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### Volume 61, Number 07 (July 1943)

James Francis Cooke

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# THE ETUDE

July  
1943

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*"Music inspires our fighting men.*

*"Music spurs soldiers on the pro-*

*duction front to new goals.*

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*Franklin Delano Roosevelt*

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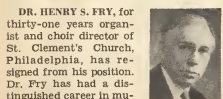
A RACHMANINOFF memorial concert was presented on June 1, in Carnegie Hall, by the American Society of Composers, Authors and Publishers (ASCAP). The program was devoted to the compositions of the great Russian master, and the participants were the New York Philharmonic-Symphony Orchestra, conducted by Howard Barlow; Fritz Kreisler, Lawrence Tibbett, Gladys Swarthout, and Sergeant Eugene List.

**HELEN TRAUDEL**, Metropolitan Opera soprano, will make her first operatic appearance outside this country when she sings this summer at the Teatro Colon in Buenos Aires, under the direction of Fritz Busch. Ten performances of "Tristan und Isolde," with Lauritz Melchior and a number of other leading American opera singers, are included in the season at the Colon and the Teatro Municipal in Rio de Janeiro.

**DR. EDWIN FRANKO GOLDMAN** has written several new marches to be played during the season of summer concerts which began in Central Park, New York, on June 16. One of these, *Hail Brooklyn*, is dedicated to the citizens of Brooklyn, in recognition of their enthusiastic support of the Goldman Band concerts for so many years.

**ALBERT STOESEL**, distinguished conductor and violinist, collapsed and died within a few minutes on May 12, while conducting members of the New York Philharmonic-Symphony Orchestra on the stage of the American Academy of Arts and Letters, during the annual ceremonial of the Academy and the National Institute of Arts and Letters. Mr. Stoessel, although but forty-eight years old, had won wide acclaim for his work in various fields, most notable of these being in connection with the Julliard Graduate School, the Chautauqua Institution, and the Oratorio Society of New York. Before becoming a conductor, Mr. Stoessel established himself as a violin soloist, making his debut in 1915 with the St. Louis Symphony Orchestra. He was assisting artist on Caruso's last night of the country. Later he succeeded Walter Damrosch as conductor of the Oratorio Society of New York. For many years he had been musical director of the Worcester Festival and the Chautauqua Institution.

**DR. HENRY S. FRY**, for thirty-one years organist and choir director of St. Clement's Church, Philadelphia, has resigned from his position. Dr. Fry has had a distinguished career in musical Philadelphia, not only in his official capacity as organist of a leading Episcopal Church, but also as choral conductor and teacher. He has been very active in the American Guild of Organists, and is former Dean of the Pennsylvania Chapter. Dr. Fry, whose vast storehouse of knowledge has proved so valuable in giving practical answers to readers of *The Eurydice* through the monthly column, "Organ and Choir Questions Answered," will continue in his capacity as editor of this department.



Dr. Henry S. Fry



## The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

**OSCAR WAGNER**, Dean of the Julliard Graduate School, in New York City, was awarded an honorary degree of Doctor of Music at Muskingum College, New Concord, Ohio, on May 24.

THE WISCONSIN FEDERATION OF MUSIC CLUBS, cooperating with the Milwaukee Journal, will provide opportunities for young artists of the state to be heard in public, through a series of twenty-six radio broadcasts to be given over the radio stations of the newspaper. The first concert of the series is scheduled for early in December.

**DEEMS TAYLOR**, President of the American Society of Composers, Authors and Publishers (ASCAP), has been awarded the Henry Hadley Medal by the National Association for American Composers and Conductors, as the one "performing the greatest service to American music during the year 1942-1943."

**ERIC SEMON**, for many years one of Europe's leading concert managers and the European representative of the Metropolitan Opera Company, died on May 20, in New York City. Mr. Semon was a leading figure in the impresario field and was identified with the inauguration of the careers of some of the leading pres-

ent day artists. It was he who brought the then relatively unknown Kirsten Flagstad to the attention of Gatti-Casazza in 1934.

**DR. SETH BINGHAM**, organist and choirmaster of the Madison Square Presbyterian Church, New York City, was honored recently when special services were conducted in celebration of the thirtieth anniversary of his assuming this important post. Dr. Bingham's own compositions featured the musical program of both morning and evening services; and there were many special guests in attendance.

THE NATIONAL GUILD OF PIANO TEACHERS reports that in place of the anticipated twenty-five per cent decrease in enrollments for this year's auditions, there actually was an increase of between fifteen and twenty per cent. The 1943 auditions were held throughout the country on June 2, 3, 4, and 5. A total of one hundred twenty-eight cities were entered in the enrollment of some fifteen thousand students.

**LESLIE HAYS HEWARD**, for thirteen years conductor of the Birmingham (England) Civic Orchestra and formerly conductor of the British National Opera Company, died on May 3 at Birmingham.

### Competitions

THE CLOSING DATE of the Patriotic Song Contest, conducted jointly by the National Federation of Music Clubs and the National Broadcasting Company, has been extended to October 31. All details concerning the contest may be secured from Miss Rhea Silberta, 200 West 57th Street, New York City.

THE EURYDICE CHORUS AWARD of 1943, to stimulate choral compositions for women's voices, is announced by the chairman of the committee, Miss Susanna Derum. The award is for one hundred dollars, to be given to the best composition of three or more parts for women's voices. The contest closes October 1, and full details may be secured from Miss Derum, Chairman, The Eurydice Chorus Award Committee, c/o The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

THE CHICAGO SINGING TEACHERS GUILD announces the seventh annual prize competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15. Full details of the competition may be procured from E. Clifford Torcn, 3225 Foster Avenue, Chicago, Illinois.

THE NATIONAL BOARD of Delta Omicron, National Music Sorority, announces a National Composition Contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is extended to September 1; and full details may be secured from the chairman, Mrs. L. Bruce Grannis, 219 Lake Shore Drive, Chicago, Illinois.

**GARDNER READ**, young American composer of Normandy, Missouri, has won the award of one thousand dollars offered by the Trustees of the Padewski Fund for the Encouragement of American Composers for the best work for symphonic or chamber orchestra. His winning composition is "Symphony No. 2 in E-flat minor." David Diamond is the winner of a similar prize for the best piece of chamber music, with his "Quartet for Piano and String Trio in E minor."

**VAUGHN DE LEATH**, singer and composer, who had the distinction of being the first woman to sing over the air, died May 28, at Buffalo, New York. Known as "The First Lady of Radio," and "The Original Radio Girl," her right to these titles was well founded, for it was in 1920 that she sang *Suzanne Riter* into the inverted gramophone horn microphone of Dr. Lee De Forest, thus beginning a career which paralleled the amazing developments in radio. Her compositions, among them several outstanding hits, number more than five hundred.

THE KOUSSEVITZKY MUSIC FOUNDATION at its annual meeting, approved awards for symphonic compositions to be written by Igor Stravinsky, Béla Bartók, and William Schuman. The Foundation also authorized awards for chamber music compositions to William Bergsma, now at the Eastman School of Music, and Robert M. Palmer, an instructor at the University of Kansas.

