law, and a perfect darling. Also, she is very lovely to look upon, and is a delightful combination of naïveté and sophistication. I had met her a year ago with my nephew, Ted, when they came to see me in New York, but I did not realize that there was anything "serious" between them.

Then Ted was inducted into the Army and spent several months in various parts of the country with a Chemical Warfare Unit. My last letter from him was from Georgia, so I was surprised to hear his voice over the telephone the following week. He began, "This is Ted. I'm up in Connecticut, home on a ten-day furlough. How are you, and how is the music teaching business? Can they all play 'The Star-Spangled Banner'?" (Ted has an endearing habit of inquiring into the affairs of his elderly relatives.) I said I was all right, thank you, and that he would very soon. He went on, "Have you anything on for Tuesday?" I said, "No. What's done?" And he replied, "Jane and I are going to get married; can you come out?" So that's how Jane came to my notice.

## A Soldier's Bride

They went back to Georgia and had the usual experiences of young married Army people these days. They found a little place near the Camp, and as Ted got home nearly every night, they kept house and cooked and did the dishes in blissful domesticity. Then, after a few weeks, Jane was told that the troops were moving. So she came up to New York and stayed with me in my little apartment. This being what a friend calls, "My maid's year out," she and I had continuous plinks together and became delightfully intimate.

In a few days Ted appeared. His whereabouts were very mysterious and, of course, no one asked questions. But we supposed he was playing on an embarkation camp near New York, as he came in on a telephoned daily. He had told Jane that he would not be able to let her know if or when he was going overseas, that if she didn't hear from him for three days it would mean that he had gone overseas.

We saw or heard from him regularly for a week. One Friday evening we prepared a beautiful dinner of his favorites—steak (for which we pooled all our available points and got a thick, juicy sirloin), asparagus, ripe olives, strawberries, and ice cream with all the fixings; then sat and waited for him to appear. When nine o'clock came and no Ted, we ate the

burned steak and the liquid ice cream, and I raged under my brain as to what we'd better talk about. I got out a host of family photographs and found some of Ted as a very small boy. Jane said, "Oh, wasn't he beautiful! May I have them? I would treasure them on her bureau." Then she said, "Music must be fun to me. I've always wanted to play the piano." This seemed to be a leading of the Lord, so we had a brief introductory session at ten P.M., with the soft pedal held



MISS ANGELA DILLER IN HER STUDIO WITH A FAVORITE PUPIL

down firmly so as not to disturb the neighbors. The next morning Jane said, "Could we go on with our music?" She stayed in town for a long week-end during which we had no word from Ted, and we did our music every day. The following is a brief account of her first excursion into piano playing.

## An Eager Student

Jane is very intelligent and takes a good lesson, as she is eager and knows how to concentrate on things. At the end of five lessons her accomplishments were as follows: she had memorized four pieces (including a stylish selection called *Suns in the Moonlight*, involving a Debussy-ish use of the pedal); she had read twenty-five pages of an easy piano book; she had learned a good deal about scales and chords and could play up accompaniments to tunes. Best of all, she said, "Isn't it easy? I love it!"

All of this is very different from the way I was brought up musically. Contrary to traditional teaching, fortunately, as a youngster I was always allowed

to play by ear; but my first recollection of a music book is the Richardson Piano method. The first pieces in Mr. Richardson's book were lumpy affairs composed in Middle C with your sturdy right-hand thumb, endeavoring at the same time to manipulate a corresponding key played on an octave below with the feeble little finger of your left hand. While holding these two keys down firmly, you counted aloud, "1-2-3-4," then passed on to the next pair of fingers. This combination was even more hazardous, as, while you could easily push down your right-hand second finger, you had at the same time to match up with the entirely inadequate fourth finger of your left hand. This finger, being the weakest in your equipment, didn't have a chance in the world. Again you counted, "1-2-3-4," and proceeded up the piano until you had no pairs of fingers left. Then you worked down again to where you started. To keep you going, a metronome waggled noisily and intently alongside. You began slowly and "worked it up faster for next time." Nothing in the process remotely resembled music, except that it was done at the piano and made a noise.

Jane's approach to piano playing was far more entertaining and varied, as it included two lines of study—first, learning to play pieces; then learning to read; then learning to play chords and to make up accompaniments. We did something along each of these three times at every lesson, and this is how we went on.

Learning to play pieces came first, as the important thing was for Jane to get going and have at once the fun of playing a piece that sounded like something. To save me time, her first task was to take the notes directly on the keyboard without using the printed music. Jane can type/write, so her fingers curved naturally and we did not have to talk about "hand position."

## "Did I Do That?"

Her first piece was called *The Katydids*. I played it for her while she watched my hands, and we both sang the words. She asked, "Isn't that too hard for me?" I said, "Not the way you're going to learn it, dearie, because we're going to break it down into what is called a rhythmic outline. You see, you play only one hand at a time, and the tune is made entirely of a single little pattern that you repeat in different octaves at the piano. That's easy enough, isn't it?"

So Jane first learned a simple outline version of the principal notes of the tune, in order to get accustomed to moving around freely and rhythmically on the keyboard. Then she put in all the quick notes as a sort of "decoration," and in less than ten minutes she was playing like a veteran.

After she could play the piece with ease, I showed her the printed music, which does look fairly complicated, and she said in an awestruck voice, "Did I do that?"

All her other "pieces" were learned by the same method. I played them for her until she got the general idea of the speed and style. Then we analyzed them, finding out the easiest things first—what places were alike, where the music made patterns, and anything in the way of short cuts to memorizing that she could utilize. *The Katydids* is in *Prélude in C minor*, playing first the outline of the chords by rote and then filling in the other notes.

Always Jane was doing the discovering, for her learning was more important than my teaching. She usually ended up by saying, "Don't say anything. See if I can play it the first time without a mistake!"

—which, in a way, is the standard of performance for anything from *The Katydids* to a Beethoven sonata. Then we began the second part of the piece—learning to read. Jane naturally (Continued on Page 427)

# How Music Helps the Salvation Army

A Conference with

Evangeline Booth

International General, Retired  
The Salvation Army

## GENERAL BOOTH IN THE SALVATION ARMY UNIFORM

*The Salvation Army, which, with the Red Cross, stands as one of the world's greatest agencies for good works, regards music as one of its most potent instruments. The mission of the organization is to save, and its saving reaches out, not through abstract dogma, but through practical charity. Though the work of the Army is evangelical, the average citizen thinks of it as the rescue where people go for help. The help is never failing; and much of it is administered through music. In probing the value of music in the mission field, The Trust has sought an opinion from Evangeline Booth, retired International General of the Salvation Army, daughter of its founder, and perhaps the best-known and best-loved symbol of salvation in the world.*

*Born on Christmas Day, Evangeline Booth inherits the zeal and the gifts of her intrepid father. At an age when most girls' lives are filled with gay nonsense, she was down in the darkness of the London slums, where her courage and clarity changed brooding opposition into enthusiastic admiration. Known as 'the white angel,' she had an entirely volunteer bodyguard of street urchins and waterfront roughs. At twenty-three, Evangeline Booth assumed command of all Army work in London, together with the supervision of the International Training College. For over fifty years she has given herself without stint to the work, in all parts of the world.*

*In 1898 General Booth took a mission and nursing corps into the Klondike. During the first World War she placed the entire resources of the Salvation Army at the disposal of the Government of the United States (of which she is a citizen) and organized missions under front-line fire. For these services, President Wilson honored her with the rare Distinguished Service Medal. General Booth's hobbies are "The Army," humanity, and music. She is a horist of professional caliber, and is equally at home as a donor club instrument, reed and stringed. A composer of distinction, she has written both the words and music of many popular hymns. Today, in the air-raid shelters of London, Salvation Army bands play their regular concert to uphold the morale of the people, and among the most demanded selections are hymns of General Booth's composition.*

IT IS NOT BY ACCIDENT that the Salvation Army makes constant use of music." General Booth states. "Music belongs to God. It is of God and was created by Him. Man realizes that something more than the material is in him, and this he expresses in music. Is there any other influence that carries the power of music and song? Music, you see, is the quickest educator in the world. It is the master of order, measure, and obedience; it expands the poorest mental understanding; it makes people kinder, kinder. It gives birth to highest aspiration, and kills the ignoble with one blow of melody. And so our organization utilizes the all-embracing influence of music to break down what is evil and build up what is good. I have known a murderer in his cell to resist every word I spoke; but when, taking up my guitar, I sang to him, 'I feel I am, without one plea, that Thy blood was shed for me,' he burst into tears and asked me to pray."

"Music creates conviction; more than that, it reveals the compassion of God. Sympathy—a consonance of sounds, and sympathy—a consonance of feelings, are

inseparably allied. You must have feeling in music as it is clear; you must have harmony in feeling or there is discord. What is war but the bitter fruit of inharmonious feelings? Every composition springs from a specific purpose in the composer's heart; our music springs from an exhaustless third and sides. Repeatedly, the quality of their work earns them calls from well-paying professional groups; yet they always reject these tempting monetary offers from the outside. Their sacrificial service (Continued on Page 420)

## Music That Cheers

"Our street music, of trumpets and tambourines, is meant not merely to attract attention. Attracting attention is important to any great enterprise, but the chief concern is what you attract that attention from and what you attract it to. Our use of music is to attract attention away from over-world thoughts and attract it to the spiritual. As a girl, I would sing in the worst saloons of London, accompanying myself on the accordion, and many of the men would stop drinking and sing with me."

"Street music, however, by no means represents the whole of our musical work. Music forms an important part in our training of officers. In all our Training Schools, voice culture, instruments, harmony, and composition are taught by thoroughly equipped musicians, all of them Salvationists. Many belong to families who have been Salvationists for three generations, inheriting the tradition of our music as part of the warm atmosphere of home. And what is this tradition? To do good is the purpose of every note we sound. Thus, the Army is bright in its music. By no means neglecting the music of pathsos, we try to make people glad."

"Our music is kept simple and true, and the plain people take it with them into their workshops and their kitchens. All our textbooks and all the selections in our band journals (over two thousand arrangements) are written by Salvationists. Our bandmen number nearly sixty thousand and our songsters, over eighty thousand. The world's greatest artists—among them Sousa, Sir-



GENERAL BOOTH AT HER FAVORITE INSTRUMENT



# When the Great Day Comes!

## A Plan for a Peace Day Celebration

An Editorial by James Francis Cooke

**P**EACE DAY! Victory Day! Armistice Day! Whatever we may call it, the tremendous moment is coming when the powers of darkness will be vanquished by the powers of light.

In November, 1918, just before the real Armistice Day, America went through a rowdy celebration of a "fake Armistice," which was more like a wild New Year's Eve spree than a period of rejoicing over the termination of a great war. In the first World War, America as a whole had suffered relatively little in the loss of precious lives. Those who had passed on made an immortal monument to American ideals, courage, and honor.

Now, we are approaching the climax in a vastly different war involving the entire world. Yet the Dove of Peace is soaring high in the heavens and sooner or later will descend benignly upon a devastated planet.

This will be one of the epic moments in history and will mark the opening of a period which we believe will make clear to all surviving people, as never before, the horrors, the dangers, and the futility of war. This is all vital, because war depends largely upon "the will to war." Hereafter, in world affairs, the international bruisers who see no way of surviving except by incessant fighting, must be put under control, just as any gangster must be dealt with by the law. Well might Schiller say in "William Tell":

"Peace is seldom denied to the Peaceful."

What can you, as a music lover or as a musician, do when the great hour comes, to prevent spontaneous joy, which accompanies the announcement of Peace, from being given over entirely to a frenzied spree, with rioting, shouting, yelling, inebriated crowds in the streets, and senseless cascades of old paper pouring down from the skyscrapers? Surely we do not want to turn our recognition of the coming victorious peace into a pagan Saturnalia, dancing over the bodies of our heroes! What can you do, through music, to make this tremendous event properly signify the end of our real enemy, the malignant "religion of hate," with which millions of people in Europe and the Orient have been indoctrinated? What can you do, through music, to demonstrate to the world that our faith in God and in the best in mankind still remains

*Our fathers' God, to Thee,*

*Author of liberty,*

*To Thee we sing,*

*Long may our land be bright*

*With freedom's holy light;*

*Protect us by Thy might,*

*Great God, our King!*

\*

supreme? It is only by means of universal understanding with all nations that we can come to that blessed security that St. Augustine had in mind when he wrote in "The City of God":

"Peace is our Final Good."

The great responsibility of the United Nations is that of rooting out the military cancers in the enemy countries, amounting possibly to one hundred thousand military war-mongers in centers of cruel intolerance, whose monstrous orgies on the altar of the religion of hate, done to the music of the unspeakable hymns of hate, including the *Horst Wessel Lied*, have revealed to the world a cult of diseased maniacs responsible in the past ten years for the death of some forty million people. These fanatical followers of the Junkers and the samurai must be controlled or put out of the way, not in spirit of revenge or of hate, but as a surgeon cuts out a cancer to save the life of a patient—in this case, civilization. For the dupes of these military fanatics, there must be some plan to make them realize that they are not entitled to any part in modern civilization until they have so ordered their lives as to become decent human beings. It is incompatible with Christianity

"The hymn America is chosen because it is also the music of God Save the King and because it is more singable than other patriotic songs."

"FORWARD MARCH WITH MUSIC"

to hate even them. They need our help and our love. "Father, forgive them; for they know not what they do."

When the great day of Peace comes, the celebration will be national. The Etude proposes that every half hour on the clock hour, beginning with the Peace announcement and continuing during the day, the last verse of *America* be heard and sung in the streets, in the schools, in the churches, in the camps, on the ships afloat, in the homes, in the stores, the offices, the theaters, in the fields, the factories. Throw wide open the doors of the churches and have the organs play this grand hymn every half hour.

*Hail to Heroism!*

If possible, have its melody and connotation amplified to the streets in the universal language of music.

*Hail to Freedom!*

Let every radio station from coast to coast put on this hymn every half hour, so that it can be heard by millions, and in this way broadcast to the world the deathless principles for which our brave men and women have given their lives.

*Hail to Right!*

We, as an American people, must make this occasion one of prayers of gratitude and rejoicing and not permit it to degenerate into a morose carousal, a mob jamboree wholly unworthy of the tremendous portent of the historical hour.

*Hail to Peace!*

The readers, young and old, of *The Etude*, may turn themselves into a mighty army of tireless organizers to bring this about. You, as a unit in this army, must ceaselessly enlist the enthusiastic interest of all you meet. Get them to organize groups of people of all classes and all creeds and all races to be ready with bands, orchestras, performers, and sound installations to meet this vast musical and patriotic responsibility which you, as a musician, will be honored to assume. Then, when the magnificent moment comes, and it cannot come too soon, we may show to the world that civilization is going onward, ruled, not by the religion of hate, but by the religion of love, honor, high ideals, and spiritual freedom which are the foundations of American life and faith.

# The Story of "The American Debussy"

## Charles T. Griffes

by Noble Kreider

Often we hear Charles T. Griffes spoken of as "The American Debussy," although this is unquestionably an injustice to the very original and distinctive genius of an American composer about whom altogether too little has been printed in the past. Griffes was born September 17, 1884 at Elmira, New York. At that time Debussy (1862-1918) was living in Rome as a Grand Prix of the Paris Conservatoire. Griffes died in New York in 1920. In his short life of thirty-six years he produced masterly works which have become a permanent part of the musical literature of our country.—Eaton's Note.

**I**N THE AFTERNOON of April 8, 1920, I received a telegram reading, "CHARLES GRIFFES DIED TODAY." Naturally, my first reaction was personal; then came the realization of what his death would mean to music. For among our composers there was no question that Griffes was one of the most

gifted. The "Sonata" for piano, "The Pleasure Dome of Kubla Khan," "The Karm of Kordiven," "Pom for Flute and Orchestra," many songs and piano compositions, as well as other works, had given ample proof of this.

The telegram was no surprise. No man could live long who never allowed himself any relaxation from unending toil. Griffes taught at Hackley School, also training and directing the choir, the entire school year. As soon as vacation time came, he went direct to his apartment in New York, where he literally shut himself in for three months to compose.

One critic has said, "Griffes is dead, worn out by drudgery and a stupid world's misuse." Knowing Griffes as I did was to realize that "drudgery" was his pleasure, his joy. The "misuse" in no way seemed to trouble him; he desired only to be left alone to have time to write the many ideas clamoring for expression. The long months at Hackley School were lived in anticipation of the freedom he was to have in his apartment where most of his composing was done.

In one of my visits with Griffes, he asked me if I knew "The Pleasure Dome of Kubla Khan" by Coleridge, repeating it from memory. He said, "I am going to write a symphonic poem on it," and going to the piano he played the parts of it that had come to him. It was some months later that I heard the work had been completed. He then wanted to know what I thought of William

Sharp's "Sospiri di Roma," and told me he had written some piano compositions on the poems, one being *The White Peacock* which he played for me. He also played parts of "The Karm of Kordiven" and a number of piano works. It was there that Griffes offered me the dedication of *The Night Winds*. To my regret I did not accept it, telling him I preferred my name on something more characteristic. *The Night Winds* was first conceived as a song, as were several of his other piano compositions.

### Early Years

Charles Tomlinson (his mother's middle name) Griffes was born September 17, 1884 in Elmira, New York, where he passed a happy boyhood in a happy household. There was school; long walks through the woods covering the beautiful country surrounding Elmira; the gathering of many wild flowers common to that region; listening to the birds; and the games and sports of a normal boy.

Very early Griffes showed a marked interest in music, playing accurately from ear, melodies he had heard—to the surprise of his family. When he was six years old a young man belonging to a musical group having an engagement at the local Y. M. C. A. was brought home by Griffes' father. It was from this young man that Charles had his first venture with the keys of the piano. He was taught Moody and Sankey hymns, and ballads popular at the time. With the departure of this young man it was decided by the family that Griffes' elder sister was to give him lessons on the piano. As usual, these lasted but a short time. His interest lagged and seemed to be wholly for painting.