**MRS. CARRIE WILLIAMS KROGMAN**, composer of more than a thousand compositions, died on May 14 in Boston, at the age of eighty-three. Mrs. Krogmán was born in Danvers, Massachusetts, but resided from childhood in Boston. She spent several years studying in Europe. Many of her piano teaching pieces were written under pen names. Her first music lessons were received from her mother, who for many years was a church organist. Later instruction was pursued under Henry Koerber in Boston. At fourteen she had written several operettas which she herself coached. Her piano pieces, many with attractive verses, have been widely used. (Continued on Page 474)



Gardner Read



Mrs. Carrie Williams Krogmán

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# THE ETUDE

## music magazine

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# Words and Music

"I hate to see a load of empty handboxes go along the street and I hate to see a parcel of big words without anything in them."

William Hazlitt  
(1778—1830)  
Famous English Essayist

MUSICAL INSTRUCTION through illustration includes the interpretation of passages as performed by the teacher, performances of artists at concerts, records of the playing or singing of artists, and the radio or television broadcasts of eminent performers.

Musical instruction by words includes pedagogical description of interpretations by the teacher, and in addition, the thousand and one lesson aids, lists of advice, hints upon analysis, hand position, atmosphere, historical observations, traditions, and so on, together with the suggestions to be obtained from musical books and magazines.

During a lesson the pupil is, in a sense, the orchestra, and the teacher is the conductor. The teacher assembles in his mind all of the necessary factors leading to a fine performance and makes clear to the pupil how these may be correlated to best advantage. In doing this he may perform illustrations, but if he does too much of this he may also weaken the pupil's powers of self-development.

Words have their limitations, it is true, but they are the tools which the teacher must employ to mould his pupil's careers. When we first seated ourselves in The Etude editorial chair, the wise founder of The Etude, the late Theodore Presser, made clear to us that there were no words in the dictionary of any language which could describe any musical passage so that a reader could hear how the music actually sounded. He said, in effect, "Look through the

wisest, sanest, and cleverest musical criticisms you can find and you will soon discover that they do not carry any idea of the music such as that which the audience, that actually heard the performance, had presented to its ears. Criticism is therefore most valuable to those who previously have studied or heard the music to be played."

The great teachers of piano in the past; that is, those who have been responsible for the education of the foremost virtuosi, have been by no means confined to pianists who themselves have been world-distinguished performers. While it is true, for instance, that Alexander Viljoing, the teacher of Rubinstein, as well as Carl Czerny, the teacher of Liszt, were very excellent pianists, as performers they could not be ranked with the most celebrated pianists.

Czerny, who in addition to his torrents of studies was a voluminous writer upon music, indicates in his autobiography what pains he took to convey through words how the pupil should play given passages.

The same may be said of Leschetizky (also a pupil of Czerny), whose fame as a teacher of real pianists includes among his pupils such giants as Paderewski, Hambourg, and Gabrilowitsch. As a virtuoso he never touched the heights reached by several of his pupils. In the French School, Diemer, Marmontel, and Le Couppé, pianists all, are famed for their pupils rather than for their own performances.

Likewise, Leopold Auer, teacher of several world-known



THE LISTENING ROOM  
The magnificent new Fine Arts Building of the University of Texas was designed as a part of the extended campus plan by the master architect, Dr. Paul Cret. Dr. E. W. Doty, Dean of the Department, saw to it that in this most modern of music buildings there are special rooms for the school's large collection of records. This picture shows students in the "Listening Room."

(Continued on Page 478)

# Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MASTER

## Part Two

This is the second section of a most interesting article by Mr. Grainger, who was, in a sense, an artistic foster son of the great Norwegian composer.—Editor's Note.

GRIEG WAS much chagrined by his inability to identify himself with the Norwegian peasants and to feel at home with them in their daily life. Grieg was by birth and association a middle-class man. By "middle-class" I mean that large human element in all modern nations in which personal, individualistic, material ambitions outweigh a sense for larger group responsibilities—such responsibilities as are apt to sway the artist, the aristocrat, the soldier, the sailor, and even the poorest and most ignorant peasant or yeoman). The genius in Grieg (that heightened moral sense that drives a single man to feel responsible for the feeling and thinking of his whole nation or race) urged him to rise out of his middle-class beginnings into becoming an all-round Norwegian. So, as part of this all-roundness, he tried to mix with the peasants—to take part in their festivities. On such occasions the communal beer-bowl is passed around the table and every feaster is expected to drink from it. But here Grieg's middle-class squeamishness (his sense of "personal cleanliness") found him out. "When I saw the great bowl approach me, its rim dark with tobacco juice, my heart sank within me," he told me. This urge "to feel at one with the peasants" is a more vital necessity for a Norwegian artist than a non-Norwegian might be able to guess. In Norway the peasants always have been the backbone of the country—artistically and otherwise. The population of Norway is very sharply divided between peasant and townsman. The two elements look amazingly different. The peasants, living on frugal fare, have broad, calm faces and magnificent frames; the town-dwellers—overfed, as usual—look comparatively peaked and undernourished.

### True Norwegians

The peasants regard themselves as the true Norwegians and look upon the townfolk of the coasts as interlopers, as survivals of the foreign settlements foisted upon Norway during the



GRIEG AT THE KEYBOARD

Hansa League period and the Danish occupation. The language dispute—whether Dano-Norwegian ("Realm-Speech") or the Rural Speech (or "New Norse") should be chosen as the official tongue of the country—has rocked Norway for over a hundred years. The difference between the two languages is about as great as that between standard English (corresponding to Dano-Norwegian) and the "Broad Scots" (corresponding to Rural Speech) in which Bobby Burns wrote his poems. Grieg—because of his coastal town and middle-class origins and partly, perhaps, due to Björnstjerne Björnson's influence—was always on the Dano-Norwegian side in the language dispute. Yet many of his very finest songs were composed to poems in the Rural Speech—notably the eight songs of the "Haugbuss" ("Maid of the Mountains") cycle (poems by the Jaederen peasant-poet, Arne Garborg); and the twelve unsurpassable songs to words by the rural Telemark poet, A. O. Vinje. These latter include such gems as *Spring* (*Last Spring*), *Wounds* (*Heart-wounds*), *The Old Mother*, and *On the Way Home*. So here again Grieg's dual personality—divided, between "local color" and cosmo-

politanism—was in evidence, and caused him worry and frustration, though it possibly contributed also to the richness and many-sidedness of his artistic output.

"Much I owe to the Lands that grew—  
More to the Lives that fed—  
But most to Allah, who gave me two  
Separate sides to my head."

—Kipling

Grieg's musical affinities and preferences show how innately cosmopolitan was the very fibre of his tonal life. He worshipped Mozart with especial zeal, which is not so surprising when we remember the clear and "pure" sonorities (the absence of "muddy" timbres) so common to them both.