Very early he had shown a marked interest in colors, orange for a time being his favorite one. It is told that on visits to his grandmother's, after greeting her, he would rush to the garden where he spent hours looking at the margolds. Griffes never lost his enthusiasm for colors, which were related by him to sound. Much later he associated certain colors with certain keys.

### An Unusual Talent

There were no more piano lessons until his twelfth year. Confined to his room recovering from typhoid fever, Charles heard his sister practicing a Beethoven Sonata which so captured his attention that he resolved to learn it. He begged his sister to teach it to him and to begin his lessons again. This time he applied himself so assiduously that he made rapid progress. It was the same old story—the teacher of a great talent was beset to keep ahead of her pupil. She suggested that her brother go to her teacher, Mary Selena Broughton, at Elmira College, a woman of wide culture and much experience.

At once Miss Broughton's interest was awakened by her unusually gifted pupil whom she led through the rich literature of the piano, suggesting books for the boy to read which she discussed with him. She also encouraged Griffes to compose. Of these early attempts, unfortunately I know almost nothing. But it was probably at this time that he made an arrangement of the *Barcarolle* from "The Tales of Hoffman," which he played in one of the local concerts—and later described to me with some amusement.



CHARLES TOMLINSON GRIFFES

By courtesy of The Musical Quarterly



## Music and Culture

During this period he began organ lessons with Mr. George Morgan McKnight; these lasted a comparatively short time, as Griffes did not like the organ. Even his great love for Johann Sebastian Bach could not awaken an interest in this instrument.

By 1903 Miss Broughton felt that her pupil's development was such that she had nothing more to give him, and she resolved that her protégé must study in Berlin. On May 12, 1903 Charles gave a farewell recital assisted by three singers. His program was from the works of Debussy, Chopin, Mendelssohn, Liszt, and Brahms. There were two numbers on it from his pen, two songs for soprano that had been written in 1901—*Sur mer Lyre* and *Si mes Vers avaient des Ailes*—with poems by Saint-Beuve and Victor Hugo, respectively.

In every way the concert was a success. The reviews of it spoke glowingly both of his playing and compositions. Charles was graduated from school the following June. The two months before he was to sail for Germany were spent feverishly studying German and making preparations for his departure. August 13 he sailed on the *Grosser Kurfürst* for Germany where he remained four years, although originally it was to have been but three. Griffes enrolled in the Stern Conservatory. His first piano teacher there was Dr. Jedliczka, a pupil of Nicholas Rubinstein and Tchaikovsky. He studied composition with Bartholomäus Riffer, the composer of two operas and many instrumental works for orchestra, and studied theory with Max Julius Loewengard, a pupil of Raff and an author of many textbooks on music.

Griffes, whose idea of Germany had been formed by such books as Jessie Fothergill's "First Violin," wrote that he found the country quite the opposite from what he had imagined. His letters from Berlin were quite enthusiastic over the city, the people, his studies, the concerts, operas, theaters, and all that a great center of culture has to offer. The criticisms he made in his letters are of great interest, giving glimpses of his future development.

### An Important Decision

Griffes formed a close friendship with a very intelligent young German who soon saw that his gift for composition was greater than his talent for the piano and brought Charles to see this. He then wrote to his mother, "If I want to do anything in composition I feel that I ought to have a good foundation," and begged to be allowed to remain in Germany another year. This friend wrote to Mrs. Griffes, preparing her for the change in her son's aspirations, and told her of the remarkable development he had made "as an all-round musician."

During the last year of Griffes' stay in Berlin he changed several of his teachers. Dr. Jedliczka became ill, and on the advice of his physician gave up teaching and left Berlin. Griffes then studied piano with a young pupil of Liszt, Lechetsky, Gottfried Gaskin, from whom he learned the famous pedagogue's methods. When Loewengard left for Hamburg, Griffes studied with William Klatte—at one time *Repétiteur* under Strauss at the opera in Weimar. Humperdinck succeeded Riffer as Griffes' teacher in composition.

The compositions he wrote in Germany—the most ambitious, a "Symphonische Phantasie" for orchestra—all bear the influence of the German composers. The songs, though especially marked by Griffes' individuality, show the influence of Strauss and Brahms.

Upon Griffes' return to the United States in 1907, he gave a recital at the College in Elmira on July 24. Again two of his compositions were on the program—*Si mes Vers avaient des Ailes* and *Nocturne* from "Suite for String Orchestra," and an arrangement of Strauss' "Wienfiedel." The papers reported the concert very favorably, remarking upon his growth pianistically.

In the fall of 1907, Griffes accepted a position at Hackley School in Tarrytown, New York, a short distance from New York City, where he was to remain until his death. In many ways his stay at Hackley was an unhappy and trying one, owing to a number of exacting, unreasonable persons connected with the school. But at least it was a charming place, and living and teaching there was no more trying than elsewhere.

The fact that Griffes from 1907 until his death had a continuous salary seems sufficient to give the lie to the stories of his abject poverty that somehow were circulated after his death. In the face of the facts it seems incredible that these stories should have been given credence and even put in print. It is probable that some well-meaning friend thought this would be a quick way to arouse interest in Griffes. There were financial family obligations which the composer had promised to shoulder, but these were no greater burdens than those of any family man.

### The French Influence

Shortly after Griffes' return to the United States his interest was roused in the works of the modern French composers in whose music he saw his future—the liberation of his whole personality. The two creative periods of Griffes are strongly marked: the first under the influence of the German school, and the second in which he turned away from it and found himself in that of France and Russia. His most beautiful and individual work belongs to this period. It is idle to speculate where his genius might have led him had he been granted a longer life. Scarcely reaching middle age, Griffes has left a surprisingly large number of compositions—a world of beauty marked

by his individuality. He expressed himself in many forms and many mediums—orchestral, dramatic, chamber music, songs, and piano works.

In spite of the "world's misuse"—quoting the critic—Griffes was fortunate in having his compositions performed. His dramatic works were staged; several of our principal orchestras played "The Pleasure Dome of Kubla Khan" and his "Poem for Flute and Orchestra." His songs were presented, and many played his compositions on their programs. In all, an apparent recognition, but far from what he deserved. In the spring of 1918, when waiting at Camp Merritt to be sent overseas, Griffes came to see me several times. On one of these visits he brought the manuscripts of his beautiful "Sonata" which we went over carefully. He also told me of some things he was engaged upon and some of which he dreamed of doing. I was fortunate enough to get a pass which allowed me time enough to spend an afternoon and evening at Hackley. After living for months in barracks, entering Griffes' rooms—the rooms of a sensitive, cultivated man—was an experience I can never forget. His books and his pictures all reflected the man. Hearing the new "Sonata" took me back to a world I had forgotten. I left at evening, taking with me two volumes of "Verhaeren," his gift to me which I kept with me all through service. I saw him but once more. Then the telegram.

## Passing of a Distinguished Editor and Musicologist

bardments of the city was the theater of all important Nazi meetings.

Dr. Engel studied composition in Munich with Ludwig Thuille. He came to the United States in 1905, becoming editor of the Boston Music Company from 1907 to 1921. In the latter year he took the position of chief of the Music Division of the Library of Congress, later becoming president of the firm of G. Schirmer, Inc., and editor of *The Musical Quarterly*. He was a member of many distinguished musical societies and was decorated by the French Government with the Cross of the Chevalier of the Legion of Honor. His compositions were known and appreciated by a select group of his loyal admirers, but were insufficiently heard by the public.

Dr. Engel had a rare, almost chameleon-like gift of meeting strangers, adapting his personality and mentality to their objectives and making them feel a special sense of his appreciation and personal interest. He had large numbers of friends who will remember him for his kindness, as others will value his practical work in his field. Unostentatious, he would seek to "bring things about," and many were unaware of his personal efforts and contributions in various artistic movements, as, for instance, his efforts in inducing Mrs. Elizabeth Sprague Coolidge to give a splendid gift to the Library of Congress, which provided for a handsome music hall and valuable additions to our national library. He was proud of his American naturalization and worked energetically for American music.

DR. CARL ENGEL

Dr. CARL ENGEL, editor of *The Musical Quarterly*, for twelve years chief of the Music Division of the Library of Congress, and for many years president of the music publishing firm of G. Schirmer, Inc., died May 6 in New York. Dr. Engel was born in Paris, July 21, 1883. He was the great-grandson of Joseph Kroll, founder of the Kroll Opera House in Berlin, which through a curious miscarriage of fate has become the center of the Nazi movement in Berlin, and up to the time of the bomb-

Eugene Goossens was born in London, May 26, 1883, the son of a well-known Belgian operatic conductor. He was educated at the Bruges Conservatory, the Liverpool College of Music, and the Royal College of Music, London. From 1911 to 1915 he played violin in the Queen's Hall Orchestra. Thereafter, he became assistant conductor (with Beecham) until 1926. After conducting his own orchestra, the *Russian Ballet*, and the opera of Covent Garden, he became conductor of the Rochester Symphony Orchestra. Since then he has appeared as guest conductor with many of the foremost orchestras of the world. Since 1931 Mr. Goossens has been conductor of the Cincinnati Orchestra, bringing the orchestra to an amazing height of orchestral virtuosity. His numerous works for stage, orchestra, and chamber music place him in the front ranks of original creators in the musical art of today.

TWO YEARS AGO in an article in "Modern Music" entitled "The Public, Has It Changed?"

"People go to a concert primarily for entertainment. Why quibble about it? The doses of uplift and culture they absorb in the process are purely subconscious and incidental. The sooner composers and conductors acknowledge the possibility of a person being at one and the same time deeply moved and likewise entertained by music, the sooner will both discover the secret way to the hearts of their audience."

"Composers can no longer afford to preserve that attitude of subjective isolation which results in long, sententious symphonic works filled with a morbid self-contemplation, and devoid of the one element which puts them in sympathy with their audience. The public, in short, insists upon adopting a very realistic attitude about the whole business, and there is little one can do about it. I have known audiences to strive with all their might to find the key to a work which the composer has so effectively hidden that he might have spared himself the trouble of writing the work at all. This is not a matter of 'idom.' The opus can be as contrapuntally, harmonically, and rhythmically 'advanced' as you like. (The public will probably like it all the more for that.) But there comes a psychological moment in any piece of music when, unless the composer has already established some kind of 'rapport' with at least a fraction of his audience, the conductor might as well stop and proceed to the next item on the program."

"I do not suggest for a minute that a composer has to make a compromise with his own artistic conscience in order to get his message across. Far from this. No one has more jealously fought to preserve the ideals and integrity of 'pure' music—and musicians

EUGENE GOOSSENS

The following is an extract from an exceptionally brilliant address made by Mr. Goossens at the banquet of the Music Teachers National Association in Cincinnati in March. The *Elude* regrets that paper restrictions make it impossible to print this address in its entirety. Mr. Goossens' remarks are practical, constructive, and inspiring, and should be invaluable to young composers.

## American Music for American Orchestras

A Renowned Conductor Tells What Kind of Music He Seeks from American Composers

by Eugene Goossens

Conductor, Cincinnati Symphony Orchestra

too, for that matter—than I have. I am not saying that the composer is, in any sense, compelled to "write down" to an audience in order to secure sympathetic hearing, nor that there is a "short cut" which even the most idealistic of us can afford to take in getting our message across. (If any man has ever been accused of writing esoteric abstractions, that man is myself.)

### A Few Imperfections

For instance, to be specific, it is unquestionably a fact that many composers are not yet aware of certain fundamental facts in connection with the listening apparatus—or shall we call it the capacity for assimilation?—of the average audience. Most of us still overestimate the faculty the audience has for absorbing the intricate idiom of a too-rapidly shifting harmonic texture, or the too-thickly woven fabric of an overpolyphonic work, or an excessively integrated web of sound of the most intricate and complex contrapuntal essay in composition, or the complex web of sound of the most intricate and complex contrapuntal essay in composition, or the complex web of sound of the most intricate and complex contrapuntal essay in composition.

It is not a remarkable fact that at least five out of seven of the symphonies of the so-called "popular" composer Sibelius can be programmed only for a highly sophisticated and musically well-versed audience? Any conductor of experience will tell you that to program the "Third," "Fourth," "Fifth," "Sixth," or "Seventh" symphonies by the composer of "Finlandia" before any but an audience of initiates, is courting the lukewarm or apathetic reception. If this is the case with Sibelius' music, how much more understandable is it in the case of many samples of contemporary American! And how much more important it is, in the light of this, that we composers should ponder over some of the imperfections in our music which serve to create additional barriers between the public and the message we are striving to get across to them.

Excessive thematic vagueness, indistinct melodic line, thick, clumsy orchestration, lack of vivid or picturesque qualities, too much abstraction—these are only a few of the contributory causes for the lack of "audience appeal" which so many—too many—of the scores lying in my office seem, fatally, to possess. Time and again, elementary faults of orchestration—faults which take up a conductor's valuable rehearsal time for adjustment—crop up in a surprisingly large number of orchestral scores. If I had my way, I'd make it compulsory for every young composer in the land to listen to at least half an hour's orchestral rehearsal every day, as surely as every Catholic priest has to recite

his daily office, I'll wager, too, that there'd soon be a return to the clear, cool, limpid orchestras of Mozart's day, and an immediate reaction against the superfluously overladen orchestras of today. But that is purely conjectural.

Some time ago I invited some thirty well-known composers to contribute to a series of patriotic fanfares with which to open each concert of our last season. I specifically asked them to limit themselves if possible to brass and percussion instruments, as being most suitable to the nature of the piece. It is typical that only thirty per cent of them did so. Sixty per cent couldn't resist adding woodwind instruments, while the remaining ten per cent wrote for strings. I have no personal grudge against the saxophone, per se, but the glutinous decision of four of them for an hour on end is rather like a steady diet of molasses.)

But all this has to do with the purely orchestral aspect of the case—there are other and more important ones.

### Strong Thematic Material

I spoke just now of thematic vagueness. I wonder if it would be possible for all the composers of this country—and others too, for that matter—to take a solemn vow concerning the actual "stuff" of which their music is made? I'm old-fashioned enough to believe that it is impossible to write a good piece of music unless it is based on really worth-while thematic material. I'm willing to wager that every single one of those scores lying in my office right now would stand one hundred per cent greater chance of being performed if the basic, fundamental thematic material on which they're built had been reconsidered, strengthened, and made? I'm old-fashioned, before the composers had finally set to work on them. It just isn't true that good workmanship can convert an intrinsically weak or worthless idea into a masterpiece! Look at the composers of old. Their themes last played and most (Continued on Page 418)



# A Wide Selection of Unusual Records

by Peter Hugh Reed

**B**ACH: Transcriptions for Orchestra: The Philadelphia Orchestra, direction of Leopold Stokowski. Victor set M-963.

The arrangements here are by Mr. Stokowski. There are four Bach selections in the set and one Palestrina. The latter, which emerges as an anomaly in a set specifically marked Bach Transcriptions, is the four-part motet *Adoramus Te*. The Bach works are the first movement of the "Sonata in E-flat" (known as a "Trio Sonata" for organ); *Ich ruf zu Dir, Herr Jesus Christ* (Choral Prelude); *Prelude and Fugue in E minor* (No. 3 of "Eight Little Preludes and Fugues" for organ); and *Es ist vollbracht* (contralto air from the "St. John Passion").

Stokowski's Bach remains, as it always has been, highly individualized in interpretation. There are those who criticize his mode of performing Bach, contending that the fervor and emotional excitement which he brings to his interpretations are alien to the composer. To be sure, the swells and recessions and the obscure phrasing, in which he indulges, are not in line with traditional Bach performances. Stokowski tends to relate Bach's music to the French nineteenth-century organ school of playing, of which he was a disciple. Since the virtuosic quality in Bach can be more than the deeply devotional, it is not surprising to find Stokowski stressing these qualities.

Beethoven: Symphony No. 9 in D minor (Choral), Opus 125; The Vienna Philharmonic Orchestra, with Lude Hellsteggruber (soprano), Rosette Anday (contralto), George Malki (tenor), Richard Mayr (bass), Vienna State Opera Chorus, directed by Felix Weingartner, Columbia set 227.

This recording, recently re-issued by Columbia, was originally made in Vienna in 1935. It is generally acknowledged to be the best version of Beethoven's "Ninth" on records. Weingartner was a great student of Beethoven during his lifetime, and his monograph on "The Performance of Beethoven's Symphonies" has long been a conductor's handbook. This performance shows the justness of Weingartner's honest and sincere musicianship. There have been greater renditions of the "Ninth," but none as yet have been recorded. Reproductively this set is satisfactory, but not on a par with modern orchestral recording.

Foot: Suite for Strings in E major, Opus 63; The Boston Symphony Orchestra, direction of Serge Koussevitzky, Victor set 962.

Arthur Foote (1853-1937) was one of the talented group of late nineteenth-century New England composers. As teacher, pianist, and organist, he occupied a conspicuous place in the musical life of Boston up to his death. His "Suite for Strings," originally written for and played by the Boston Symphony in 1896, is a well-made work, melodically fresh, in good taste, and illustrative of the composer's fine craftsmanship. It comprises three movements—a *Prelude*, which builds dramatically, a *Pizzicato Serenade*, in the style of Tchaikovsky—which is interrupted by a *Poetic Adagio*, and a *Jugue* of songful character. Koussevitzky, long an admirer of this music, features it in his programs yearly. His is a vital and ingratiating performance.

Barker: Overture to School for Scandal; Janssen Symphony of Los Angeles, conducted by Werner Janssen, Victor disc 11-6591.