Bach, Chopin, and Schumann were other prime favorites. Among his time-mates he felt the closest affinity with César Franck and cited the pianissimo variation in Franck's "Variations Symphoniques," in which the violoncellos play the melody, starting with the notes C-sharp, B-sharp, A, and G-sharp, against downward-flowing arpeggios in the piano, as a passage which he (Grieg) himself might have written, both in the matter of its harmonic and melodic characteristics and the mood it utters. (See G below.)

Much might be said about the "North Sea mood" that informs composers hailing from the North-Sea girding lands—composers such as Brahms, César Franck, Grieg, Frederick Delius, and Herman Sandby. There seems to be some climatic influence at work here—some Rem-

Ex. 6



brandant fog of the sea, the soil, and the soul—that continually and uniquely, in such composers, produces a soaring ecstasy of yearning wistfulness that is (Continued on Page 472)

LIFE MIGHT HAVE BEEN very different for me if I had never studied music. It might be interesting to speculate on the things that could have happened—and didn't—but it is far more interesting to think of all the good things music brought my way, unexpectedly, and not many years after I first began to study.

You see, almost as soon as I learned to talk I began to sing too. My sister Edith was the member of our family who felt that my voice should be trained and who put aside part of her earnings as a school teacher for that purpose. Although I took part in school dramas and sang at church festivals during my childhood, I was far more interested then in activities like swimming and roller-skating than in professional work. But it seemed that I was destined for a public life. In 1935 a lady who had heard me sing *Il Bacio* at a neighborhood function told an actor's agent about me. The agent told the M.G.M. Studios (then on the lookout for a young girl singer to play Mme. Schumann-Heink as a child, in a picture that had to be postponed indefinitely because of the great singer's illness—and finally shelved). I was auditioned, placed under contract, released, and then signed by Universal Studios, where I have worked ever since.

In my mind one thing is certain: music brought this all about. It is entirely responsible for my career. The original contracts for radio and pictures were all signed with my voice as the first consideration, and my acting second. Of course, as long as the audiences who see my films write to say that they enjoy my work, I don't worry whether it's my singing or acting; they like better. But it does seem, on looking over their letters, that they think of me as a musician more than as an actress.

Whether it would be possible for other young singers to accomplish the same depends entirely on the individual. Many say to me, "I've been studying for so long! When is something going to happen to me?" It is good for them to wonder, because wondering will make them eager and more able to forge ahead. At the same time, they must remember that even after studying, things may be slow in coming. They must have a great deal of patience, and patience is a lot to ask of youth—especially in these times. They must love their work very much over a long period of years with no promise or prospect of public success. To those who undertake such steady, selfless work, good things are more apt to be given in the end. Learning to sing, and to sing well, is a long, difficult process. This is all a very involved way of saying that no success can be achieved without the proper preparation and background.



DEANNA DURBIN NOW TWENTY-ONE in her latest picture, "The Amazing Mrs. Holliday"

half hour of work every day.

In my younger days I was too busy growing up to notice any different stages in my musical development, but in the past six months there has seemed to be a change in my voice. It has become heavier, more dramatic and less lyric.

# Music Gave Me a Career

An Interview with

Deanna Durbin

SECURED EXPRESSLY FOR THE ETUDE BY VERNA ARVEY

Deanna Durbin, born Edna Mae Durbin in Winnipeg, Canada, on December 4, 1921, is now one of America's leading screen stars. She is an American of English-Welsh descent, her parents having brought her to live in Southern California when she was a year old. She is the first star to "grow up" on the screen through a series of hit films, each written and produced to fit her particular age of the time the picture was made. She attended public schools in Los Angeles, and at an early age began to study voice. Her teacher, Andres de Segorola, praises her musical instinct, her ability to adapt herself and to put into practice what she has learned, the unique and thrilling quality in her voice, and her facility and easy comprehension. Her films include "Three Smart Girls," "One Hundred Men and a Girl," "Mad About Music," "That Certain Age" (for which she received a special Academy Award statuette for 1937-38), "Three Smart Girls Grow Up," "First Love," "It's a Date," "Spring Parade," "Nice Girl?" "If I Started with Eve," and now "The Amazing Mrs. Holliday." Miss Durbin is the only actress now on the screen who was originally engaged as a singer and who has remained a singer in every film!—Editor's Note.

### A Stubborn Vocal Problem

My most stubborn vocal problem was the middle voice. This has been badly neglected, although the high and low registers were in good condition. In addition, I was singing only a few several months in which, which made it impossible to release good tones. My voice had been forced, from singing prematurely. I had to work for an hour every day for a year in order to smooth things out and to remedy those faults. I still take a daily one-hour voice lesson when not working, but when a picture is in progress I am lucky to get in a

This quality may be an asset if I ever succeed in finding enough time to sing in operas, as well as in films. Up to now I have been too busy to think about an operatic or a concert career. Although I am not now making definite plans, because the world is too topsy-turvy, I have started to work on the roles of *Mimi* in "La Bohème," *Marguerite* in "Faust," and *Zerlina* in Mozart's "Don Giovanni."

While I have been very happy in films, I cannot deny that they are hard taskmasters. Every film requires an interval of preparation (that is, of selecting, learning, and pre-recording the songs), several months in which to make the picture, then a period devoted to interviews for the press. After that, if all goes well, there's a week—perhaps two weeks at the most—of rest. When that is over we start picking out songs for the next picture. Making pictures is not easy.

When songs are chosen for a picture, the selection is made jointly by my teacher, the producer and director of the picture, and myself. We take into consideration chiefly the requirements of the scene; that is, whatever song suits the mood of the scene. If there comes to our attention a particularly effective song that does not fit into the script at all, a special scene is written to fit it. I have no preferences as to the type of music I most enjoy singing; usually whatever songs I am working on at the moment claim top place in my affections. When a song is in English I learn the lyric and melody at the same time. It impresses itself on my mind better that way. Songs in foreign languages are taken more slowly, of course, in order to get a coherent, feeling for them. After the songs are chosen, I simply take them home and sing them at my lessons until they are thoroughly learned. (Continued on Page 474)

# A New Era for American Composers

An Interview with

## Deems Taylor

Well-known American Composer,  
Critic, and Radio Commentator  
President of ASCAP

SECURED EXPRESSLY FOR THE ETUDE BY ERIC PERDUE MARSHALL

IN THE NOVEMBER 1937 issue of THE ETUDE appeared an editorial ("Justice for Genius") explaining the aims and purposes of the American Society of Composers, Authors and Publishers, more familiarly known as ASCAP. Briefly, this editorial outlined the early struggles of the Society's founding fathers to establish legal recognition of the creators' rights under the copyright law of 1909. This struggle for recognition has been carried on by the society for the greater part of the twenty-nine years of its existence. But the men managing the affairs of ASCAP feel that at long last the time has arrived for the Society to enter upon a new era of closer, friendly cooperation with the men and organizations that use the works of this vast catalog of music in commercial enterprises.

Since the appearance of that 1937 editorial, the Society has gone through a long and lamentable struggle with the radio industry, a struggle which, happily enough, has ended on a basis of equity and cooperation. ASCAP has also elected a new president, the well-known composer, critic and commentator, Deems Taylor. Mr. Taylor succeeded Gene Buck, for more than two decades a valiant leader and fighter for the rights of the American composer.