This bright satirical take-off of Sheridan's comedy

of manners won a prize for its composer in 1932. Since it is a gaily diverting and melodious score, which has found its place in the repertoire of most of our leading symphony orchestras, it should prove a welcome recording. Janssen gives the music an incisive performance. Gottschalk (arr. Maganini): The Banjo; and Anderson: (1) Jazz Legato, (2) Jazz Pizzicato; Boston "Pops" Orchestra, conducted by Arthur Fiedler, Victor



LUIGIA BORI AS THE DUCHESS OF TOWERS IN "PETER IRETON"

disc 10-1069.

Louis Moreau Gottschalk (1829-1890) was a talented American pianist, who acquired fame on three continents. He wrote considerable piano music which in his day was widely played. Born in New Orleans, he

RECORDS

"FORWARD MARCH WITH MUSIC"

was familiar with his native Creole and Negro songs. The Banjo was a popular piano piece which owed its origin to New Orleans. Maganini has made an ingenious arrangement of this typically American composition, one which accentuates its wit and gaiety in a not inappropriate manner.

Leroy Anderson has written two novelties for strings, one of which *Jazz Pizzicato* is particularly diverting. One suspects, however, that both pieces would have fared better in a more appropriate jazz dress. Fiedler plays these compositions with evident relish.

Falla: La Vida Breve—Spanish Dance No. 1; and Shostakovich: Polka and Russian Dance from The Age of Gold; The St. Louis Symphony Orchestra, conducted by Vladimir Golschmann, Victor disc 11-6592.

Although we have long needed a good recorded performance of the Falla *Spanish Dance No. 1* from his prize-winning opera—"Life Is Short," the same cannot be said for the Shostakovich music since there are a couple of adequate recordings of it. This modern Russian Ballet Music is not of great excitement, being an example of the composer's youthful style, tending toward ribaldry and vulgarity. Mr. Golschmann plays both compositions effectively, but one suspects this disc will be valued most for the Falla Dance.

Dohnányi: Quintet in C minor, Opus 1; Edward Kilenyi (piano) and The Roth String Quartet, Columbia set 546.

Although there is no lack of melodic flow in this music, it is, however, of the lush-romantic order, flowing smoothly, into an uneventful course. There is none of the wit and poetic diction of the composer's "Quintet in D-flat" which the Roth Quartet previously played in recording. The performance here is satisfactorily attained.

Hindemith: Sonata in E (1835); Edgar Ortenberg (violin) and Lukas Foss (piano), Hargall set MIV.

This remains one of Hindemith's most effective and accessible chamber compositions. It does not strive for grandeur but instead for melodic eloquence and ingenious harmonic coloring. Curiously, the opening movement recalls the opening part of the first movement of Franck's violin and piano sonata, yet in no way has the composer been plagiarized. For this is not a thematic resemblance but one of movement. The work is in two sections, the first of which is a slow-quick movement, in which the music is divided between poetic contemplation and a carefree "Beethoven's second period" when the composer rose to some of his greatest heights. Gerald Abraham, British critic, has written an extremely clear and interesting analysis of these five quartets (Op. 59, Nos. 1, 2, and 3, and Op. 74 and Op. 95), which must prove very useful to lovers of chamber music.

"Beethoven's Second-Period Quartets" By Gerald Abraham

Price: 65 cents  
Publishers: Oxford University Press

War's Effect Upon Public School Music  
Lilla Belle Pitts, what President of the Music Educators' National Conference, must have done a great deal of thinking inspired by innumerable questions about what the teacher should do to adjust music teaching to the needs of a war-shattered world. Her replies, therefore, are doubly significant in her recently published "The Music Curriculum in a Changing World."

The work shows the author's strong and healthy understanding of the fundamental problems which thousands of teachers are now confronting. The book is essentially practical in suggesting means and materials to be employed. The well-planned diagrams will be found especially helpful.

"The Music Curriculum in a Changing World"

## The March King

When your reviewer first opened Mina Lewton's "John Philip Sousa, the March King," he assumed that it was one of the numerous color-plate books made exclusively for children. While it does provide for that need, it is none the less an excellent work for boys and girls of any age who never will cease to be electrified by the magic patriotic thrill that comes in all the works of the inimitable Sousa, whose distinctive compositions still place him in a class which makes him the most individual of all American composers. We have no other writer whose works have had such extended and long-enduring world recognition and at the same time are so unlike those produced in every other land.

The author states that when Sousa conducted a performance of "Pied Piper" in November, 1879 in Philadelphia, both Gilbert and Sullivan were in the audience and enjoyed it. Because the children of Philadelphia marched into assembly to "Heldbergers," a foreign tune, Sousa wrote "The High School Cadets," an American music for Americans.

The story is well told and is excellently illustrated in color by Howard Simon.

"John Philip Sousa, the March King"

By Mina Lewton

Pages: 60

Price: \$1.50

Publisher: Dider

## A SKETCH-BOOK OF ESSENTIALS

In 1895 Leo Rich Lewis was teaching French at Tufts College in Massachusetts, from which he had been graduated in 1887. The next year we find him teaching the theory and history of music, and since then these subjects have been the backbone of his fine career. A pupil of Rheinberger in Munich (1889-1892), he learned from that rigid disciplinarian the fact that the mastery of musical theory could not be secured without hard work. This is reflected in his valuable new book, "Do and Don't in Harmony." It is a workmanlike manual with thousands of illustrations of a type which makes your reviewer wish that it might have been his good fortune to have studied the subject with this gifted and painstaking musicologist.

"Do and Don't in Harmony"

By Leo Rich Lewis

Pages: 272

Price: \$2.00

Publisher: Tuttle College Press

## "A WEEPING WILLOW FOR MY BROTHER'S GRAVE"

When Beethoven wrote the sketches of the last movement of his "Quartet in F, Op. 59, No. 1," he showed his emotional sentimentality by writing beside them, "A weeping willow for my brother's grave." This is one of the moving quartets in which Wenz called "Beethoven's second period" when the composer rose to some of his greatest heights. Gerald Abraham, British critic, has written an extremely clear and interesting analysis of these five quartets (Op. 59, Nos. 1, 2, and 3, and Op. 74 and Op. 95), which must prove very useful to lovers of chamber music.

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"The Music Curriculum in a Changing World"

JULY, 1944

# The Etude Music Lover's Bookshelf



Any book here reviewed in THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

## An Inspiring Anthology

If you, who have been guided in your book selection by THE ETUDE Music Lover's Bookshelf, want a very beautiful volume for your music room which you can recommend with pleasure "A Treasury of Best-Loved Hymns." The volume includes graphic, inspiring comments by one of the foremost of American clergymen, Dr. Daniel A. Poling, illustrated with twenty-six powerful full-page drawings in color and sepia by James H. Daugherty, who is a twentieth-century reflection of the style of Michelangelo.

"A Treasury of Best-Loved Hymns"

By Daniel A. Poling

Pages: 96

Price: \$2.50

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BOOKS

"THE OLD RUGGED CROSS"

"FORWARD MARCH WITH MUSIC"







# The Flair for Latin-American Music

From a Conference with

Xavier Cugat

Widely Acclaimed Leader  
of Latin-American Music

SECURED EXPRESSLY FOR THE ETUDE BY WYTHE WOOD

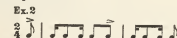
This is the second of two articles in which Mr. Cugat outlines the peculiar characteristics of the music of our neighbors to the South.—Editor's Note.

THE GREAT VARIETY of Latin-American rhythms may be indicated by examining a few notation examples of specimen compositions of various countries.

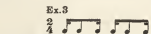
"In Argentina a typical rhythmic pattern is found in the *Chacarera*.



"Among the dance forms of Brazil the *Batucada* is one of the most popular. Its basic rhythmic element follows this pattern.



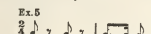
"Also in Brazil is the *Samba*, with this rhythmic formula.



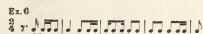
"Of all the musical forms of Colombia, the most representative, perhaps, is the *Bambuco*, with this rhythmic pattern.



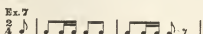
"Various dances are popular in Cuba, one that is associated with carnival festivities being the *Congo*, which has this basic rhythm.



"Another very popular one is the *Rumba*, with a two-four rhythm, thus:



"In the eastern province of Cuba the *Son* is very popular. Here is one of its basic rhythmic patterns.



"In order to understand these rhythms, the best method is to study the representative phonograph records, of which there are large numbers in the catalogs of all representative makers of records. The 'Records of Latin-American Songs and Dances—An Annotated Selected List of Popular and Folk Music,'

prepared by Gustavo Duran under supervision of the Music Division, Pan American Union, Washington, D. C., and published by the National and Inter-American Music Week Committee, is a splendid source of material.

"The readers of *The Etude* perhaps are beginning to see that in addition to an ordinary orchestral player I have a kind of rhythmic skeletal background which might be called 'a symphony of percussion.' The orchestration of the works we play calls for 6 violins, 2 cellos, 2 basses, 4 clarinets, 3 flutes, 2 trumpets, 1 horn, 1 guitar, 1 piano, 1 marimba, 1 xylophone, 1 accordion, as well as the special percussion instruments of the type I have mentioned in the previous article. With the exception of the saxophones, the players are all Latin American, and the saxophonists are North American. The players I have assembled in my orchestra have come from what I consider the best performers in Latin-American countries.

## Expert Arrangers

"It is extremely difficult for anyone who does not have it 'born in him' to approach the intricacies of this Latin-American music. Its range, from the most insinuating and dulcet love serenades to the boisterous turmoil of some of the dances, is really extraordinary. Of course the music, in its very crude form, has been evolved to the ordered and sophisticated style of mine, which also frequently employs a group of highly trained singers such as a Greek chorus. Our arrangements have been made by experts, who have not hesitated to take the best from the orchestral traditions of the masters of all the great musical countries of Europe, as well as of the United States. Often it has been said that if Hector Berlioz were to return and hear some of the orchestrations, he would be inexpressibly thrilled.

## Ancient Sources

"While there is a general relationship between the music of all of the Latin-American countries, the music of each country is really very distinctive. Some of it is certainly most ancient, and it has been considered that it goes back to Mayan and even Incan civilization. When I first organized my orchestra in Los Angeles there was a rage for Argentinian *tango*, which I felt were at that time played with very little understanding by American bands. The orchestras so few strings, did not lend themselves to music of the type Americans at first could not become acquainted with the intricate and intoxicating rhythms of the other Latin-American countries, notably Cuba and Brazil, both of which are especially rich in variety of dance forms. It was too rapid, and it was necessary for me to play many of these compositions

at first at a much slower tempo until they could be comprehended and appreciated.

"The most popular Cuban dances are the *Rumba*, the *Son*, the *Afro-Cubano*, and the *Guaracha*, although one also hears the *Bolero*, the *Polka-Son*, the *Afro-Son*, the *Punto Guefira*, the *Danzon*, the *Danseira*, and many others. The original *Habañera*, so familiar to all through *La Paloma* and the famous *Habañera* from Bizet's 'Carmen,' has been familiar to Americans for years.

"Music, twenty-four hours a day, is a part of the twenty-four nations that we like to call 'sister-republics.' Their pride in their music is most intense. While there are unmistakably Hispanic influences in the music of the Latin-American countries, they like to think of their music as distinctly their own. Much of the music of Cuba, for instance, is definitely Cuban and not native to any country but Cuba. The music of Brazil, while showing Portuguese influences, is also definitely affected by African rhythms. The *Batucada*, the *Batucque*, the *Samba*, the *Marizze*, the *Fado*, and the *Marza* are Portuguese and Brazilian, but the *Embolada* and the *Choro* are so African in type that they might have come out of the jungles of the Congo. There is, of course, a similarity between the various dances of the different countries. The North Americans cannot tell the difference between a Cuban *rumba* and a Brazilian *samba*, but the native notes the difference at once. Central American music shows pronounced Indian influences, while that of the Dominican Republic shows decided French influences. The language of that country is French.

## The African Influence

"Some of the works of Latin-American composers have become very popular in the United States. *Estrellita* (Little Star) of the Mexican Manuel Ponce has been sung everywhere, as have some of the melodies of the Cuban Lecuona and Sanchez-Fuertes.

"The African influence is greater in Latin-American music as a whole than in the music of North American composers, which reflects here and there the culture of Great Britain, Scandinavia, France, Germany, Italy, and more lately of Russia, Hungary, Spain, and other European countries. This influence is so great in the folklore literature in some instances that many of the primitive songs of Cuba are written in *Nagayo*, a pure African dialect. Many of the songs are sung by itinerant singers who go from place to place, much after the manner of the ancient troubadours of Europe. Some of these players accompany themselves upon the guitar which they hold high, near their mouths. The reader must not, however, build a picture that these primitive elements dominate the cultural life of Latin American. American tourists are continually amazed at the beauty, the extreme modernity, and the sophistication of many Latin-American cities, which make some of our own cities and towns look like broken-down rural centers.

## Lovers of Opera

"We also must not fail to realize that the low for opera, particularly Italian opera, is very powerful in all Latin-American municipalities. Some of the opera houses are most magnificent. Likewise it should be remembered that all South American countries have made Paris a playground for years, and French brilliancy, sparkle, and refinement have made a deep impression upon Latin-American life. Great things must be expected of all art endeavor in these countries. Many centers which have been more or less isolated up to this century have now, through the radio, cinema, and records have brought the two continents closer together in a few decades than they had been through the four hundred and fifty-one years since Columbus landed on the island of San Domingo."

"FORWARD MARCH WITH MUSIC"

THE ETUDE

# How Much of Singing Can be Taught?

An Interview with

Licia Albanese

Distinguished Lyric Soprano  
The Metropolitan Opera Association  
Star, The Mutual Network Concert Hour

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

WE ARE so in the habit of speaking of "vocal training" as a general term, that we tend to lose awareness of what it really means. How much training can "vocal training" properly cover? How much of vocal emulgence can be properly "taught"? The thought provoking questions are raised by Licia Albanese, beautiful and gifted Italian soprano, who is in a position to know the replies. Acclaimed for her superb performances in opera, concert, and radio, Miss Albanese believes that great singers are born rather than made. Her own career offers an effective illustration of her theory.

A native of Bari, on the Italian coast, Miss Albanese grew up in an atmosphere of home music-making. Her mother possesses a beautiful voice, her father was an ardent music-lover, and the three boys and three girls in the family played and sang for fun. They all took lessons on the piano, but only the two elder girls were taught singing. Licia, the youngest, was too shy to sing. Her earliest preparation for stage work was a tendency to hide under the bed when callers came, let she be summoned to speak to them. When she was fifteen, however, she joined in the home fun of singing and acted out duets with her sisters.

The girls were singing one day when their piano teacher came to give them their lessons. Pausing outside the living-room door, she heard the songs inside, and was struck by the natural beauty of Licia's voice—so much so, that she taught the girl some arias to sing at her father's birthday celebration a few weeks distant. Licia sang at the party in a tension of stage-fright, and was happy when the ordeal was over. But her father stared in amazement. "To think of little Licia singing so beautifully!" he exclaimed. "Now I know why she is always so quiet—she is saving her voice for song!" With no ambitions of her own, but urged on only by his father's enthusiasm, she went to Milan for lessons. She was soon known as a promising pupil.

One night, Licia went to hear a performance of "Madama Butterfly" at the Teatro Lyrico, and suddenly found the opera manager standing beside her. The prima donna had taken ill, would Miss Albanese, with no advance preparation, hurry to the stage and substitute for her? Miss Albanese did, and found herself famous. At this time, a nationwide song contest was being announced. Miss Albanese knew about it, but did not enter it. On the day the contest closed, she took some songs under her arm and applied as a contestant. A week later it was announced that she had won, over three hundred rivals. Miss Albanese says that she knew she would win because there was a big spider in her hotel room the night before, and big spiders seem at night bring good luck! At twenty-two, she made her formal debut at Parma and began her distinguished public career. Before coming to the Metropolitan in 1940, Miss Albanese had established herself in Italy, in Paris, in Spain, and in London where she was chosen to sing at the Coronation of King George VI and Queen Elizabeth. In the following conference, Licia Albanese gives readers of *The Etude* her views on the scope of vocal training.

## The Basis of Good Singing

"The important thing in the ambitious vocal student to remember, is that the basis of good singing consists of two separate elements: the part that can be learned and the part that cannot. The chief requirement for singing—a voice—cannot be acquired. It must be given by God. Every normal person has a 'voice' in the sense that he possesses vocal cords. Not everyone has a great singing voice. That depends upon the structure of the vocal cords. Here, no effort or hard work can provide a beautiful quality of voice for a person who is born with only average throat structure.

"The first step the vocal student should take, then, is to assure himself that he is born with the experienced musicians, and even with throat specialists, that his vocal organs are of the kind that will permit a singing career. The sooner he learns this, the better it will be for his future—regardless of whether the future leads toward or away from the stage. There is nothing more heartbreaking than the aspect of a person with a mediocre voice deluding himself with the false hope that lessons and training can build it into



LICIA ALBANESE

a glorious vocal organ. Teachers can undoubtedly help a fine voice—but only God can make one.

"The next step, then, is to find a good teacher. What is a good teacher? In my opinion, it is one who can succeed in teaching the pupil to use his voice naturally. And the word 'naturally' is not a short way of describing any one system of singing. Each human being uses his organs of voice and respiration differently according to his own nature and the structure of his body. The good teacher works with his pupil; examines him, tests him until he discovers what his

particular 'natural' approach may be. Methods that are too firmly fixed can defeat good teaching. One pupil may possess good breath control and good resonance naturally. Another may have difficulty in giving out his breath on the tone, or in pushing that tone upward and forward. The good teacher will not apply identical methods to both of these young singers.

"I have always been fortunate in having no 'problems.' I have never had to work at 'breathing exercises' (as apart from singing itself), nor have I ever had to break myself of bad habits of resonance. For this reason, perhaps, I have come to believe that vocal training does its best service when it stresses those methods of production that are entirely natural. When I was a student, my teachers would call my attention to the 'goodness' or 'badness' of a tone and would tell me what that tone needed to make it perfect; perhaps it was too thin, or too dark, or too light, or too heavy. But (and this is important), I had to make the corrections myself. To say 'Place the tone forward' is enough. How it is to be placed forward must remain a matter of feeling inside the head, in the chambers of resonance. And no one can tell you how your own tones feel as you sing them!"

## Importance of Training

"Hence, I believe that the natural emission of tone is also born, just like voice-quality itself. The most that training can do for us is to call our attention to correct production, and make us aware of the moments when we attain it. The feeling, at such moments, is our best guide. Only we ourselves, through our natural emission, can duplicate those feelings.

"I do not wish to give the impression that training is not important, however. The points to which the teacher calls his pupil's attention chart the course of good singing. First there is breath control. HOW you are to control it remains a matter of personal feeling—but the resulting effect must be entirely free, natural, unforced. The giving out of the breath, in tone, is even more important than taking it in. In my opinion, the art of breath lies in exhaling air as tone; that is to say, all the breath you give out should be audible singing. There must be no escape of breath as air, and no residue of unused breath. Naturally, the longer the phrase the deeper the intake of air, and the greater the supply of breath for the total exhalation.

"The next important point is the matter of resonance. Here, I believe, a certain misunderstanding can arise. Pupils often say that (Continued on Page 418)

VOICE









The widely admired Central High School Choir of Omaha, Nebraska, when directed by Carol M. Pitts

## Ear-Training

by Carol M. Pitts

Assistant Professor of Music,  
State Teachers' College, Trenton, New Jersey

MUSIC IS A LANGUAGE, and as language is a means of communication through written symbols or sound combinations called phonetics, so music is the language of sound in the form of musical tone represented by symbols called notes. Since our system of music is based upon tonal relationships used in succession or melodically, or sounded together in harmony, it is strange that vast numbers of students (and teachers) have not developed the habit of critical listening, either to themselves, to their neighbors, to the other sections of the chorus, or to the accompaniment. The result has too often been singing that is out of tune, with poor blend or no ensemble, careless and inaccurate.

If we, as teachers, would train every student, beginning in the kindergarten, in the listening attitude to listen to the music, to himself, and to his neighbor, standards would be raised immeasurably. According to "Webster's International Dictionary," to hear means "to perceive by the ear; attend or listen to; give heed to."

Ear-Training means to train the ear to hear more discriminately, more discerningly; to hear pitch, colors, and qualities of tone; to detect flaws, to recognize and appreciate beauty; and, most important, to hear intervals accurately.

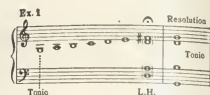
An Interval, according to "Modern Harmony, Its Theory and Practice," by Foote and Spaulding, is "the measurement of the difference in pitch between any two tones, whether they are sounded together and can stand in harmonic relationship, or in succession and are used melodically."

All measurement is based upon, or scaled from, a unit. In linear measure it might be an inch, a rod, a furlong, or a mile; in time, a minute, an hour, a day, a year, a decade, and so forth; in weight, an ounce, a pound, a ton, and so on.

and depend upon someone else, or not to sing at all until the others have given the answering tone.

### The Leading Tone

Slowly play the scale of G Major. Pause upon the seventh or leading tone. Hold the tone with the pedal without comment and add the dominant harmony as shown here.



Repeat two or three times. By this time attention has been focused upon the seventh and its restless nature. Its need to resolve and come to rest. Play again and ask the group to sing (use Hm or Ah) the tone to which they think the seventh naturally moves. The correct tone almost invariably will be given.

Repeat in several keys—F, A, D, and so forth, within easy range of all voices, until the natural upward tendency of the seventh is firmly established in each singer's mind and hearing. Because the seventh of the scale tends so strongly upward to the tonic, it is called the leading tone, and should be referred to as such. The interval between the leading tone and the eighth, or tonic, is a semitone, or half step, called a minor second, the smallest unit of measurement. It may be further explained that the leading tone is also it, or may be thought of as seven in the numerical scale.

Next dispense with the scale. Sound any tone. Ask the student to think the tone as the leading tone, ti, or 7; then sing the tone of resolution a semitone higher. Practice in many keys—until the singer responds instantly without hesitation.

To facilitate mental hearing, a fragment of a song which illustrates the tonal problem may be used. The first two tones of *Londonderry Air* employ the semitone. The tonal association with this well-known melody frequently aids the singer. After this interval is thoroughly established, it should also be learned when approached from above or sung descending.

Procedure: Play any tone in a major range. Consider it as the tonic and add the major harmony.



The song, *All Through the Night*, may be used also. Ask the student to consider the tone sounded as ti or 7. Mentally sing ti or 7. At the signal, sing the answering semitone. Transpose to many keys, pausing briefly after the given tone, that all may mentally measure the tone before singing.

Next, omit the harmony, sounding any single tone in easy range. Eliminate the pause and require an immediate and definite response. If hesitancy or uncertainty is evidenced, repeat the above procedure until timidity and inaccuracy are overcome and the response is immediate.

For a review, let the class sing, from any given tone, the semitone both ascending and descending. The timing of the chromatic scale will be of great value. Sing slowly and accurately until exactly in tune, both ascending and descending.

Since the semitone is the unit of interval measurement, all intervals may be constructed with it in mind. A whole tone may be conceived at first as consisting of two semitones, and later, when well established, as a whole tone or whole step. From a given tone, ask the singer mentally to sing an ascending semitone and then another (major second). Transpose until the answering tone comes with assurance.

Next, ask the singer to think a whole tone. If the given tone is considered as do or 1 of the scale, the next tone will easily be associated with re or 2. The well-known round *Are you sleeping?* will aid the singer. At no time allow the (Continued on Page 426)

IN THIS KALEIDOSCOPIC world there are yet simple, homely, unspectacular things that cling solidly to the hearts of men—things that blend folks with their home communities, especially the smaller cities and towns, things that even today doubtless touch a nostalgic chord in the breasts of boys fighting around the globe to perpetuate what we so glibly term "the American way."

The perfume of spring, the first bird songs after winter departs, the air lights' reflection on rain-drenched pavements, the sound of bat on hall; these are part of the pattern of matter-of-factness that gives design to living. And not the least is that grand old institution—the town band. No, there isn't any great artistry, any moving musical perfection, perhaps, in the town band, but there is a community of enjoyment, of wholesomeness, of satisfaction derived from the summer concerts that add their voices to the American scene. And they afford pleasure and relaxation to millions—millions who have radios, yes, and access to great music by renowned artists. But, to the average folks everywhere, their town band is something definitely their own—a civic entity, as it were.

Municipal bands do not exist or flourish everywhere, of course, but there are many, unknown perhaps beyond their home communities, that are filling a very genuine need and contributing in no small measure to a developing appreciation of music. Such an organization is that of St. Joseph, Michigan, a small city surrounded by a rich fruit-farming area, and looking out from its clay bluffs over the broad expanse of



ST. JOSEPH, MICHIGAN, MUNICIPAL BAND  
Franklyn L. Wiltse, Conductor

southern Lake Michigan. St. Joseph might easily be described, not too inaccurately, as a miniature Quebec, in geographical qualities.

There have been summer open air band concerts in St. Joseph as long as the oldest inhabitant can remember. There came an interval of years, however, when the little city had no band. This was during the depression of the early Thirties, but in the spring of 1938 interest was revived and petitions were circulated and signed by four hundred fifty electors, requesting the authorities to adopt an ordinance providing for the establishment of a city band, and to levy a tax not to exceed one-half mill on the dollar for the support thereof.

The proposal was submitted at an election and carried by a large majority. Thus an idea for which the writer long had worked became a reality. Nineteen hundred and thirty-eight was my first year as band director in the St. Joseph Public Schools. Formerly, I had spent nine years in the schools of the neighboring

city of Benton Harbor, where I was conductor of the high school girls' bands.

Through much hard work and a great deal of careful planning, a Civic Committee was organized, and through the generosity of the local Chamber of Commerce a meeting place was provided for the committee to discuss the

# The Municipal Band An American Institution

by Franklyn L. Wiltse

Conductor, St. Joseph, Michigan, Municipal Band

The Municipal Band is an established American institution, and fortunate indeed are the cities and towns whose administrative leaders have the vision and enterprise to maintain these bands which have come to play an important part in the American way of life.

With restrictions of travel and other wartime conditions making it necessary for us to remain at home, we are finding more and more people turning to the municipal music program for musical entertainment and relaxation. Who can tell? Perhaps in the post-war era we shall learn the joys, satisfaction, and values to be derived from such community organizations as our municipal bands.

The following story could well be duplicated by thousands of communities throughout our nation.

merits of promoting a Municipal Band. This Civic Committee was made up of representatives of all local organizations such as: V.F.W., American Legion, Elks, Eagles, Kiwanis, Lions, Rotary, all women's clubs, and all churches. The members of the Civic Committee were delegated to carry back to their particular civic group the numerous arguments developed in favor of bringing the Municipal Band "back to life" in the City of St. Joseph, and the following are some of the arguments offered in its favor:

A source of free entertainment for local residents and summer resorters.

Employment for some forty local musicians.

An advertising medium for the City of St. Joseph. Providing our high school graduates an opportunity to carry on with their music activities.

Aid in local functions other than concerts, such as parades, dedications, patriotic rallies, religious functions, and so on.

Help maintain civic morale and civic loyalty.

Diversified types of programs were promoted which would include not only the standard outdoor and marches, but also soloists, both instrumental and vocal, and guest conductors. Much credit for the success of St. Joseph's campaign for the establishing of a Municipal Band must be given to the high school bandmen, who thoroughly enjoyed their specific part in the campaign—that of placing windshield stickers on automobiles.

The stickers carried the following appeal: "Vote YES for the Municipal Band—Keep St. Joseph Ahead!" Needless to say, these high school students did a fine job and seeing that all ears were taken care of. The efforts of the Parent Teachers Association also were added to those of the students in behalf of our worthy program, and did much in securing its final success.

I gave many short campaign speeches at various luncheon club meetings, church gatherings, lodge meetings, and so forth, and was highly rewarded by the enthusiasm with which my words were received. Nightly parades and rallies were also employed during the days immediately preceding the election. All of the

individuals and civic groups who worked so tirelessly were indeed gratified when the voters and taxpayers of the City of St. Joseph elected to establish the Municipal Band. The ease of the voting was three to one, in our minds a successful campaign well carried out, with a jubilant result.

FRANKLYN L. WILTSE

BAND and ORCHESTRA  
Edited by William D. Revelli

BAND, ORCHESTRA  
and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



## Music and Study

With the ink on the ballots still wet, we started the drawing up of a budget which included musicians' salaries, uniforms, music, instruments, and so forth. The big job was the remodeling of the old bandstand into a shell. This was made acoustically perfect, not only from the standpoint of mechanical engineering of the curves and arches, but also through the use of acoustical plaster for the first time east of the Mississippi since its invention in sound movie work in Hollywood some time ago.

Years ago, a successful "Silver Comet" band of some eighteen or twenty members had been playing the summer concerts, mainly as an attraction for visiting tourists and residents. However, the newly organized Municipal Band for which we so earnestly campaigned, employed a personnel of forty well-trained musicians, and I might say that from the first rehearsal up to the present moment, a real professional spirit has prevailed and has no doubt contributed tremendously to its success.

### Concert Schedule and Activities

Summer concerts began in late June, running for eleven Sundays and closing on Labor Day. Rehearsals were held on Sunday mornings with concerts at two-thirty and seven-thirty P.M. All rehearsals were well attended, the crowds increasing in size with the years, as the news of the St. Joseph Municipal Band spread throughout the countryside and neighboring cities.

Probably most satisfying to the members of the band and certainly to myself, was the success of the band on its venture into musical contests throughout the central states. Its record shows top rating in virtually every competition it entered, including first place in the Chicago and Lake Michigan Music Festival and first-place winner in the Band Mardi-Gras at Riverport Park, Chicago.

Our 1944 programs are in the making at the present time and the chief theme for this coming season is Victory. We have already in our library almost every patriotic number published. All vocal soloists who expect to appear with the band have expressed a preference for patriotic numbers, particularly in the vocal solos. In the past, the following great conductors have appeared on our programs: Harold Bachman, Glen C. Bismum, William D. Revell, and others. We have also featured other novelty numbers, such as twirlers, dancers, acrobats, popular swing numbers, and so forth. Programs for 1944 will also include the various national anthems of the United Nations, as well as other compositions typical of those countries.

### Members in Service

During the past two seasons there has been a noticeable change in the personnel of the St. Joseph Municipal Band, brought on, of course, by the war. Forty-four members have already left the band and are now serving with the Armed Forces. Replacements have been made from the St. Joseph High School Band, many of whom are girls. Of the forty-four musicians in last summer's band, half were from the high school band and half were women.

The new Service Plaque in Lake Front Park where the band shell is located, carries the names of all band members now serving their country. A landscaped background acts as a base for the service plaque with fir trees, appropriate flowers, and some lattice work providing a beautiful setting for the Honor Roll and making it conspicuous to passersby and visiting tourists.

Similar programs could be carried out in many communities throughout the country. Individuals of our Civic Committee worked very faithfully and ambitiously to carry the municipal band idea to the people of our city, and such committees in other towns might do the same now if they knew it was for a patriotic purpose. Surely, the playing of military music and patriotic songs is of great importance to every community from the standpoint of morale, victory enthusiasm, and spirit. The importance of a band unit in the war effort in bond rallies, departures of draftees, boat launchings, military funerals, and so forth, should be stressed if you plan such a campaign in your city. This would be very strong talking point for any community to use if it contemplates promoting a band program financed by the band tax.

Such organizations as the Red Cross, Navy Mothers, Army Mothers, Marine Mothers, and some of the more newly formed civic groups, would be only too glad to assist a project of this sort and, needless to say, would assist in the many features when the war closes. No doubt there will be festive celebrations when the armistice of World War II is signed, as was evident following the armistice of World War I. It will be the duty of every community that will assist the boys at the station and escort them through their business district or town. Such a project should be carried out in every community. Certainly, in these days of war, music is very important, and here in St. Joseph we shall continue to pour out patriotic music and military airs until the war ends and our boys and girls come home.

## Band Questions Answered

by William D. Revell

### A Practical Instrumentation

Q. Will you please suggest a practical instrumentation for a thirty-five piece high school band?—J. C. R., Utah.

A. I recommend the following instrumentation for concert performance: two flutes—doubling on piccolo, one oboe, one bassoon, eight B-flat clarinets, two alto saxophones, one tenor saxophone, one baritone saxophone, one bass clarinet, four French horns, three trombones, four cornets, two euphoniums, two tubas, three percussion. For marching purposes, you should increase the number of brass instruments and percussion, as well as eliminate oboe, bassoon, and bass clarinet.

### "Fuzzy" Clarinet Tone

Q. I have been playing the clarinet for the past three years. My tone is quite thin and inclined to be "fuzzy"—especially in the high register. I practice sustained tones daily, but this routine does not seem to help or improve my tone. As a whole, my technique is considered quite good. Although I have never had a private lesson I am considered a good reader. Can you suggest any studies or practice routine which will help me improve my tone?—R. B., New Jersey.

A. First, I would suggest that you seek a good teacher. There are undoubtedly some in your home city. If not, you are near New York City where many excellent teachers are available. The diagnosis of your problem can be made and improvement suggested only by a good teacher who would have to hear and see you perform. Poor tone quality can be attributed to many causes, such as (a) mouthpiece, (b) strength of reed, (c) embouchure, (d) breathing; hence, you can see the necessity for private lessons.

### About Tonguing

Q. I am first clarinetist of my high school band and have been playing for the past six years. I have a great deal of trouble with articulation and do not seem to be able to tongue lightly. Almost every time I play sounds as if I am slapping the reed. So long as I am slurring the tones my band and playing my music well. I have to use my tongue in rapid passages I stop the reed. I have to use the quality. What can I do to improve my tonguing?—L. H., Minnesota.

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"FORWARD MARCH WITH MUSIC"

## Tuba or Sousaphone?

Q. Do you prefer the BB-flat or the E-flat tuba for school band; and would you recommend the upright recording model or the sousaphone for such bands? We have six sousaphones in our band.—E. K., Minnesota.

A. I prefer the division of basses: One E-flat for every two BB-fats—in other words, in your particular band you would have four BB-flat basses and two E-flat basses. I also prefer the recording short-action, band-in-your-community type of tuba that sets each player apart in its own mind. Many elements—nationality, temperament, schooling, and so on—contribute to the inherent personality of the artist; but we ask ourselves, by what means does this personality find expression in the tuba? The violin itself is not the main factor, for a player retains his characteristic tone no matter what instrument he may be using. The answer, to a very large degree, lies in the vibrato. It is similar to the vibrato through the vibrato that a player's inner individuality merges with the tone of the violin and finds release and expression. As a poor vibrato is an insurmountable obstacle to the attainment of an eloquent tone, the acquiring of an expressive vibrato is of immediate interest to every violinist.

Until very recent years it was regarded as a natural gift that could not be taught; now, happily, that idea has been discarded and today it is possible to teach something about the vibrato. Let us look into the subject here, from the point of view of the teacher.