In the field of American music probably no other artist is better known than Deems Taylor. Certainly no one has done more to stimulate and educate the general American public to an appreciation and understanding of fine music. He has accomplished this by his pleasant and conversational talks on the air, by his own musical works, and by the many articles and books he has written on the subject. But our interest at the moment in Mr. Taylor rests in his capacity as president of the leading performing right society in the United States.

He brings to this job a characteristic reasonableness which makes him anxious first to get the facts, and, once this is done, to proceed in a logical and calm manner to the conclusions. This desire to know the whole story before proceeding is undoubtedly due to his earlier newspaper training.

"In ASCAP," Mr. Taylor said, "I see not only an organization for the protection of our membership rights, but far more important, an organization that can serve the American public by educating commercial users of music so that they may take full advantage of our repertoire. This

idea of serving our customers as well as our members is a comparatively new one, and I am happy to say it is already bearing excellent results.

### A Practical Service

"The radio industry, whose need and use of ASCAP music make it the foremost licensee of the Society, is already enjoying the benefits of this service policy."

Mr. Taylor pointed out, "In May 1942 the first of a series of scripts was sent to our licensed radio stations. These scripts, devised and produced under the direction of Robert L. Murray, our director of public relations, furnish the stations with a program which takes the fullest advantage of our extensive musical catalog. At the same time the scripts, professionally written, provide the broadcaster with a profitable and profitable commodity. For while these programs are sent free to the stations, they may be sold by the stations to prospective sponsors. I am happy to learn that practically all of the stations which do receive this service have readily sold the programs. At the present time the stations are provided with seventy-eight hours of programming annually. Obviously, this is of tremendous help to the smaller station and is greatly appreciated by all broadcasters, who, in these war times, are having difficulty in maintaining personnel.

"The latest series of scripts, called 'Marching to Music,' was designed to provide a ten-minute program which would follow five-minute news broadcasts. These are patriotic in theme and recently have received the cordial approval

of the Office of War Information. The result is that never at any time in the history of the Society have we been on so friendly a footing with the entire radio industry, and we expect this condition to increase all the time. After all, our need is mutual."

Mr. Taylor believes that ASCAP, in acting as agent for its members, is able at the same time to create a healthy condition between the creators and the user of music. "But," he pointed out, "the Society's activities on behalf of the composer are not limited to the radio industry. In the field of general licenses—that is, taverns, hotels, and theatres—ASCAP has worked out an equitable and unified schedule which is used by all our offices throughout the country." According to Mr. Taylor, "This eliminates the danger of discrimination."

Aside from this service activity, the Society evinces a great interest in the development of the creative arts in a number of ways. First and foremost is the ASCAP Fellowship Competition, which was begun in 1939. "This competition," Mr. Taylor explained, "is open to all students in institutions of higher learning. Dividing the coun-

try into such geographical regions and appointing a committee to judge the works, ASCAP annually awards fellowships to those students who, in the opinion of the committee, have written an outstanding work in the field of music creative writing in the theatre. So many of our leading members have begun their musical careers in college that the Society feels it expedient to stimulate and encourage talented young men and women in order that we may foster the ambitions of these youngsters. Some of our members who began their musical careers in college are Rodgers and Hart, Columbia University; Oscar Hammerstein II, also at Columbia; Cole Porter at Harvard; and many others." Mr. Taylor might also have added his own name to this group, for it was at New York University that he first wrote music for four comic operas, one of which ("The Echo") was produced on Broadway.

### The Nathan Burkan Memorial Competition

But ASCAP's interest in the development of young men and women of ability does not limit itself to the field of music, for in 1938 the Society inaugurated the Nathan (Continued on Page 471)



DEEMS TAYLOR

# The Artistic Possibilities of Good Jazz

A Conference with

## Raymond Scott

Composer of Many Popular Works

SECURED EXPRESSLY FOR THE ETUDE BY DAVID EWEN

Raymond Scott is one of the most vital figures in present-day popular music, an original force who has influenced not only jazz composition but jazz performance as well. A seriously trained musician, he has brought to jazz a sound musical background; and to serious music he has brought his sound jazz instincts and his mastery of jazz techniques. As the founder and leader of the famous Raymond Scott Quintet, he has introduced an altogether novel note in jazz performances by ceaselessly exploring new effects. Over the radio his original style has made him nationally famous. At the present time he is experimenting within the framework of a unique radio program called "Jazz Laboratory" in which he is trying to widen the scope of his jazz art, provide an outlet for new jazz works, and develop a clichéless style of performance. Scott has become famous also as a composer of numerous small pieces in which he has utilized jazz techniques with extraordinary skill. He is best known for an Eighteenth Century Drawing Room (utilizing the opening theme of Mozart's "Sonata in C major"), Paperhouse, Twilight in Turkey, Toy Trumpet, and so on. The Ballet Theatre recently presented "Quintet," a ballet operalet arranged to some of his better known jazz pieces. Scott is now composing his first original score for ballet, entitled "The Gremlins." His presentations in Carnegie Hall attract much attention.—EDITOR'S NOTE.

than it had previously received. In short, I became assured then and there (as I am more than ever convinced now) that good jazz is good music. It is an art of its own. With further evolution, it will become a major element in our musical expression.

### Gershwin the Pioneer

But, it might well be asked of me, did not George Gershwin accomplish these very same



RAYMOND SCOTT

things before 1930? Gershwin was a pioneer, and a remarkable composer; but Gershwin did not accomplish what I felt was needed. He was the first step in the direction I had in mind—a major step, of course—but a first step only. Gershwin had proved in his "Rhapsody in Blue," "Piano Concerto," and (after 1930) in "Forgy and Bess," that jazz rhythms, jazz harmonies, jazz spirit could be successfully transposed into the larger forms of music—the rhapsody, the concerto, the opera. To have proved this, and proved this as eloquently as Gershwin did, was of course a monumental achievement. We are still feeling the repercussions of that achievement in the form of diverse musical works by the greatest composers of the world, all utilizing the jazz idiom.

### A New Style

But I felt increasingly that to translate jazz rhythms, colors, harmonies into the large musical forms was not enough. Jazz was much more than that. Jazz was a technique of its own, a language all its own. It was necessary to bring over into the serious musical forms other important jazz materials which have become the bone and tissue of jazz music since 1900, materials of which serious music is altogether unconscious. It is not possible in space as limited as this to enumerate the important jazz materials which are now the basis of all good jazz music. Books have been written on the subject—a subject which demands analysis and study. But it is possible to point out a few salient examples to prove that jazz has created new effects.

Jazz has discovered altogether new resources

\* Mark Warnow, famous conductor of the Lucky Strike Hit Parade. Raymond Scott's original name was Harry Warnow. When he entered the field of popular music professionally, he decided to change his name to Raymond Scott not to capitalize on his brother's reputation.

for wind playing. The old jazz players used to try to sing with their instruments, and they created an instrumental style all their own. I suppose the source of this instrumental style is the Negro spiritual—for most of the great jazz players of yesterday were Negroes. The spirituals were rich with shouting, with effects of rapture and ungodderable force. These dynamic qualities were brought over into their instrumental music when the Negroes of New Orleans turned to wind instruments.