It is, indeed, not very hard to teach, if certain essentials are understood. The first of these is relaxation. As the ideal vibrato is the result of combined movements in the elbow, the wrist, and the joints of the fingers, it stands to reason that there must not be any tension in the arm or the hand. The free coordination of these movements. For example, the pupil cannot be allowed to push up his left shoulder in order to hold the violin, for this inevitably produces stiffness in some part of the arm. Another essential is that the study of it be started early enough—usually, in the first year or two. The vibrato will then more easily become a natural part of the pupil's musical expression than if no attention had been given to it until the fourth or fifth year.

After careful thought she opened each magazine and cut loose all the pages not devoted to music compositions, and then tightened up the wire staples with a few taps of a hammer. The index she cut out and pasted into the new book.

She had all the music attractively bound in this easy to handle books. It was such a simple yet effective way of saving the music that we are passing the idea on to other readers of THE ETUDE.



AS CAP

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THE ETUDE

THE LAST ENCORES have been taken, the lights are dimmed, Kreisel has played his final bow, and the audience is pouring from the concert hall into the street. What has brought so rapid an expression to the faces of these thousands of music lovers? What is it that will fire their imaginations for days and weeks to come? The virtuosity, musicianship, and imagination of Kreisel's interpretations? Yes. But above all, it is *tone*; the glowing magic of the Kreisel tone.

Other artists, too, thrill us with their technical wizardry, excite our admiration by the sweep and subtlety of their interpretations; but it is the beauty and individuality of his tone that sets each player apart in our minds. Many elements—nationality, temperament, schooling, and so on—contribute to the inherent personality of the artist; but we ask ourselves, by what means does this personality find expression in the violin? The violin itself is not the main factor, for a player retains his characteristic tone no matter what instrument he may be using. The answer, to a very large degree, lies in the vibrato. It is similar to the vibrato through the vibrato that a player's inner individuality merges with the tone of the violin and finds release and expression. As a poor vibrato is an insurmountable obstacle to the attainment of an eloquent tone, the acquiring of an expressive vibrato is of immediate interest to every violinist.

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It is, indeed, not very hard to teach, if certain essentials are understood. The first of these is relaxation. As the ideal vibrato is the result of combined movements in the elbow, the wrist, and the joints of the fingers, it stands to reason that there must not be any tension in the arm or the hand. The free coordination of these movements. For example, the pupil cannot be allowed to push up his left shoulder in order to hold the violin, for this inevitably produces stiffness in some part of the arm. Another essential is that the study of it be started early enough—usually, in the first year or two. The vibrato will then more easily become a natural part of the pupil's musical expression than if no attention had been given to it until the fourth or fifth year.

### An Early Start

If possible, an effort should be made to awaken the student's interest in it as soon as he has a good hand position and good intonation in the first position. Many pupils begin to vibrate spontaneously in emulation of their teacher. For this reason, the teacher, when he teaches the first position, should make it a point to relax and expressive vibrato whenever he demonstrates for the pupil—which should be frequently. Often he will see a keen and interested eye fastened on the motions of his hand. When this happens, the teacher should be patient, waiting for the pupil to start on his own initiative.

If this happens, and the vibrato is made correctly, it is well to delay further instruction until the student is accustomed to his new accomplishment, lest he become self-conscious of it. But the teacher must be on the watch for one of the most common of student faults: vibrating across the string instead of along its length. If acquired, this habit is extremely difficult to break, and much trouble will be saved if it is corrected at once. If no interest is shown in the vibrato, or if, showing interest, the pupil makes no effort to try it for himself, then the teacher must consider how best to begin explaining to him this particular pupil.

At this point he must remember that many young students are very self-conscious of attempting the vibrato, more so than of anything else they study. The child's first attempts, therefore, need to be guided with great tact and sensitiveness. The subject should be brought up quite casually, as if it were not particularly difficult nor of major importance. One day the teacher might say, "Do you know, you vibrate? You know, like this," and play a short phrase with an expressive vibrato. Then, still treating the matter as if it were more or less incidental, he should get the pupil to try it. No matter how clumsy the first attempts, the first attempts may be, they should meet with encouragement, for the average student is more easily discouraged by

the vibrato—if it does not come naturally to him—than by anything else. Good results are often obtained by spending only a few minutes on it for the first two or three lessons, the pupil meanwhile being encouraged to experiment with it at home. If the results are not satisfactory, then detailed instruction is in order. But the explanations must be given gently, almost casually. The pupil should never be allowed to feel a sense of compulsion, or that he is being asked to do something he cannot do.

It is usually best to start vibrato exercises with the second or third finger on the A string; these fingers are naturally the strongest and most flexible, and the hand is therefore able to swing more easily. Teachers are apt to differ on the question of whether it is better to start with the wrist or the arm vibrato. In our opinion, it is much better to begin with the wrist vibrato, and then gradually extend the entire hand and arm when they try to vibrate from the elbow; whereas the wrist vibrato, properly practiced, tends to relax both arm and hand.

The teacher, then, should have the pupil place the second finger on the string and explain to him that, although the finger must not move from the note, it must roll gently backwards and forwards over its rounded tip, the motion being imparted to it by a rocking movement of the hand in the wrist joint. He should also explain clearly that the knuckle of the first finger must never press against the neck of the violin; that the only parts of the hand in contact with the neck should be the finger tip and the thumb. Telling the pupil to relax everything except the pressure of the finger on the string, he should take the child's forearm gently in his left hand, and with his right, roll the wrist back and forth a number of times. Then, still holding the forearm, he should have the pupil try to make the rocking motion himself.

Nearly every teacher has his favorite method of dealing with this phase of vibrato training, so it is not necessary, nor have we space, to go into all the possibilities here. One thing may be said; the student should not be urged to quicken the rocking of his hand—the quick rolling motion continues until it can be done with perfect evenness. Then, and only then, it can be suggested that he try for a little more speed.

### In the Third Position

If, after several weeks, little noticeable progress has been made, or if the pupil cannot rid himself of the habit of bending his wrist in and out without moving his hand, then the whole subject must be treated more fully. The teacher must be sure to be sure that the student is at home in the third position. For it is an undeniable fact that the vibrato is much easier to learn in the third position than in the first. Nevertheless, it is always worth while to see if it can be acquired in the earlier stages. If so, it will be part of the pupil's equipment six to twelve months sooner; if not, nothing has been lost—and perhaps a seed has been planted.

The method of approach is the same in the third position as in the first. The teacher should have the pupil place the second finger on the string and explain to him that, although the finger must not move from the note, it must roll gently backwards and forwards over its rounded tip, the motion being imparted to it by a rocking movement of the hand in the wrist joint. He should also explain clearly that the knuckle of the first finger must never press against the neck of the violin; that the only parts of the hand in contact with the neck should be the finger tip and the thumb. Telling the pupil to relax everything except the pressure of the finger on the string, he should take the child's forearm gently in his left hand, and with his right, roll the wrist back and forth a number of times. Then, still holding the forearm, he should have the pupil try to make the rocking motion himself.

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Q. I am first clarinetist of my high school band and have been playing for the past six years. I have a great deal of trouble with articulation and do not seem to be able to tongue lightly. Almost every time I play sounds as if I am slapping the reed. So long as I am slurring the tones my band and playing my music well. I have to use my tongue in rapid passages I stop the reed. I have to use the quality. What can I do to improve my tonguing?—L. H., Minnesota.

A. Do not start a tone until you have placed your tongue on the reed. Point the tongue and place the tip of it to the tip of the reed. Do not press the tongue reed. With the tongue in this position, the tongue and the same time draw the tongue away from the reed and as your tongue is on the reed before you blow, you can snap the reed. Always end the tone with the tongue against the reed and ready for the next tone. Repeat this action until you can start the tone without striking the tongue against the reed, by producing the stroke as a rebound, rather than by striking the reed. Keep the stroke of the tongue short and light.

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## Music and Study

# A Well-Developed Vibrato

The Soul of Violin Tone

by Harold Berkley

position as in the first—with one important difference: the wrist can be rested against the shoulder of the violin, thus anchoring the forearm and enabling the hand to rock easily. Exercises should be confined to the second and third fingers, on all four strings, until the hand motion can be made smoothly, if slowly. Then the first and fourth fingers should be brought into use. All violinists have difficulty with the fourth-finger vibrato, and it can be acquired only by giving it continual attention; difficultly with the first finger, however, is usually caused by allowing the knuckle of the finger to press against the neck, and this can be easily eliminated. There are some students who bend the first finger too lightly when trying to vibrate with it; this, too, is a simple matter to correct, provided that the student realizes the necessity for a relaxed finger.

### A Warning

At this stage, the part played by the finger joints can safely be ignored, mention of it generally tending to confuse the pupil. Usually it is sufficient to warn him against stiffening his fingers. The so-called "finger vibrato" is really nothing more than flexibility in the joints of the finger, something that nearly always comes naturally when an easy wrist-action motion has been attained. Some students produce a kind of quasi-vibrato by alternately pressing and relaxing the fingers on the string. This mannerism tends to produce a "bleat" rather than a vibrato!

When the pupil can vibrate evenly from the wrist in the third position, he should try it again in the first. After a few days' practice he is likely to find that it comes as easily in the lower position as in the higher. Then the time has come to introduce the arm vibrato.

### The Arm Vibrato

In his first experiments with this, the student should keep one idea clearly in his mind: that his arm is hanging loosely between the shoulder and the finger tip. There must be no tension anywhere—no stiffening of the shoulder muscles and no rigidity in the upper arm. The teacher must be sharply on the look-out for any tendency in this direction. Many fine violinists vibrate from the shoulder, and if the pupil begins to do this naturally, there is no need to check him unless he vibrates too widely. The important thing is relaxation; once this is acquired, the rest will follow in due course.

While he is developing the arm vibrato, the student should be warned against the temptation to rest the wrist on the violin; if he does not, he may lose it. Later, he should practice them alternately—a few notes with the arm, then a few with the wrist, and so on. A little later still, he should learn the arm and the hand to vibrate notes in this way will come to an unconscious merging of the two and an expressive vibrato will be within sight.



## Integrated Music Theory

Q. I understand that you favor some plan for teaching college Theory of Music that integrates written harmony, keyboard harmony, sight-singing, ear training, improvisation, and so on. Will you tell me in some detail how such a course might be organized and just what items would be included; also how the daily lessons would be planned? Is simple counterpoint included as part of the first years' work? And do you carry it beyond one year? Any information and advice that you care to give me will be greatly appreciated.—B. C.

A. I do indeed favor such a plan as you have outlined for the teaching of college theory. In the past, these various elements of theory were usually taught in separate classes, and often under as many different teachers. The result was that what the students learned in one class had little or no relation to what they learned in another. So in the end they had studied written harmony, keyboard, ear training, sight-singing, and so forth, as separate studies, without realizing that they are all merely different approaches to the same goal—the understanding of how music is built and recorded.

In integrated theory teaching, all these facets are taught in the same class by the same teacher. I think I can show you best how this works by taking a specific problem—the inversions of the dominant seventh chord, for example. This would very likely be introduced to the students by ear, by having the teacher play for the class some composition containing these chords, such as the *Thanksgiving Hymn*, *For the Beauty of the Earth*, or the *trio* of the second movement of the "Moonlight Sonata."

After the class had discussed the sounds of these chords, a blackboard exposition might follow in which the teacher explains why each inversion is given the name it bears. The class will sing the chords up and down vertically, noting the natural pull and resolution of each chord member. Then the students will practice writing these inversions and their resolutions in all keys. At the next lesson they might well sing melodies in which contain outlines of the V<sub>7</sub> chords, discuss which inversions would fit best in various places, and improvise accompaniments to these melodies. The next logical assignment would be to assign certain melodies which the students will accompany at the keyboard, using the proper inversions. Suggest also a more difficult melody, such as *Ich Liebe Dich*, by Beethoven, for which they will write an accompaniment in some proper style.

Haydn and Mozart "Sonatas" with Albert basses are a fertile source of material for this problem. Let the teacher dictate some such excerpt at the first four measures of the "Eighteenth-Century Drawing Room" Sonata as an ear-training exercise, and have the class play it in all keys, both major and minor. Then assign other melodies to which they will add Albert basses. The next step would be to have the class improvise (either by singing or playing) a number of new melodies over these bass patterns. Then let the teacher give the class a two-measure beginning of an Albert pattern and ask the students to extend this into perf. form (or even a two-

## Questions and Answers

Conducted by

Karl W. Gehrken

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

three-part song form) at the piano or on paper at their seats. This two-measure start might be played at the piano by the teacher, the members of the class either playing back by ear, or writing it down on paper.

In the above plan you can see that we have had one center of interest—the study of the inversions of the dominant seventh chord. We have not had written harmony as one isolated unit, keyboard harmony as another, ear training as another, sight-singing as another, and improvisation as yet another. But all these facets of theory have been used as various approaches to the one problem in hand. The students have not felt that one day they studied keyboard harmony, another day ear training, and so on, but rather that they have been studying the V<sub>7</sub> inversions. And undoubtedly no one lesson would be devoted exclusively to any one type of activity, but each day there would be a certain amount of playing, of singing, of writing, and, always, careful listening.

In answer to your question as to how such a course might be organized and daily lessons planned, I cannot be very specific. Each problem and every class of students will need new approaches. What will work in one group will not necessarily work in another. But I believe that the above discussion will give you a fairly good idea as to how to go about teaching in this manner. The chief need is for the teacher to have a burning desire to make studies of music theory a functional whole instead of a group of unrelated subjects.

You will, of course, include in your program of study and assignments what is mentioned in your question, plus a great deal of analyzing of actual music. Unfortunately there is no text book available for this kind of theory teaching. So you will have to select some text or group of texts and adapt them to your own purpose. Or you might even teach without a book, except for material the students would need for sight-singing practice. In addition to this you would probably want your students to own at least two other books for singing, playing, and analyzing. I should think that such some collection as the Brown "Twice 65 Plus" would be indispensable as well as some volume of selected piano compositions of not too great a range of difficulty. One thing the teacher will need is an almost inexhaustible supply of actual music to illustrate all problems, for in this approach the music is the dull, dry, and manufactured to illustrate a certain technical brain-twister, will not suffice. It is music we are studying, not mechanical rules and blueprints, and it

## What do These Signs Mean?

Q. 1. Please refer to the September, 1942 *Ernest*, page 589. My question is this: What are the dotted lines for in Measure Two? Also in Measure Twenty-three.

2. Also, isn't a mark like (—) over a note an indication of a retard? Otherwise I can find no use for it.—E. N. M.

A. 1. At this point the dotted lines indicate quarter leading. The quarter note G on the treble staff moves down to the quarter note D on the bass staff. This occurs on the second beat of the measure, the other voices not moving until the "and" after the beat.

2. The little straight line over a note indicates that the tone or chord is to be slightly accented and sustained to its full value. Sometimes it indicates a slight retard also, but not necessarily.

## Piano Music by Czech Composers

Q. I have been asked to give a piano recital at a D.A.R. meeting, using only Czech composers. I can find no list of typical ones by Mozart, Mendelssohn, and so on, but I can find a list of any Czech composers. Can you help me?—Mrs. C. H.

A. Among the more modern Czech composers the following three are probably best known: Antonin Dvořák, Bedřich Smetana, and Ernek Kránek. If you will consult the MacMillan "Encyclopedia of Music and Musicians" you will find a long list of additional names, but the publications of most of these lesser-known composers are not available in the United States; therefore, I shall confine myself in this reply to the three whose names will be recognized at once by almost anyone. (Kránek is, of course, not as well known as the other two, but I am including his name because he is at present residing in our own country.)

The great difficulty, so far as you are concerned, is the fact that no one of the three is specifically a composer of piano music, so you will have a hard time putting together a program of Czech piano music unless you can get some other performers to collaborate with you. In the case of Dvořák, for example, you might do some of the "Slavonic Dances" (which are written for piano four hands). If you can get another pianist to assist. Or the "Dumky Trio." If you have a good violinist and a cellist at hand. Of course, you may wish to make studies of the "World Symphony" as arranged for piano four hands; or perhaps one or more of the series of "Morphoses."

In the case of Smetana and Kránek you are even worse off, and the only thing I can think of is to get a copy of "The Bartered Bride" and use part of it; or perhaps some of the "Czech Dances." I wrote a cycle of piano pieces called "Bagatelles and Impromptus" which you may be able to secure in this country, and a part of which you may want to play even though it is earlier work which does not show him at his best. Kránek's best known work is, of course, "Jenny Splitz Auf" and you might secure a piano score of this opera and write a descriptive program of it.

After writing the above reply I sent your question to my friend Professor James Hust Hall, of Oberlin College, who has given me the following additional suggestions: *Die Zigeunerin* and *Allegro Barocco* by Bartók; *Intermezzo* and *Viennese Clock* by Kodály; "Slav Album" (37 pieces); "Short Piano Pieces" (easy), by Kránek; and *Cepreico* by Dohnányi.

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

is from music that we learn best. I might, of course, supply a long list of musical examples that would be useful. But that is not so very important. You can easily compile such a list from your own acquaintance with musical literature. And as I have already intimated, the really important thing is for the teacher to acquire the right philosophy of teaching, after which the details will take care of themselves.

Simple counterpoint might well be included in the first year's work if you desire, although I myself would not advocate teaching it from the conventional perspective approach. This integrated method of theory teaching should be all the more carried beyond the first year. If it makes elementary theory more functional, more practical, and more interesting, it will certainly do the same for the more advanced stages also.

I realize that it is impossible to do much teaching in the words just now to as long an answer as this one, and even leaves you puzzled about many matters. Where the subject is taught in some such way in order to gain a more vivid idea of this approach.

## The General Wanted a Wedding March

THE BOY ANNOUNCED a visitor whose name was unfamiliar. As I entered my study, a young man clad in long grey Chinese coat robe, offered his calling card with both hands and a low bow, and introduced his companion, who dressed in sober grey wool. It appeared that the owner of the card had once heard me play at an informal concert. Presuming on this slight acquaintance, he came on behalf of his friend who was a secretary-aid to General Chiu—here the other grey shape half rose and bowed again. The general was in command of the military troops occupying Canton and was, it seemed, about to take a wife.