Altogether new instrumental colors have been discovered by jazz players. Many have blown in his throat almost simultaneously as he sounds a note on a trumpet and achieve an exciting effect which jazz musicians call the "growl." The trumpet "scream" (or "yell") is equally electrifying.

New harmonies have been evolved by the conscious, constant deviation from pitch which marks the playing of our best jazz instrumentalists. In short, the great jazz performers—Bix Biederbecke, King Oliver, Leon Rapallo of yesterday; Benny Goodman, Louis Armstrong, Jack Teagarden to-day—have discovered an entirely new world of musical possibilities in their instruments, possibilities of which classical music knew nothing.

Gershwin knew little about these jazz materials, and numerous others like them, because he never played in a jazz band. The short period he conducted an orchestra of his own was too brief to give him important experiences. Only by performing in a commercial jazz band, and coming into everyday intimate contact with great jazz instrumentalists, can one learn the capabilities and potentialities of jazz playing, as passed on from one master to another, ever since ragtime was born in New Orleans. It is for this reason that, when I first became conscious of my interest in jazz, I decided that I must have a band of my own, with which I could explore the world of jazz more intimately than I could do otherwise, with which I could attempt endless experiments with timbres, colors, sonorities, pitch deviations, harmonies. Though serious jazz composition is my major interest and my goal, I refuse to give up my work as a leader of a jazz ensemble because I feel I must never give up my opportunities for research and study and experiment with jazz materials.

Early Compositions

Besides starting my own Quintet, the first of my ensembles, I also turned to composing. In my compositions I tried to go beyond Gershwin by introducing into music not meant for dancing, many of the materials hitherto used exclusively for jazz dance compositions. For a long while I satisfied myself by writing only little things, because I was experimenting with my technic and with my means of expression. I wrote numbers like *Powerhouse*, *Twilight in Turkey*, *Christmas Night in Harlem*, and numerous other small pieces deemed for listening and not for dancing. The more I utilized jazz materials, the more I felt that they could become the basis of a very important musical art. For I felt that I was achieving in my music, specific moods and atmospheres of which no other music was capable.

I think it is possible to use jazz materials, and with wonderful effect, in even larger forms: in overtures, symphonies, ballets, operas. I am now working on my first ambitious work in that direction, a ballet called "The Gremilins." Eventually I hope to go much further, but only after I have

become a master of the larger musical forms and feel that I can use them with the utmost flexibility.

Just as we no longer look with snobbery and condescension upon jazz in general, and are no longer shocked when it appears in our symphony halls and in our opera houses, so, I am quite sure, we shall begin to realize more and more that authentic jazz has a definite rôle to fill in good American music. Gershwin was only the beginning of such an important trend. When serious composers will begin exploring all the possibilities of jazz style, and will study it carefully, they will realize that it offers them new and rich possibilities for artistic self-expression. Equally important, they will find an audience of millions willing to hear their music—millions who are sensitive to it, who understand it, and who, because they grew up with it, feel that it is a musical expression of their inmost selves.

Key Lines for Hand Position

by Gladys M. Stein

IT IS SOMETIMES difficult to establish a good hand position in young piano pupils during the first few weeks of study. They are inclined to play on the outer edge of the keys, flattening the fingers, and dropping the wrists.

To overcome this key-edge playing the writer often draws with a soft erasable crayon a line on the white keys just halfway between the outer edge and the black keys. Then I ask the pupils to try to keep the tips of their second, third, fourth, and fifth fingers inside this line when playing.

This draws the hands inward on the keys, and prevents the lazy thumbs from dangling below the keyboard. The little ones may be told that the area on the edge of the keys is enemy territory and one must keep out.

The Importance of Good Keyboard Action

by H. C. Hamilton

IT WAS MY LOT, when a youth, to practice hours daily on a piano with a not very responsive action. Up to that time, I had little experience with newer and better instruments. Consequently it was not realized that my slow progress was partly due to causes which did not lie within myself. "Practice makes perfect"—that piece of advice, hoary with age, was implicitly believed, but in a blind sort of way. Endless repetition, with small regard for proper conditions, either in myself or the piano, was surely the highway to success. But a vague dissatisfaction continually made itself felt: something seemed to be wrong, but I could not determine what.

About this time, an invitation was extended to provide a piano solo at a small concert. The practice hours just then had been spent chiefly on Lack's *Valse Arabesque*, and although feeling rather insecure at certain points—particularly the right hand skips—I decided to risk it. With this matter in mind, I now forgot. I paid no attention to that at the time, for I imagined all pianos to be alike.

But a pleasant surprise awaited me. At the first

contact of that keyboard, my fingers sensed something unfamiliar, but indescribably welcome. My fingers, in their attack and release of each key seemed actually mated to that exquisite keyboard action: the resistance neither too much nor too little, and the resilient "come-back" immediate—not sluggish, like the instrument in my home.

To say that my fingers fairly flew would be exaggeration, but for the first time I experienced the real joy of playing. A speed and ease hitherto unknown were present, and although a few false notes were apparent, the conviction was born that I could really play. Many were the congratulations offered: no one had ever before heard me play like that. They did not know the reason, but that at night I have realized what good keyboard action means.

We sometimes hear the remark, "Any piano is good enough to practice on." This is not true. Technic is not something of the individual alone—it is largely developed by the instrument he uses. The action of the finger and the action of the piano hammer, communicated through that lever, the key, must nicely balance: the player knows conditions are favorable when he senses that "springiness" under his touch—communicating to the hand a feeling difficult to describe, but perfectly well known to pianists. The first piano I used been more resilient in action, many weary hours of discouragement would have been spared me.

The tuner should see to it not only that the instrument is regulated from the standpoint of tone, but also that any sluggish moving keys are attended to.

A Scale Contest That Worked

MISS Mary M. Scott, of New Orleans, who is a member of the faculty of Loyola University, and is also Dean of the Faculty of the New Orleans Conservatory of Music and Dramatic Art which is affiliated with Loyola, is an old and enthusiastic friend of THE ETUDE. She reports the following plan she has outlined for a highly successful scale contest. The conditions are:

1. All candidates must be qualified to play all Major and all Minor Scales in canon form.
2. The examinations are held in May and the passing mark is 100%.
3. The examiners, three in number, are former graduates of the school and serve without remuneration.
4. Each pupil is provided with twelve slips of paper. Each slip bears the name of a Major and a Minor Scale. None of the Scales are related.
5. Each of the three judges draws a Major and a Minor Scale. Thus each judge has only three Major and Three Minor Scales to adjudicate.
6. If a pupil makes one mistake, a second examination occurs one week later. (This has occurred only once in Miss Scott's examinations.)
7. Those making a perfect score receive a medal with the name of the winner and the date engraved upon it.
8. The scale medalists are permitted to appear in an evening recital. Each recital is given with the assistance of a violinist or a singer.