I knew the story—it was common gossip: young General Chiu and an older rival had vied for possession of troops and territory across the width of two provinces on the long trek from their native Yunnan to join Sun Yat Sen's forces in Canton. The older general's secretary had shown him the photograph of a pretty girl cousin whom he wished to marry off to some important person; although his chief had four wives already, he said he would be delighted to have this girl for his fifth. But General Chiu was unmarried and thus offered the first place in the establishment. The general was, of course, a larger dowry. The two generals had dined with their armies from Yunnan to Canton and the younger man won. The wedding was to take place next week.

Would I play the wedding march? The general fostered Western music in his military band; he desired a foreign wedding and—as everyone knew—the "Lohengrin" March was an essential part of marriage in the Western manner. I promised, and the grey twin took their leave with repeated bows and protestations of thanks.

## Prompness Demanded

A few days later the secretary repeated; he spoke neither English nor Cantonese and I knew no Mandarin, but he presented me with a large rectangle of stiff red paper imprinted with Chinese characters in gold. After he had gone, I deciphered it. The older brother and sister-in-law of General Chiu, it said, begged me, with three low bows, to shed the gracious light of my presence over the nuptials of their younger brother on Wednesday, the hour of nine in the morning. "Please," it emphasized, "be on time."

I doubted if this admonition meant what it said but, since I was to play the wedding march, I was at the appointed place on the hour with a pupil whom I had asked to play *O Promise Me* as a violin solo. The First Public Park Band had been "borrowed" by General Chiu for the occasion. Wide double gates stood open, each guarded by a soldier with a bushel basket of flowers at his feet. These were distributed to the guests—chrysanthemum corsages for the ladies, marigold boutonnieres for the men—and their possession gave one the freedom of the grounds.

We wandered back toward a pretty little pavilion where the ceremony was to take place. It was completely empty. Signs at the entrance begged us to wait outside the polite two hours before other guests would begin to arrive.

A bustle and stir near the center of the park aroused our curiosity, and there we saw the bride and groom, but to go to the bride's house and bring her back for



"THE DREAM OF THE RED CHAMBER"  
A famous Chinese actress  
costumed for a romantic role

by

Laura Helen Coupland

the wedding ceremony. She was lodged only a block away, but there was a red satin sedan chair, three groups of musicians, and scores of floats covered with stage scenery upon which little actresses posed, representing tableaux from well-known plays. They were gay and bedizened in their theatrical costume and headdress, but underneath the thick layer of paint and powder, their faces were drawn and tired. Several rode on the backs of small Mongolian ponies.

## The Band Arrives

Altogether, it was a scene of "more than Oriental splendor." The bearers raised the raft-like floats to their shoulders, the major domo spaced them to the best advantage with the ponies between, set one band of musicians, the head of the procession, and the middle and one at the end, and the procession began to move, each band strumming and blowing a different tune, through tortuous, winding streets to the bride's house. It took a quarter of an hour to pass the point where we were standing.

We stood around in the intense sunlight, still uncomfortably warm, although it was November. Other guests drifted in, and the bride and groom, in formal regalia, arrived in uniforms patterned after Sousa. The general was proved of his Western-style

band and spared no expense for either uniforms or instruments. It boasted a full complement of woodwinds and brasses, not to mention strings. We returned to our vantage point near the gate.

About eleven o'clock the unmistakable sound of wedding music came to us on a light autumn breeze and grew steadily stronger. The bridal procession returned, filed into the park and halted. The satin wedding chair was carefully lowered from the shoulders of its bearers and touched the ground; but not a curtain stirred. A middle-aged woman came from the pavilion—the general's aunt, someone said—and, opening the front curtain of the chair, invited the bride to come out. She shook her head until the head veil of her headdress jingled. The aunt repeated her invitation, held out a hand and urged her to descend; she remained coolly within. Then the general's aunt retreated, to return shortly with her husband; the bride still demurred; however, with more insistent urging she finally set a tiny foot on the ground—a petite, gayly dressed creature, but looking not at all like a Helen of Troy over whom two armies had fought for the prize of ten miles.

The aunt then led the bride through a side door of the pavilion and we followed by the front entrance. The narrow building was crowded with guests, who were so closely packed that it was difficult to get to the piano. While I took my place at the keyboard and the violinist stood up, the Master of Ceremonies raised on a chair so his voice could be heard by all. Outside the regimental band was ranged like a guard of honor.

## Behold, the Master of Ceremonies

In an alcove at the other side of the main room, directly opposite the front entrance, stood a large oval table covered with red cloth; a man in beautiful civilian dress of broadcloth silk came out from a side door and took his place behind the table; someone whispered that he was a general, even more important than the bridegroom. Evidently the ceremony was about to begin. My hands were poised over the piano keys, my eyes fastened on the Master of Ceremonies; he raised his slender right hand, glanced at me and called out, "Music!"

And the regimental band broke the welkin with *The Stars and Stripes Forever*.

I gave up after the first *turn—turn—turn*; the bride couple had not yet appeared—perhaps I had got my signals crossed. After about four minutes, the noise outside was over conversation leaped up and from the crowd of guests, I was a pretty good hand, although some of its instruments could have been in better tune; but the rhythm was wonderful; they finished exactly together on the last chord.

After a short period of aural rest, the Master of Ceremonies raised his hand and called out, "General Chiu! The bridegroom appeared."

"Music! Music! I tried to say, but what could one piano do against *The Washington Post March*? Then that was over; General Chiu, resplendent in blue Hussar's uniform complete with feathered helmet, stepped forward, and the bride, in the most beautiful of wedding dresses, followed. The bride! announced the Master of Ceremonies, and she emerged from the (Continued on Page 422)



# A Master Lesson on a Fascinating Bach Prelude

by Orville Lindquist

THIS LITTLE *Prelude* in C major is one of several easy piano pieces found in a collection, "Clavierbüchlein für W.F. Bach," left by Bach; no doubt, composed especially for his son Wilhelm Friedemann. The manuscript is written in the hand of the father and dated 1720. So, when this composition was written Bach was thirty-five years old. The picture of the old gentleman with a wig is such a familiar one to all of us that it is easier to imagine Santa Claus being this age than Bach.

This little piece is an excellent one, especially for the playing and pedaling of mordents. There are two kinds of mordents, both of which are used in this composition. According to H. A. Clark's "Pronouncing Dictionary of Musical Terms" (every student should own a musical dictionary), the definition for the mordent is as follows: A sign

many of which, if encountered today would seem about as intelligible to the average good musician as the hieroglyphics of an Egyptian tomb. For instance, instead of writing out the eight thirty-second notes in Measure 3, Bach wrote

Ex. 4

and for the fourth measure,

Ex. 5

—about as different from each other as identical twins. No wonder, they could not agree as to how these various signs should be interpreted. The playing of this *Prelude* calls for three different types of touch:

1. Hand or pressure touch, as used for melody

2. Finger stroke with action from the knuckle, as

used in running passages.

3. Light *legato* touch, as used for accompaniments.

We read of the hundred and one varieties of touch, but I feel sure they can all be boiled down pretty much to these three, with possibly one or two others added.

1. The pressure touch is used for the first eight measures of melody, as played with the left hand. Try to think of this melody being played by a cellist and strive for a feeling for that type of tone.

2. The finger action is used for all of the embellishments and for the running passages from the middle measure to the end. The groups of thirty-second notes (Measures 3, 4, and 5) should be played with a light finger action, with the hand kept still while playing them. From the middle of the composition to the end, finger action is used with pressure added according to the amount of increased tone desired.

3. The light *legato* touch is used for the first eight measures of accompaniment played with the right hand. Keep fingers close to the keys. The wrist should be very loose with a slight drop on the first note and an equally slight lift on the third one. Here again, the way you play this accompaniment will depend a great deal on how you feel it.

There is not much to say about the fingering of this piece. It is plainly marked and needs only to be followed. Some pedagogs say that when playing a mordent there should be a change of fingers; that is, three fingers should be used instead of two; that doing this makes for a clearer performance. Both fingering are given in several of these mordents. Take the one that seems better for you.

When playing this *Prelude* see that the left hand melody through the first eight measures is never lacking in tone, and that the accompaniment figure in the right hand is always kept in the background. Above all, see that all *crescendos* and *diminuendos* are observed. To play these eight measures of melody in a straight line would ruin the performance of this composition.

Notice the long *crescendo* extending through the first three measures. Just as a large wave can carry several smaller ones, so a long *crescendo* can contain

shorter *crescendos*. Note that this three-measure *crescendo* contains three smaller ones—one in each measure. (All short swell-markings in brackets are inserted by the writer to illustrate points in this article.)

Usually, but not always, when a melody rises it gets stronger. In each of these three measures we feel a little swell to the top note. Also, we see that the first group of thirty-second notes is the loudest, and each group in turn becomes weaker as it becomes lower in pitch. We find the same thing true of the running passage starting at Measure 11. The notes diminish as the passage becomes lower in pitch.

Ordinarily, beginning at the eleventh measure, the first sixteenth note on the beat would have the strongest accent; but, because of the upward leap of a sixth or a seventh from the first to the second note, the latter note becomes about as important as the first. This same rule holds in Measure 16 where the F-sharp makes a jump of a seventh to E-natural.

Some pedagogs, fortunately only a few, claim that because the pianist of Bach's day had no pedals, his compositions need no pedaling. It is true that such contrapuntal compositions as his "Inventions" and "Fugues" require very little pedaling, and what little there is should be only in particular passages. But no one of Mendelssohn's "Songs Without Words" is in more need of pedaling than is this little *Prelude* of Bach's.

The pupil should not add the pedaling to this piece until he has it well learned. He should understand it at all if he does not understand *pedal-legato*. As a test of whether or not he does understand it, let him play slowly these nine whole notes, changing the pedal on each note. In order not to make a *legato* by finger connection he should play the notes with one finger, or with the eraser-end of a lead pencil. The foot should come up, not go down, on each tone is struck.

Ex. 6

If the pedaling is found to be correct then practice these three pedaling: Counting four to each whole note, first let the pedal-depression come on Count 2, next on Count 3, and then on Count 4. Of course, the pedal-release will always be on Count 1. These are all common pedalings for a *pedal-legato*; in fact, each one of the three is encountered in this *Prelude*.

Counting four to each quarter note we find that throughout the first eight measures the pedal-depression is on the third sixteenth-note. To depress the pedal any earlier during these measures would cause a blurring of the mordents. Never, when possible, pedal a mordent until the third tone has been struck.

In Measures 11, 12, 13, 14, and 15 the depression is on the second sixteenth-note. This is important so that the second note will not be missed. Because of the high pitch of this note it becomes equally as important as the first one. This passage is pedaled twice in each measure, but, as it descends lower and lower, it is necessary for the sake of clearness to change the pedal on each beat in Measures 14 and 15.

At the end of the last measure we find the third type of pedaling. However, on this last beat any one of the three types would be proper. The reader may wonder why the blurring notes on Count 3 in Measure 15 are pedaled. The reason for this is that there is a distinct melody line starting with the first beat of Measure 14 (C) and continuing to the third beat in Measure 15, thus:

Ex. 7

Not to continue the pedaling through to the fourth beat would spoil the feeling of the melody line. The blurring on this count is not displeasing since it is immediately lifted on Count 4. Remember that the up-action of the foot in pedaling is always very quick—much more than the down-action. Finally, why is no pedal used in the next two measures? It is because from Measure 11 to this point we have had a feeling of harmony, but from here to the end there is a distinct melody—and a beautiful one it is. Ordinarily where there is a (Continued on Page 428)

## TWILIGHT IN THE VALLEY

The composer has spent much of his life in a lovely Appalachian valley and in this charming melody has caught that misty moment of departing day. The notes in the right hand, with the stems turned down, are of course accompaniment and must be subdued. Continue to play the piece with that "hushed" sense of the hour when the birds go to sleep. Grade 3.

MORGAN WEST

Moderately; always well sustained and expressive M.M.  $\text{♩} = 76$

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Faster, very freely

*mf* *mp* *pp* *leggero poco rit.* *simile* *p* *rit.* *D.C. al Fine*

## SUMMER DAWN

FREDERICK A. WILLIAMS

The very fluent and well-balanced compositions of the late Frederick A. Williams of Cleveland, Ohio, have hosts of teacher and pupil admirers, who realize their band-training value as well as their invariable usefulness. *Summer Dawn* is an excellent example. Grade 4.

Moderato M.M. ♩ = 63

*mf* *simile* *f*

*p* *1st time* *Last* *rit.* *mp* *Fine* *dolce* *Ped. simile* *f* *D.C.*



# FINALE

from SONATA in C

This last movement of Haydn's most played sonata represents one of the composer's exceedingly joyous moments. If played well, it is not as easy as it seems. It should be tossed off with the lightness of a kitten romping with a ball of wool. Begin practicing very slowly and accurately, perhaps, emphasizing the staccato notes at first; then advance gradually (via the metronome, if possible) until the movement becomes a part of you and takes on the touch of deftness on which its finished effect depends. Grade 5.

E. J. HAYDN

Allegro M.M. ♩ = 63



# PRELUDE IN C MAJOR

See Master Lesson by Mr. Orville A. Lindquist elsewhere in this issue.

The fluent performance of the mordents in the left hand will contribute much to this work. They never should be played in a jerky or spasmodic manner. These are the "stroked" or "true" mordents. The "inverted" or "Italian" mordent is played with the middle note above. Do not play this composition too fast, but watch the pedals as a navigator watches his compass. Check yourself continually by Professor Lindquist's article.

J. S. BACH

## MAYFAIR TOWN

A merry little study suggested to the composer by a scene at a gay garden party in London's swankiest center. It must fairly dance on the ivories and ebonyes. Grade 3.

WILLIAM BAINES

Tempo di Gavotte M.M. ♩ = 69

Moderato

*mf* 1

*cresc.*

*dim.* *poco* *a* *poco* 5

*dim.* 7

*p* 9

*cresc.*

*f* 11

*dim.* 13

15

17

*ritard.*

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original

Tempo di Gavotte M.M.  $\text{♩} = 69$

*mf*

*mf*

*rit.* *Fine* *a tempo* *f*

*f*

*D.C.*

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# THE NEW COLONIAL MARCH

Grade 4.

M. M. ♩ = 120

R. B. HALL

ff

ff

p

f

p (2nd time ff)

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THE STUDS

Fine

ff

p

ff

ff

D. S. al Fine

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## LUCINDA

JOHN FINKE, Jr.

Moderato M.M.  $\text{♩} = 76$ 

*mf*

*Più mosso*

*f*

*mf*

*D.C. \**

\* From here, go back to the beginning and play to *Fine*; then play *Trio*.  
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## TRIO

*L.H.*

*R.H. 1*

*L.H.*

*D.C. al Fine*

Grade 3.

## BAGPIPES

WILLIAM SCHER

Allegretto M.M.  $\text{♩} = 116$ 

*f*

*1st time*

*Last time*

*p*

*D.C.*



## LITTLE BILL

Allegretto moderato

FRANK GREY

*p* *semplice*  
 He's not big-ger than a min-ute, But it gives the heart a thrill When a house has some-one in it

Just like Lit-tle Bill. He has won no beau-ty priz-es, And per-haps he nev-er will, But there's

no one half as nice As that same Lit-tle Bill.

*mf*  
 No - bod - y looks the sec - ond time, No - bod - y stops to stare

When they pass that house of mine, But I've a treas-ure there. It real-ly is a king-dom, too, Tho'

*overc.*  
 we've no crown to wear; It's an - y house in all the world If there's a ba-by there.

*overc.*  
 Now the mov-ies have-n't called on him To play their ba-by parts, Just the

*mf*  
 same he plays the lead-ing role In two some-bod-ies' hearts. Tho' the trou-bles come in doub-les We can

climb the high-est hill With our big hands in those small hands Of that same Lit-tle Bill.

*rall. e dim. mp*



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Con espressione

MANUALS

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# A SORROWFUL STORY

ELIZABETH FYFFE

Adagio (very slow)

VIOLIN

PIANO

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# OUR FLAG

SECOND

Moderato M.M.  $\text{♩} = 63$

MYRA ADLER  
Arr. by Geoffrey Montrose

$mf$  Our flag is made with stars and stripes, It's Red and White and Blue. — I  
 like to see it fly - ing high, I know that you do too. — We  
 $mf$  love the song A - MER - I - CA, We'll play it now for you; — Let's  
 sing and proud - ly wave our flag: The Red, the White, the Blue. —  
 AMERICA  
 M.M.  $\text{♩} = 84$   
 $f$  My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.  $f$  Land where my  
 fa - thers died, Land of the Pil - grim's pride! From ev - ry moun - tain side, Let free - dom ring!

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# OUR FLAG

PRIMO

MYRA ADLER  
Arr. by Geoffrey Montrose

Moderato M.M.  $\text{♩} = 63$   
 $mf$  Our flag is made with stars and stripes, It's Red and White and Blue. — I  
 like to see it fly - ing high, I know that you do too. —  $mf$  We  
 love the song A - MER - I - CA, We'll play it now for you; — Let's  
 sing and proud - ly wave our flag: The Red, the White, the Blue. —  
 AMERICA  
 M.M.  $\text{♩} = 84$   
 $f$  My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.  $f$  Land where my  
 fa - thers died, Land of the Pil - grim's pride! From ev - ry moun - tain side, Let free - dom ring!