Miss Scott writes, "We have followed this plan for several years, and have found it very beneficial. By providing an incentive leading to perfection in scale playing, we find that the general playing efficiency of the pupil in the general interpretative work is greatly improved."



LEFT-HANDED VIOL PLAYER  
From an old Dutch print by Adrien Motham (around 1820)

QUITE A NUMBER of compositions for piano are written for the left hand alone: either as practice material for pianists in general, or for the use of one-armed players. Since right-handed persons have special difficulties in performing them, they are considered virtuoso pieces. The left-handed performer finds it easier to develop the required technic in such cases. The right-handed player may have to practice for months upon left-hand passages, which by the normally left-handed person may be achieved with little work. Of course the great desideration of the teacher and student points to as high a degree of ambidexterity as possible. While one may be definitely left-handed or right-handed, it has been proven over and over again that ambidexterity may be acquired with sufficient practice. At first the difficulty apparently may seem insurmountable. You may demonstrate this by a very elementary experiment. Try to butter a piece of bread with your left hand and note how awkward and clumsy your effort is. However, after continuous daily practice, the left hand develops ability in surprising fashion. You may convince yourself of this by trying to sign your name with your left hand. At first the results will be ludicrous, but keep at it every day for a month and note the difference.

Friedrich Kalkbrenner (1788-1849) wrote several special studies for the left hand; among them the "Sonata, Op. 42" pour la main gauche principale. Many works of Bach have been transcribed for the left hand, such as the "Violin Chaconne," transcribed by Zichy; four single pieces for violin solo by Philipp; and a Gavotte by Josef. There are fifty amazing studies for the left hand after études by Chopin; and a "Piano Sonata in C major," by Reinecke; and some studies by Rheinberger. C. M. von Weber's *Perpetuum Mobile* was transcribed for the left hand by Tschalkowsky. Beethoven's *Chaconne in D* was arranged for the left hand by Brahms and for both hands by Busoni. Alexander Scriabin (1872-1915) wrote a *Prelude* and a *Nocturne* for left hand.

One of the most famous of left-handed virtuosi is Paul Wittgenstein. This famous performer was born in Vienna in 1887 and studied with Leschetizky. He had the misfortune of losing his right arm in the First World War. This compelled him to become a left-handed piano virtuoso. The

compositions written especially for him include Richard Strauss' *Parerion zur Symphonia Domestica* and *Panathenaenzug*, Ravel's "Concerto in One Movement," concertos by Korngold, F. Schmidt, S. Bortkiewicz, R. Braun, and J. Labor, and Chamber music such as "Variations on an Original Theme for Piano, Clarinet, and String Trio," by Ernest Walker; a "Piano Quartet" by Hans Gal, and various works by Labor and F. Schmidt. Wittgenstein's "capacity for wide spans and quick leaps" enables him to perform with one hand, works which offer difficulties even for the ordinary pianist. He has concertized throughout Europe, Canada, and the United States.

Alexander Scriabin (1872-1915), through over-practice at the piano, temporarily lost the use of his right hand. During this period of single-handedness he wrote the *Prelude* and *Nocturne, Op. 9* for the left hand alone, and a left-hand concert-paraphrase of a Strauss waltz, which has never been published (G. Abraham). Even at his final examination at the Moscow Conservatoire he could use his right hand only with difficulty, but this was taken into account by the examiners and he was granted a gold medal. At the outset of his pianistic career, his right hand still gave

of the Kollisch String Quartet, lost a finger-tip when he was a small boy. He holds the violin with the right hand and thus had serious mechanical difficulties when studying at the Vienna Conservatory with an orchestral group. His violin (a Stradivarius) had to be adapted to left-hand playing. In such cases the order of the strings has to be reversed, the bass bar has to be moved and the bridge is reversed.

Violin Once Fingered with Right Hand

However, up to the time of Amati, Stradivarius, and Guarnerius in the sixteenth and seventeenth centuries, it was customary to finger the violin with the right hand. The famous violin virtuoso, Francesco Gemilana (about 1674-1762), pupil of Corelli, was one of the first virtuosos to hold the violin on the left side and to use the right hand for bowing. He lived in England, and his influence on the technic of the violin was important.

Perhaps the most famous one-armed pianist was the Hungarian, Count Géza Zichy, a pupil and friend of Liszt. He lost his right arm

Left-handed Musicians  
by  
Dr. Waldemar Schweisheimer

him trouble. "In 1893 he wore on both arms red woolen oversleeves, obviously homemade and very conspicuous," Engel tells us. "When playing in public, before he began, he would point to his right hand as if asking for indulgence."

Only five per cent of all persons are left-handed, while the majority of the human race is right-handed. Almost all persons who are right-handed are also right-eyed and right-footed. They take aim with the right eye; they kick an object with the right foot. Similarly, the left-handed persons are left-eyed and left-footed.

Most people consider their right hand the main hand, and their left hand a sort of auxiliary. We all know, however, the high degree of ability which can be attained by practice and training. The agility and independence of the left hand of the violinist, after practice, appears as mere wickerstaff to the untrained. In spite of this, everyone has an inherent preference for either the right or the left hand, which depends on peculiarities of the brain. This inclination is inherited. The difference is most noticeable in children of only a few months. Note two babies born under the same domestic influence of inheritance and environment. One may reach for an object with his right hand. The other always uses his left hand. Of the Dionne Quintinets, for instance, four of these remarkable little sisters are right-handed and one is left-handed.

A left-handed violin virtuoso, Rudolph Kollisch,



LEFT-HANDED LUTE PLAYER  
Netherlands, Seventeenth Century

through a shooting accident, but developed a fantastic technique with his left hand alone. He was fourteen years old when this accident occurred, but he continued his music studies, first with Mayrberger and Robert Volkmann, and later with Liszt. Count Zichy was born at Szitra in 1849 and died in Budapest in 1924. Liszt prepared various concert arrangements for the left hand exclusively, for Zichy's use. Liszt also appeared several times at concerts with Zichy in a "three-hand" arrangement of the *Rakoczy March*. Zichy's numerous compositions include a book of études for the left hand alone, to which Liszt contributed a preface. Count Zichy, who had studied law, was president of the Hungarian National Academy of Music, and, later on, of the National Conservatory at Budapest. He was a successful concert pianist and was much sought by managers. Most of the arrangements of the pieces were made by him for the left hand.

There were several noted flute-players who used the left hand, especially Benoit-Franquille Berlioz, pupil of Wunderlich, who was born 1782 at Caderousse, Vauchuse and died in 1838. He wrote a series of flute compositions; as a flute virtuoso he is said to have had a peculiarly soft tone but to have been defective in articulation. Another left-handed flute player was Michel Blavet, born 1700 at Besse-sur, died 1789 in Paris, who at times played with Gottfried Prince Frederick of Prussia (later Frederick the Great).

The younger the child, the more pronounced are its inclinations toward left-handedness. Only a strong tendency, however, survives the right-hand training. Scientific studies of children have revealed that at the age of two to four years, 40.5 per cent preferred the left hand, 21.4 per cent were indifferent, 38.1 per cent preferred the right hand. At four to six years this had changed, and 18.9 per cent preferred the left; 5.7 per cent were indifferent; and 75.4 per cent preferred the right hand! Once in school, the children quickly become right-handed. In addition to writing, training and reading, the child's natural left-handed tendencies so thoroughly that, at the age of twenty, no trace of the former inclination can be found. Musicians, especially, are rarely conscious of their natural inclinations. They have overcome the natural resistance successfully.

The superstition, once entertained by some, that left-handedness is a sign of degeneration is entirely erroneous. There is, therefore, no reason to curb a left-handed tendency. Nor is it necessary to examine the beginner as to his hand inclination. He is taught as a "right-hander" unless he is decidedly left-handed.

Impatience and harshness toward left-handed children are of no avail. Left-handedness may appear unusual and striking to some readers, but the left-handed person undoubtedly has some advantage over his right-handed brother. Left-handed children learn to use right-handed instruments as they learn a foreign language. They have to use the proper hand for the violin, the clarinet, as well as for other instruments. Practice of separate parts is of great help to the average student, but practicing hands-together seems to be more helpful to the left-handed student. Even if a left-handed student uses his right hand he should not be taught to become right-handed, but rather should develop an adequate skill. Practically all music-technical education is designed to develop both hands as technical instruments. (Continued on Page 483)

## How I Worked It Out by Adelaide Conte

EVERY TEACHER is familiar with all the problems encountered with students in trying to have them cover all the phases of study as they should. Perfect attendance, sufficient practice hours, correct hand position, all scales, arpeggios, scales and memorizing; all equally important and must be given equal attention if the pupil is to progress as he should. Week after week the same admonition may be given concerning these things, with no apparent

result. After many experiments, the writer developed a simple method which proved most effective.

A Merit Chart was made, on which the names of all pupils were listed, together with the necessary subjects in separate columns. Also the opening and closing dates of the contest period were stated. This chart took the form somewhat as here shown. Suggestions for marking are given under the chart.

Contest: October 1st to June 1st

	Attendance	Memorizing	Scales	Arpeggios	Hand Position	Practice Hours
Jane .....	10,10,10,10	10	1,1,1,1	1,1,1,1	2,2,2,2	6,7,8,9
John .....						
Alice .....						
Mary .....						

At the end of each month all the points were added and the total posted in red at the head of the next month's chart. On the appearance of each new chart there was great interest, as the pupils compared the amount of their points with one another. This system was successful also in obtaining perfect attendance, as the students were anxious to make up lessons in order to win points.

If the hand position was improving, but was not perfect, the student would receive one point, or a half point. If the scales were not perfect the first time, no points were given to the student.

This contest has proved very effective in maintaining interest and developing ability during the difficult stage of piano study, which is so trying to many students.

## Why Not Better Violinists?

by Frank W. Hill

THE QUESTION is often asked, "Why are violinists in the average public school apparently so musically inferior to players of wind instruments such as the clarinet or trumpet?" This refers to musical performance, which is the only criterion of a student's music ability that is evident to the public. Admitting grounds for such a question, the answer is twofold. First, playing a violin makes demands on more music talents than any other instrument. For example, the player must, without the mechanized help of keys or valves, control the pitch of each tone he produces and unless exacting proficiency in this is acquired the result is "sour" to the listener. The violinist must also control the quality of each tone. Several factors are concerned here: the art of bowing (in itself an endless study), the development of an artistic vibrato which lends charm and life to the tone, and precise finger placement on the strings without which no tone can be clear and clean. Besides these pertinent technical features, that a student must be endowed with a goodly portion of general music talents such as a fine sense of rhythm, a discriminating ear for pitch and intervals, a sense of musicalship in matters of interpretation and a general knowledge of music structure and notation.

All this seems a formidable array of prerequisites for the would-be violinist, and it may sound discouraging, but it should be remembered that the average child does possess these talents to varying degrees and, given a competent teacher (a world of implications here), gratifying results will, in time, be evident.

It should be borne in mind, however, that a student of a wind instrument can usually learn to play a "tune" in a pleasing manner in about one quarter of the time required to attain similar sufficient control on a violin. On the other hand, a wind instrument's limitations are quite apparent whereas a violin's tonal possibilities are limitless.

The second cause for disappointment in the violin prodigy is a less recognized one but, without doubt, more prevalent and certainly the one which presents the greatest handicap to progress. This is a worthless instrument or one in which need of adjustment and repair.

One expects to invest at least a hundred dollars in a French horn or an oboe, but many have the quaint notion that twenty-five dollars will purchase a satisfactory violin. It is a deplorable fact that violins may be had for as little as five dollars but it is too much to expect that even an accomplished artist can make music with such an inferior instrument, least of all that a beginner may achieve any progress. There also exists an absurd idea that any violin which has been a family heirloom for a generation or so has miraculously acquired virtue and value to remarkable degrees. If age makes any appreciable difference in the tone of a violin, it is only because it was an excellent instrument originally and has since been used extensively and continuously and been taken care of properly. It should always be remembered that the price Uncle Joe paid for the instrument does not necessarily represent the violin's value.

Even a very fine (Continued on Page 482)

MUSIC LOVERS and music dealers across the country tell us of strange conditions prevailing with records these days. Certain records, after two or three playings, start turning white, and the performance sounds harsher and somewhat muffled. Reports to manufacturers have to date brought no explanation of what causes the various troubles. Splottches or white spots on records are caused more by the careless use of fibre and cactus needles than by anything else. These needles have a tendency to spread at the point, and in many cases they do not ride securely in the bottom of the grooves. Needles remain one of the most personal items connected with the phonograph, and the best advice we can offer is to stick to the needle which gives the best service. However, regarding non-metallic needles, it might be well to point out that no technical expert ever uses them, and in no laboratory in any section of the country have we found their use sanctioned. Properly shaped, the non-metallic needle can be used far more advantageously than the semi-permanent needle.

These latter are very hard on good records; the worse offender being the sapphire needle which can be taken in and out of the pickup. The only desirable sapphire is the type built into a pickup, but even here the danger of the fine needle chipping or splitting must be taken into consideration. This is a great danger in this connection is the fact that this type needle can become injured, and the user may be unaware that it is damaged. The resultant wear on records is very bad.

One West Coast dealer, who has made considerable experiment of late with splottched records, tells us that these white spots do not necessarily mean that the records are spoiled. He has found that after six or seven playings similar marks on the records cease to show themselves, and that the white or gray marks can be removed with any standard record cleaner, any good renewer, or by a damp cloth. In the latter case the record must be carefully dried. Testing a number of records afterwards, he found that the reproduction was no longer harsh or muffled, and that thereafter, with the proper needle, there was no more wear. We are glad to be able to pass this information on to our readers at this time, because record material is obviously not the same as it was in former times.