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MATILDA EIDT

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

## KITTY'S BREAKFAST SONG

ADA RICHTER

Andante M. M. 2-50

ADA RICHTER

*mp* Me - ow, me - ow, me - ow. *a tempo* When I get up in the morn - ing,

*3* Kit - ty comes to me. And *5* calls, "Me - ow, *ral.* me - ow, me - ow, I'd like to have some

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break - fast now, I've chased all the mice, I've chased all the rats, I've chased all the mice and rats a-way, I've

earned my milk for an-oth-er day, Me-ow, me-ow, me-ow. I'd like to have my

break - fast now. Me-ow, me-ow, me-ow, me-ow, me-ow, me-ow, me-ow, me-ow.

Grade  $2\frac{4}{5}$ .

## RAGGED RACHEL

DOROTHY MILLER DUNLAP

Not too fast M. M. ♩ = 78

[illegible]

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# PRELUDE

With lesson by Dr. Guy Maier on opposite page.

E CHOPIN, Op. 28, No. 6

Lento assai M.M. ♩ = 44-48

*simile*

## The Technic of the Month

Conducted by *Guy Maier*

Prelude in B Minor, Op. 28, No. 6

by *Frédéric Chopin*

WHAT TRANSPORTS of tears have been shed—on paper—over this little "Raindrop" Prelude! After George Sand drenched it with grief-stricken adjectives, the rest of the nineteenth-century sentimentalists all drowned it in sorrow. Only its stark, bleak beauty has kept it alive and fresh for these hundred years.

In the "Histoire de Ma Vie," Madame Sand relates that one day she and her young son traveled the long, precipitous road to Palma (Majorca) from the ancient, crumbling monastery of Valde-ancien, where Chopin and the Sand family were living. With characteristic hyperbole she describes the rain descending in torrents, the coach washed off the road, the driver abandoning the travelers, their final arrival, half drowned and exhausted, at the monastery in the dead of night; then Chopin's wild cry upon seeing them: "Oh, I knew that you were dead," he gasped. . . .

Madame Sand, greatly savoring her emotional bismé, continues: "When finally he grew calm, Frédéric confessed to me that while waiting for our return he had been almost lulled to sleep as he played the piano. . . . As in a dream he saw himself drowned in a lake . . . heavy, ice-cold drops of water fell rhythmically on his chest . . . when I drew attention to the drops of rain which even then were falling off the roof of his cell he denied having heard them. . . . yet the prelude he played was indeed full of these drops which resounded so sonorously on the tiles of the monastery. . . . In his imagination, and his music they were transformed into tears falling from heaven into his heart."

Well, whatever you think of the prelude, or of Madame Sand's story, you must admit that her description does not fit the Prelude in D-flat, No. 15 which many persons mistake for the "Raindrop." At any rate, authorities are all agreed that this B minor Prelude is the one and only "Raindrop."

If it is difficult to reconcile Madame Sand's emotional outburst with the B minor's immaculately classic and restrained contours, one must admit that the measured drip-drop of the right hand lends itself readily to the rainy imagery. The second note of the two-note figure must invariably be played *ppp*—a faint echoing vibration of the first.

In order better to sense a "moving monotony" in the tempo of the prelude, I advise playing the right hand alone for one or two measures before joining the left with it . . . this of course, for practice only.

The entire left hand of the prelude should be memorized, studied, and played, by itself at first, for only through this method can the line and shape of its melody be felt and projected.

It took a great deal of courage for me to dare advise altering some of the left-hand phrasing, since all editions which I have seen phrase the first measures thus:

Ex. 2

I infer that Chopin's original manuscript is the authority for this unusual and utterly impossible phrase line. Whatever or whoever is at fault—the early editions or Chopin himself—it's high time to correct it:

Ex. 3

In studying the left-hand melody, use your elbow like a bellows' bow, giving it an upward and outward curve toward the top tone (up touch) of each ascending sixteenth-note group. After the top D in the first measure, hesitate slightly; then play the following three notes *much softer* (down touch). Beware especially of playing the C-sharp with hard, bumpy tone. Treat Measure 5—the same way—this time with a higher dynamic rise to the F-sharp. The climax of this phrase—the top G in Measure 5—can be subtly projected by playing the G with a soft, "surprise," down-arm touch instead of the loutish G so obviously expected, thus:

Ex. 4

Note the dynamics suggested for the entire left hand. Use the "cello-bow" phrasing for all groups of sixteenths; never play these with separate finger articulations. I recommend the long damper pedal as indicated in Measures 12-14. Note the effective "echo" in Measures 13 . . . At this point the sun pierces the clouds for a moment, but the grey (Continued on Page 422)

This is done by depressing the key to play the second ♯ before it has a chance to reach key-top level after playing the first B.

Ex. 1

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## A Wide Selection of Unusual Records

(Continued from Page 382)

**Black Nigun (Improvisation)**, No. 2 of *Basel Shem—Pictures of Chassidic Life*; Miriam Elman (violin) and Vladimir Padva (piano). Victor disc 11-8875. Elman's sensuous violin playing and the sentiment in this music in a way which will appeal to many. One feels that this music touches his heart, and that he has a deep affection for the life. Padva gives the violinist splendid support and the recording is excellently attained.

**Schubert: Die Jung Nonne, and Der Doppelgänger**; Clara Lehmann (soprano) with Paul Ulanowski (piano). Columbia disc 71509-D.

Miss Lehmann is more successful in *The Young Nun* than in *The Phantom Double*; the latter is essentially a man's song, and a soprano voice inevitably fails to convey the awe and somberness required in telling performance of this like a baritone voice does. Miss Lehmann has sung *The Young Nun* more effectively in concert.

**Strauss, Johann: Der Fledermaus—Marsch, Her Marquise, Der Paradis, The Nightingale (Waltz)**, from the Film *Caballeria del Imperio*; Miliza Korjus (soprano) with Orchestra conducted by Ernest Boemer. (In Spanish). Victor disc 11-8579.

For several years Miss Korjus has been in Moscow, appearing in motion pictures. Her success there has prevented her return to the States, but it is rumored she will be heard this coming year in concert in this country. Vocally, Miss Korjus has a remarkable coloratura and facility in both these pieces, but the recording—on the shrill side—evidences little of the insulating quality of her voice. Also, the balance between the singer and the orchestra is not good, hence the present writer—an admirer of the Korjus voice—feels this recording does her small justice.

**Puccini: La Tosca—Recondita armonia**; Enrico Caruso (tenor) with Victor Symphony Orchestra, and Verdi: *La Traviata—Semprie*; the latter by Caruso (soprano) with Victor Orchestra. Victor disc 11-8568.

Of all the efforts to supply Caruso recordings with a modern orchestra, this recording, this one seems to us the most successful; indeed, it emerges as an all-around better performance than the artist's own original disc. *Recondita armonia* was in issue in 1928; it is said she refused to permit its issue at that time. Bori was not a true coloratura, and one becomes aware when listening to this recording that much of the tessitura of the music was not easy for her. However, her artistry was always admirable, and here her fine phrasing and enunciation reveal her exceptional gifts as an artist.

**The Wayfaring Stranger—Folk Songs**; sung by Burl Ives. Asch Record Set 345. Of all the folk songs before the public today, none is more gifted than Burl Ives. He possesses not only one of the most agreeable natural voices, but a voice with which he can convey most telling effects. Ives is well known on the radio. *The Wayfaring Stranger*, an American spiritual, was not only become his theme song, but a name synonymous with him. No one, we believe, who listens to Burl singing here of that haunting ballad—*The Poppy Dew*—will pass up this album

set; for Ives renders it with rare feeling—a feeling that touches the heart but does not embarrass the listener. The material here is varied: there is *Buckeye Jim*, an old mountain song; *The Bold Soldier*, an old English ballad; *The Sore that Took the Weaver*, a wonderfully nonsense piece; *Black is the Color*, a tender Southern Mountain echo of a lost 220-ahundred love-song; *The Blue Tail Fly*, a Negro minstrel song of the 1840's; and *Henry Martin*, an ancient British ballad. The folk-song authority, Alan Lomax, has written a fine booklet for this set, and Asch has made excellent recordings of Ives's voice and his accompanying guitar.

**Welsh Traditional Songs: David of the White Rock; Idle Days in Summer; Counting the Days; Adieu to Dear Country; The Green Farewell; Merry, Merry Through the Night; Men of Harlech**; sung by Thomas L. Thomas (baritone) with harp accompaniments by Edward Vito. Victor set 969.

The young American baritone, Thomas L. Thomas, of the Metropolitan Opera Co., was born in Wales, where at the early age of five he began singing in public. Although he came to this country in his twelfth year, he has never forgotten his native Welsh songs. One feels that Mr. Thomas truly loves these songs, and for that reason one rues the fact that Victor failed to provide translations of them; for only those who know the Welsh language can appreciate his expressive efforts. The songs are generally fine ones, and it is our belief that their appeal will not be limited to Welshmen.

## World of Music

(Continued from Page 378)

standard composers, and manuscripts. Some of the works contain original markings, revisions, and other notations by Josef.

**THE ALICE M. DITSON FUND** of Columbia University has awarded nine fellowships of twelve hundred dollars each to young American composers and conductors serving in the Armed Forces. Commissions amounting to sixty-five hundred dollars also were awarded to Walter Piston and Randall Thomas for writing symphonies; Roger Sessions for an orchestra; and for radio, and Sowerby for a work for chorus and orchestra; and Bernard Wagenaar and Norman Lockwood for chamber operas.

**THE SYMPHONY ORCHESTRA OF MEXICO**, with Carlos Chavez conducting, opened its season in the latter part of May in Mexico City. Carlos Chavez will be the sole guest conductor of the season; he will direct the concerts of July 28 and 30.

**THE AMERICAN GUILD OF BANJONISTS, MANOLINISTS, AND GUITARISTS** held its forty-third annual convention in Cincinnati on June 27-30.

**THE NATIONAL ASSOCIATION of American Composers and Conductors** has awarded the Henry Haskins Medal to New York's Mayor La Guardia in recognition of "outstanding services to American Music." The Medal was established in 1911, and is the highest honor of the Association and is considered the highest honor connected with American Music.

## How Much of Singing Can Be Taught?

(Continued from Page 387)

they are taught to resonate their breath in the resonance chambers "back of the throat." The use of that word "back" is confusing. In truth, a tone that is allowed to slip "back" becomes nasal. The art of resonance is to keep the tone as *forward* as possible, not back of the nose, but Ives's voice and his accompanying guitar, forward, over the bridge of the nose. Many singers of fine public reputation tend to sound nasal because of this habit of thinking the tone back.

"Exercises and vocalises are of greatest help in developing the voice and keeping it flexible. Not a day passes that I do not vocalise for at least an hour; often for more. However, I never overuse my voice."

I do not sing too much or too long at a time—and never when I am tired. One often hears young singers say, "Oh, I can sing as long as I like—my voice is strong!" Wait a year or two, and see how their voices develop. Overuse can cause serious harm to the vocal cords; nodules may develop, or the cords may become tired and inflamed. Never work more than twenty minutes at a time. Then rest. If a certain problem has not been corrected in one morning's work, try it again the next day. The next day, and the next. After a month it will go better; it will go all the better for not trying to force perfection between nine and eleven in the morning!

### Living the Role

"For my own use, the most helpful exercises are scales, arpeggios, and held tones. I practice the long sustained tone in three ways. On a full breath, I begin the tone *pianissimo* and increase slowly, gradually, through a good *crescendo*. Next, I begin *pianissimo*, work through the *crescendo*, and then decrease volume through a *decrescendo* until the tone dies away—*perdendosi*. In third place, then, I attack the note with full volume and gradually, in three ways, gradually, to the faintest *ppp*. The acquisition of a delicate *pianissimo*, a finely shaded *decrescendo*, is very important, both for the care and control of the voice. In practicing, never sing *forte*, but only where the passages in the song (or the exercise) expressly call for it. Any forcing of the voice is harmful, not only vocally but nervously as well, because forcing causes tension."

"With his vocal equipment in good order, then, how is the young student to learn to interpret intelligently? Here, again, there are points that can be taught, and points that cannot! Here, again, the most the teacher can do is to call attention to the desired effect."

You can be told, for example, that a certain passage needs to be interpreted with pathos; you cannot be taught what it is to feel that pathos. If you do not feel it, no one can put that feeling inside you.

"In my own work, I invariably begin with the words of a song, with the character of an operatic role. Before I sing a single phrase, I study the *human emotion* conveyed by the words. I build a clear mental picture of what that emotion is, what it means, how it affects me, how it can affect other people. When

that picture is secure in my mind, I project it into my singing. Once I begin to sing, then, I forget myself, my voice, my breathing, my resonance. (Such purely technical matters must be well mastered before interpretative work begins.) I think only of the emotional effect that my song is to produce. I become the character, the person in the song, and I sing and move and behave as the character would. I should be, while singing *Mimi*, for instance, to stop and think. 'At this note, I must raise my left hand!' Not think only that you are *Mimi*. Then act as you *are*, tell you she would act. That is the secret of interpretation."

"In general, I have only respect for the great service done by good teachers and good teaching. But I think good teaching can do no more than to stress complete naturalness. And the essence of that naturalness, in voice quality, in emotion, and in deeply thoughtful human interpretation, can be given to the singer only by God."

## American Music for American Orchestras

(Continued from Page 381)

neglected today are those of which the principal themes lack "punch" and "striking quality." Beethoven, Brahms, Schumann, Bach, Mendelssohn: all at one time or another shined in this respect, and I could quote chapter and verse, if time permitted, to prove my point.

Every young composer is naturally eager to write a symphony as soon as he possibly can. But Brahms waited till he was well over forty before he even contemplated one! If half the young composers who clutter up the United States mail with the ponderous volumes of their early symphonies would remember this fact about Brahms, their relations with the conductors of American orchestras would be far more cordial. For it is we who get the blame when these immature compositions are returned post haste to their youthful senders. (The only consolation is that the postage incurred in the process is deductible from our income tax!) But seriously, how long will it take some of my young friends to realize that, if I am to get assistance for an hour of my program for the performance of a new symphony, that new symphony has to be not an experimental effort, but a work of commanding genius? More to the point, what is a symphony nowadays represents, or should represent, the outpouring of an emotional experience, not a vehicle for technical display. And now, in its subject matter must be fundamentally sound and striking, or the whole work becomes a colossal, overwhelming bore.

Now I'm going to tell some of you precocious, ambitious youngsters, and some of you masters, too, what we jaundiced conductors of the past have learned in place of your hundred-page symphonies. Send us works we can use! How many of us

(Continued on Page 432)

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

### How to Overcome Nervousness When Singing in Public

1. If I sing in public I get very nervous, while I am at home or before about 20 people I sing beautifully. Before an audience I get a frog in my throat and my lips start quivering. What causes this terrible trouble and how can I cure it?

2. How many years will it take to become a professional singer and what will it cost me? I will be twenty when I graduate from high school. Do you think I will be too old to start?—J. T.

3. In the beginning every voice user, be he singer, actor, public speaker, or preacher becomes nervous before a large audience. The usual symptoms are dryness of throat, a frog or huskiness, a shivering of the lips, or a shakiness about the knees. I manage to overcome some or all of these symptoms as so pronounced that the voice user has little control either of his voice or his body. Literally he "quakes with fear." The cure is clear. He must study the technique of the voice until he understands it in all its aspects and until it becomes second nature to him. In other words, until it becomes automatic. This takes an enormous amount of practice and a great deal more time than most singers are willing to give. They prefer the easy way and that is why so few succeed. Then you should appear in public at every opportunity that presents itself. If both these things are done, uncontrollable nervousness will disappear.

There is always a certain excitement in an appearance before a large audience, but the excitement of the experienced artist this only helps his work to be more human, more musical, more sincere, and enables him to depict more faithfully the ever-changing moods of every song.

4. Why must you wait until you graduate from high school before you start studying singing? Can you not find one hour a day to devote to it? If you do not, you will have wasted your time and money.

5. It is impossible to tell how long it would take you to become a professional singer. It will depend on your voice, your training, your health, your education, your personality, your character, and your luck. We can guarantee at the amount of money it would cost you. That would depend, of course, upon how much you are willing to invest. How clever and attentive you were. Please do not forget that the more you study, the more concentration of purpose, as well as voice and talent, to become a fine singer.

**Theory of Voice Production and Ear Training**

Q. It is rather much of a "voice theory" other than the practical knowledge picked up in voice training? Is not most of singing simply the use of symbols or signs? I am about to enter a scholarship competition, and the application states that I will be tested in theory and ear training. Just what is expected other than a general knowledge of the consequences of loss of voice, the laryngoscopy, and the ability to sing in foreign languages? Does theory mean the study of all these things? Please explain what ear training is. Is it the ability to hold notes for long periods of time on the idea of memorizing? Is there a book or some other item published on this subject, kindly refer me to it.—R. J. C.

A. It is not at all unusual for a singer who has had a severe and prolonged cold, with its consequent loss of voice, to find it difficult to regain the beauty of tone and ease of vocal emission. This is because the throat cavity is generally called a cold is really an infection, which all too often leaves behind it a normal condition of the nasal cavity, the throat, the vocal cords, and even the muscles of the throat and larynx.

It is in this condition that it is safer and surer to have a thorough examination of your nose, throat, good breathing, diaphragm, and the larynx to determine exactly where the trouble is. It is the specialist who is accustomed to treating the vocal organs of singers. Is the only man who can be trusted to diagnose your trouble correctly and to treat you until you are cured. Find one in your great city who has treated several, and ask his advice and help.

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## Music and "Plant Morale"

(Continued from Page 375)

several reasons, among them being the time given to station breaks and advertising and the general unsuitability of the music because it is not intended for industrial use. Several Frequency Modulation stations have inaugurated programs for industries, and these stations may prove to be good sources. The FM stations cover only a limited area and at present do not carry much advertising, so that programs can be planned for industrial use. This has been done by determining playing periods at a meeting with the leading industries in the area.

"The final music source to be considered is a live orchestra. This might be possible if the music were distributed through a sound system, but the repertoire and variety of music necessary for industrial use is so great that the plan is not advisable.

"A maximum of two and a half hours of music per day is found to be sufficient. The duration and spacing of the playing periods is dependent on the fatigue characteristics of the employees and thus is a variable factor not only from one plant to another but between separate departments of the same plant.

A good starting point is to use two playing periods of twenty minutes each in the morning and afternoon work periods, and thirty to fifty minutes at lunchtime, and a ten-minute period during shift changes. This schedule is tentative and should be revised in accordance with the plant's needs, as experience proves necessary. Employee preferences and requests should be given consideration and should be encouraged.

"Music for the change of shift period almost invariably consists of marches and moderately fast dance music. In some instances the use of military marches has been found inadvisable, as it reminds women workers too strongly of husbands or sweethearts in the armed forces. College marches and fast polkas make good substitutes.

"Lunchtime is generally the period during which the employees can hear their favorite requests.

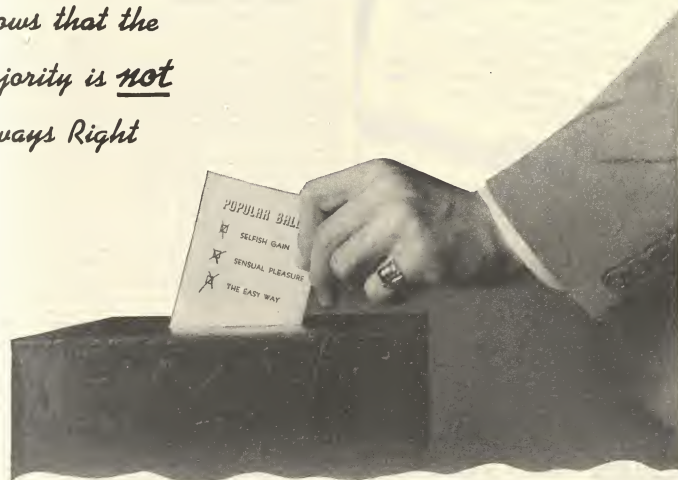
"In each work period one program should be scheduled to provide slightly different music, to prevent monotony and cover the fatigue period, as determined by production studies or other means. An effective way of programming music during this particular session is with a constantly progressing 'mood.' This 'mood' has to do with the stimulating effect of the selection and may or may not be dependent on its tempo. The thought is to give the physiological system a gentle push which increases in intensity to a final send-off in the form of a fast fox trot or polka. The progressive stimulus has been found to have a carry-over effect of an hour or more. Allow an interval of ten to twenty seconds between selections.

"The primary purpose of music in industry is to relieve fatigue and boredom. Many other effects have been noted which are of considerable importance, but they must always be considered as secondary in nature and under no circumstances can they be guaranteed, although the high percentage of plants enjoying them makes them almost a certainty. Production increases as high as ten per cent are common, and even greater increases have been in order. Operations most susceptible are light, repetitive, monotonous tasks.

"Music has been found to facilitate attention, and this helps to account for accident reduction and improved quality in production. It is also the reason why music can be used in offices and departments where mental processes are the rule. Music relieves nervous tension and therefore it has in several instances reduced strife and bickering among the employees. Other effects noted are the earlier arrival and later departure of employees, improved attendance, particularly in the case of short duration assignments, and generally marked improvement in morale."

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# Eat-Training

(Continued from Page 390)

singer to "find" the tone by humming or sounding the first tone before answering. Repeat rapidly, until the ascending whole tone is entirely accurate and sung rapidly and with assurance.

**Whole Tone Descending**

Consider the given tone as re or 2 of the scale. Think do or 1. Sound the answering tone until no difficulty is experienced.

A further desirable procedure in ear-training is the use of the whole-tone scale. Most students find it very interesting to study the various ways in which a scale may be constructed. The two extremes, or the distances from the tonic to its octave, are not variable and always remain the same, the various scale patterns resulting from the shifting of the half step. From a given tone play the various scales—major, minor (all three forms), and chromatic—calling attention to the fixed limits, or octave, and the variable total grouping within.

Next, play the whole-tone scale in which no semitones or half steps are included, noting that there are only seven notes instead of the customary eight. Sing slowly both ascending and descending. Transpose. Compare with the chromatic scale.

Ex. 3

Sufficient practice, until the whole-tone and chromatic scale can be sung accurately, will more than repay in the resultant aural sensitivity.

**The Interval of the Third**

Thirds contain either a whole tone plus a semitone, or two whole tones. From a given tone, think a whole tone ascending, and add a semitone. It may be conceived as la, ti, do, or 6, 7, & 8. The well-known tune.

Ex. 4

will aid in stabilizing the interval. As soon as possible, think the minor third as one interval (la-do). Practice till ascending minor thirds offer no difficulty.

Develop the descending minor third in the same manner, considering the given tone as do or 8. The pattern do, ti, la, or 8, 7, 6; then do, la, or 8, 6, will give the correct interval. Again, use all thirds. Review with descending seconds, and finally from a given tone sing all intervals studied.

Develop careful training as they are usually sung flat. Summary: All intervals may be computed or measured, using the semitone as the basic unit. Its 1, 2, 3—or use the round *Are You Sleeping?* Proceed as previously outlined. Discard the thought process of two whole tones as soon as possible, mentally hearing the third as such.

Develop descending major thirds, considering the given tone as mi or 3. Mentally sing mi, re, do, or 3, 2, 1, then think mi-do or 3-1.

ties are practically over and the students' hearing has been immeasurably quickened. Next sing all the intervals, ascending both ascending and descending. Rapid drill (not taken in sequence) is very valuable.

It is usually sufficient to develop only the perfect fourth, the augmented and diminished fourths being seldom used and easily mastered. If the singer will start a major third and add a semitone, he can find the fourth. As soon as possible, think the fourth as such—sol-do, or 5-1 will aid in hearing this interval. The fourth is usually sung too small, flat and needs careful practice till it can be readily and accurately sung. In descending, do-sol, or 8-5, will aid the hearing. As a review, practice all intervals from a given tone; then sing any interval requested, either ascending or descending from any given tone.

**The Fifth from the Perfect Fourth**

Develop the perfect fifth from the perfect fourth by adding a whole tone. The use of do-sol ascending and sol-do descending will help to strengthen the sense of hearing. This interval is frequently confused with the fourth, and careful continued practice is essential. The up with the sense of sight through use of the staff, as many students do not see intervals accurately. Be sure that descending fifths are accurate, as the tendency is to sing them too large (flat).

Review fourths and fifths, then all preceding intervals. Sing all from a given tone. From any one sing any interval, either ascending or descending. Repetition should be prompt and accurate.

Develop the major sixth (four and one-half tones) from the perfect fourth by adding a whole tone. Use sol-mi, or *My Bonnie Lies Over the Ocean*. Descending, use do-mi.

Develop the minor sixth as one-half tone smaller than the major.

Review all intervals as previously indicated.

The minor seventh (one tone smaller than the octave) is found more often than the major. Develop from sol-la ascending, or think a major sixth and add a descending. It should be developed also descending. For the major seventh, think a half step under the octave ascending, and a half step above the octave descending. In review, sing both sevenths ascending and descending. Compare with thirds. From a given tone sing all intervals studied.

Develop careful training as they are usually sung sharp. Summary: All intervals may be computed or measured, using the semitone as the basic unit. Its 1, 2, 3—or use the round *Are You Sleeping?* Proceed as previously outlined. Discard the thought process of two whole tones as soon as possible, mentally hearing the third as such.

Develop descending major thirds, considering the given tone as mi or 3. Mentally sing mi, re, do, or 3, 2, 1, then think mi-do or 3-1.

For a review: From a given tone sing major and minor thirds ascending; also descending. When singers can do this accurately and quickly, intonation difficulties

# Jane, the Adult Beginner

(Continued from Page 376)

found this harder, as it takes a fine correlation of ears and eyes and hands. In order to read music you must play largely "by touch," and must know by feeling, what keys you are touching. Otherwise, you are obliged to look down at your hands, you "lose the place" and can't find it again, and you have stopped reading altogether.

Jane said, "It seems most complicated. Do you suppose I'll ever be able to do all those things at once—feel my way, and go up and down to the right places, while I keep looking along sideways at all those notes?" I said that I knew she could, but that she must be inured and go up and down to the right places, while I kept looking along sideways at all those notes? I said that I knew she could, but that she must be inured and go up and down to the right places, while I kept looking along sideways at all those notes? I said that I knew she could, but that she must be inured and go up and down to the right places, while I kept looking along sideways at all those notes?

## The Third Step

The third line of study, following how chords and scales are built, transposing and playing accompaniments, went along swimmingly. Any adult who responds to ideas as well as to facts will be interested in how music is made, as well as how music is played. A number of years ago I had the pleasure of working with an Army man who "wanted to know something about music." We began by singing all the major triads by a next and easy system of overlapping chords in patterns of white and black keys. His patterns were fairly large, so he got a finger caught between two black keys. It needed both of us to extricate it. But it took him only three minutes to learn all twelve chords, and at the end I said, "I might encourage you, Colonel, to realize that Paderewski knows no more major chords than you do, for there are no more." And Colonel Bill said fervently, "My God!" Jane learned them equally quickly and her reaction, though not profane, was just as enthusiastic.

Next, she learned to build the major scale. After learning the pattern, she

found that she could play the scale beginning on any key on the piano. Then it was easy for her to transpose tunes like *The Ode To Joy* melody from the "Ninth Symphony," merely by using the same fingers on the same relative keys of any scale. After she had successfully done all this, she said, "I can now play in a number of keys. *The Ode to Joy* melody from the last movement of Beethoven's 'Ninth Symphony' in D minor." Wait till I tell Ted that!

Her latest achievement was learning to play chords as an accompaniment while she sang Brahms' lovely melody, *Lullaby and Good Night*. The accompaniment needs only three chords. Instead of writing the notes on the staff, we wrote the figured notation, I, IV, or V, on a sheet of paper. This is much easier to read, rather than to play laboriously through the notes of a difficult piece. She agreed, but when she saw the reading book which I gave her, she said sweetly, "Would you mind if I put a paper cover on it? I couldn't bear to have my family see those children hopping around on the cover!" Then, apparently to encourage herself, she inquired, "Is this what they call the 'natural method'?" You seem to teach music the way they teach a child to read books. There was a little six-year-old boy down in Georgia who used long words like 'Chatla-boocoo' and 'acropolis' and 'maneuvers' and was just learning to read *The Cat ate the Rat*. My pieces are in the 'Chatla-boocoo' class, and my reading is in the *Cat ate the Rat* class, I guess," which was a perfect comparison.

At the end of her last lesson she turned to me and said, "This would be a wonderful hobby for a lot of the girls. It's fun and it's lovely, and you have to concentrate. It takes your mind off watching for the postman."

There is another side to Jane's musical education that we have not yet had time to do much about, but which is really the most important of all—that is, for her to become familiar with, and really understand, the great musical literature. With her natural musical taste, she has a good foundation to build on. Any adult who enjoys a fine play, can become interested in and enjoy a Brahms' symphony if properly exposed to it. John Erskine once wrote a book with the lovely title, "The Delight of Great Music." We began to read it together.

Two weeks after her initiation into piano playing, Jane heard from Ted—and in his first letter came the letter he wrote, "Well, I am in old England once again. The general landscape is so serene, it is hard to realize that one is a soldier, and these are war times, and that we are near enemy country. Janie apparently gets a big kick out of the piano and thinks it is fascinating. She speaks of it in every letter, which shows how much it means to her."

If Jane continues to get a kick out of it and goes ahead at the rate at which she has begun, by the time Ted gets back she will certainly have ceased to be "The Adult Beginner."



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(Continued from Page 418)

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MUSIC IN THE  
CHINESE THEATRE

Another article by Laura Helen Chandler who, though born and trained in America, taught music in the Chinese theatre. Here is a review of the writer's book for discerning and interesting readers.

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Dr. James L. Murrell of Teachers College, Columbia University, New York City, has the gift of inspiring brain cells. He gives us a very penetrating hint for getting at the basis of their problems. You will like this article.

MEETING IDEAS  
VOICE PROBLEMS

We have seen many articles on the voice, but few with such concentrated practical advice for the pupil and the teacher to try out with profit. This article by an experienced public speaker and teacher, Mr. Henry Grogan, is definite and directly aimed at music vocal problems, and through easily understood exercises, will produce fine results.

MUSICAL IDEAS  
COME FIRST

One of New York's best known and most experienced teachers, Mr. Richard McClintock, gives students and teachers a unique insight to how hearing may be advanced by studying the basic rhythm when studying phrases.

There's only one type of music at which I look askance for symphonic consumption. That is, *Suites* arranged from *Movie Scores*. These are invariably unsatisfactory. They are fragmentary and usually very dull. Prokofiev, in his music for "Romeo and Juliet"—not the ballet—is about the only exception I can recall. Perhaps also a charming suite by Virgil Thomson from "The Plough That Broke the Plains." But the public is bewildered by them because the excerpts invariably cease to have any regard of the way from the film, so, gentlemen, send me no more movie suites, I beg of you.

Another form I can cheerfully dispense with is any "Suite in the Ancient Style." These are usually "phantoms" (to use a convenient piece of slang) as they sound! I also frown upon "Laments" and "Trenodies." There's enough to weep about now, without carrying our lamentations too often into the concert hall.

A fault to which many composers, particularly the younger ones, must plead guilty is that of being too prolific. A lack of self-criticism is largely responsible for this. Also, and I say this with great reluctance, I must confess that many composers labor under the delusion that the more frequently their names appear on concert programs, the greater their chance of recognition and lasting fame. There is no greater misconception than this. Let me say, with the utmost emphasis, that one masterpiece every five years is worth five mediocrities every one year. No better illustration can be found than in France where Debussy and Ravel, with a mere dozen major works to their names, are as likely to enjoy lasting fame as the smaller fry of history who ever wrote music.

I want to say a greater use of native American folk song in the work of our younger men. Too many of our composers are still obscured by continental influences. Discard the worst of these, and retain the best for your purposes. But use, for Heaven's sake, as many native elements as possible. And I don't mean Boogie Woogie!

I want to say here and now that the great American public can no longer continue on an unvarying and exclusive diet of Bach, Beethoven, and Brahms in their concert fare without jeopardizing their normal and progressive musical development. I want to see more of my esteemed colleagues giving some of their favored horse a rest to make more room for the performances of important American music. Many of them have done, and are doing, yeoman service in this respect—far more than anything I could ever hope to have accomplished in the past twenty years. There is still room for improvement in certain quarters, for I want to see the American public and the American composer going forward together in a relationship of mutual esteem, confidence, and intense pride in the musical heritage of their country. The American composer has brought up the rear of almost every European musical culture. Poor, shattered Europe looks to him—and to the American public in still greater measure—to save the obituary from being guarded. Then, through the vigor and irresistible force of our composers' creative power, and the enthusiasm and love of our great music-loving public, it will no longer flicker dimly, but will burst into a glowing, blinding, compelling light which will be as a beacon for art and artists for the rest of time.

## I Started at Forty

(Continued from Page 388)

of mine presented me with a copy of a book written by Charles Cooke called "Playing the Piano for Pleasure." I set up all night reading it the first time. It filled me with new hope and enthusiasm. Although Chopin is one of my favorites, it was pointed out at that time that his music was too difficult for me. After reading this book, which describes successful methods of approach, I immediately went to work and studied five of the last difficult Chopin compositions, including a *Walse* and a *Mazurka*, and memorized them in five weeks.

Of course, to play a composition perfectly may take many months or even years. For instance, I cannot play the first brilliant part of the Chopin *Walse* in G-flat major entirely smooth and up to tempo, but I will in another month or so. It is erroneous to assume that our great interpreters of the piano learned the compositions they play for concerts in weeks or even months; it probably took years to prepare them for public performance. One eminent pianist told me that it took him ten years to learn the Chopin *Etude* in *Thurs*, while it requires about one and one-half minutes to play it.

So far so good—but now one is asked to play for a group of friends. After months of work on a composition and the feeling that it is well mastered, one stumbles and probably stops altogether in the middle of a number. This is the most discouraging experience one can have, and is more readily forgiven than the previous one. What has happened and what can be done to overcome this condition? Many have tried to find an answer. The coordination of mind and fingers is disrupted, evidently induced by self-consciousness. I have studied cause and effect, and outside of the necessity of being absolutely relaxed, the only remedy I have found is to know the composition even more intimately to gain confidence.

One should study and know the position of the fingers in groups for every phrase and expression. Weak and difficult parts should be gone over again and again. One danger which is likely to develop is automatic, mechanical playing. For instance, I want to see more of my esteemed colleagues giving some of their favored horse a rest to make more room for the performances of important American music. Many of them have done, and are doing, yeoman service in this respect—far more than anything I could ever hope to have accomplished in the past twenty years. There is still room for improvement in certain quarters, for I want to see the American public and the American composer going forward together in a relationship of mutual esteem, confidence, and intense pride in the musical heritage of their country. The American composer has brought up the rear of almost every European musical culture. Poor, shattered Europe looks to him—and to the American public in still greater measure—to save the obituary from being guarded. Then, through the vigor and irresistible force of our composers' creative power, and the enthusiasm and love of our great music-loving public, it will no longer flicker dimly, but will burst into a glowing, blinding, compelling light which will be as a beacon for art and artists for the rest of time.

The various methods of approach outlined are nothing new and have been discussed at length and taught all over the world by musicians and teachers much better qualified than I. My intention is to indicate from experience how these rules may help the adult beginner, and if it has given inspiration to those in middle life who still wish to acquire a moderate musical education, then my work of writing this article was well worth while.

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