Two Russian symphonies recently released offer material of the beaten path. Borodin: 5. symphony No. 2 in B minor; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos, Columbia set 528. Readers familiar with Borodin's *Polovtsian Dances* from "Prince Igor" know what haunting melodies he could write. Borodin was influenced by the Russia of the Orient; the richness of coloring, the splendid imagery, the wild, haunting melodies of the old Russia about which he read in books, all were reproduced in his music. Borodin made extensive research on medieval Russia before writing this symphony and his opera, "Prince Igor." The symphony owns no real program, yet one has been implied. Thus, one writer tells us, we hear and picture in the first movement the gatherings of princes, and in the finale the banquets of heroes where the Russian Guzla and bamboo flute were heard while the mighty men caroused. The lyrical passages in the symphony recall phrases of the "Prince Igor" music. Borodin has told us that his warm-hued and romantic slow movement aimed to recall the songs of Slav troubadours. But the Bardic qualities of the work are as strongly evidenced in the opening and closing movements as in the Andante.

Mitropoulos gives a splendid performance of this score; one which shows appreciable and musically understanding of its content. If less fervent and dynamic in the outer movements than was the English-Russian conductor, Albert Coates, he is nonetheless appreciable for his

# Preserving Your Records in Wartime

by Peter Hugh Reed



DIMITRI MITROPOULOS

smoothed and more polished treatment of the lyric sections. Although the clarity of the reproduction is good, it cannot be said that the recording is as vital as it might have been; there is a distinct lack of resonance behind the orchestra, suggesting the recording was accomplished in a radio studio rather than a concert hall.

Tchaikovsky: Manfred—Symphonic Poem for Orchestra (after the Dramatic Poem of Byron), opus 58; The Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky, Victor set DM-940.

This work is generally regarded as a program symphony. Its composition lies between the fourth and fifth symphonies. It belongs to the group of compositions which were initiated or inspired by the influence of the composer's friend Balakirev, of which the *Romeo and Juliet Overture* is perhaps the most successful. Balakirev worked out a symphonic scheme on Dvornik's poem and first submitted it to Berlioz during one of the latter's visits to Russia. The French composer, however, did not undertake to write the work. Later he submitted the idea to Tchaikovsky, who became interested. The Manfred motive which goes through all the movements, was suggested by Balakirev, who contended that the symphony, as in Berlioz's *Fantastic*, must have an *idée fixe*. Except that he reversed the order of the middle sections as conceived by Balakirev, Tchaikovsky followed his friend's ideas.

This score is not frequently performed, perhaps because it is an hour and five minutes in length. Another point, the conductor's task is a formidable one, since Manfred is acknowledged one of the most difficult orchestral scores in existence. As to the listener aspect, this depends upon whether one can sustain interest in a work of this kind; although there is much beauty in the score, the music is nonetheless uneven and protracted. The opening movement remains impressive, and the scherzo is wholly delightful, but thereafter the work falls somewhat short. Still, as one writer has said, for Tchaikovsky admirers it has moments of true magnificence which makes one forget its defects. Of this work better than the quick ones. Considered on the whole, the performance is a commendable one, but more than one playing has left us with the feeling that we are not hearing the work under the most favorable circumstances. The recording has been excellently conducted.

Griffes: Poem for Flute and Orchestra: The Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson, Victor disc 11-8349. Listening to this work, with its sensitive poetic feeling, its rare charm and individuality, we are reminded of the early demise of its composer. What Griffes accomplished in his thirty-six years was more than a promise, however; as one critic once said, it was a true achievement. Griffes' *Kubla Khan* for orchestra, but both show that he had an individual feeling for the orchestra and suggest that, had he lived, he might have accomplished a symphony or some other more significant orchestral (Continued on Page 481)

## RECORDS



# Radio Sponsors Increase Use of Great Music

by Alfred Lindsay Morgan

A CURIOUS COMMENTARY on American radio is offered in the fact that sponsored programs inevitably acquire a higher rating of listener interest than those which are not sponsored. It is the merchant and not the consumer who pays by way of radio, and apparently when he makes up a program he does so with the largest audience appeal in mind. A decade ago it was largely the American idiom of jazz through which the merchant found it most practical to bring his wares to the attention of the general public. But ten years ago there were signs that advertisers were moving in another direction. One advertiser, forsaking the jazz idiom, presented a series of short programs five nights a week featuring one of our largest symphony orchestras. Another advertiser found it practical to sponsor the opera broadcasts on Saturday afternoons. Julius Mattfeld—Librarian of Columbia's New York Station WABC, has said: "In this respect, advertisers are not unlike the ancient art-loving princes who invited eminent artists from all quarters of the world to add lustre to their courts."

The latest advertiser to forsake the popular musical entertainment for serious music is the U. S. Rubber Company which, with the Sunday afternoon broadcast of the Philharmonic-Symphony Orchestra of New York on May 23, began a fifty-two-week series of regular Sunday concerts sponsoring this orchestra. The news of this series broke suddenly a week after our copy on Mr. Barlow and his plans for the Columbia Broadcasting Symphony Orchestra this summer was received. At the time of writing there was no knowledge of the Columbia Broadcasting Symphony being replaced. But radio has a way of upsetting the apple cart over night. And this sudden change of events is only another of those unexpected things of which we have spoken before.

As gratifying as it is to realize that a series of concerts by the Philharmonic will be continued all summer, it is somewhat disconcerting to find an American conductor and one of the best radio orchestras completely out. What Mr. Barlow has done in promoting appreciation of music for so many years past in his summer symphony programs cannot be told in a few words. However, admirers of Mr. Barlow will be glad to know that he will be heard as guest conductor with the Philharmonic; and, further, that some of his splendid plans will materialize. Thus, this past month Mr. Barlow with his symphony orchestra has presented the series originally planned for Sundays with the noted Australian soprano, Marjorie Lawrence, on

Thursday nights (11:30 to 12 midnight, EWT—Columbia network). These Thursday concerts at the time of writing are scheduled to continue, and many of Mr. Barlow's plans will undoubtedly materialize through them. Then there is the Tuesday night broadcast of the orchestra (11:30 to 12 midnight, EWT) in which Mr. Barlow may also realize some of his plans. And there is that fine series on Saturdays from 10:45 to 11:00 P.M., EWT, when Mr. Barlow conducts the orchestra for the young American soprano, Ellen Farrell.

For the past thirteen years the Columbia Broadcasting System has presented on its own the Sunday afternoon concerts of the Philharmonic-Symphony Orchestra of New York during its fall and winter subscription season. Now, at long last, a sponsor has been found for these concerts and the season has been extended, on the radio at least, to fifty-two weeks. Whether or not the full quota of men will be used during the summer broadcasts is not stated, but there is good reason to believe that the orchestra personnel will be cut down very little, if at all. It has been estimated that more people listen to the Philharmonic broadcasts each week than have attended in person the better than 3,000 concerts given by the orchestra in its 101 seasons.

During the summer programs the orchestra will be conducted by guest conductors, but once the fall winter season is resumed Dr. Rodzinski, recently appointed permanent conductor of the organization, will be the main leader. An innovation of the new series will be the intermission

spot, to be presided over by Carl Van Doren, historian, critic and author. In what he calls "Our American Scriptures," Mr. Van Doren will recreate the atmosphere and scene in which memorable American utterances were delivered. Noted actors each week will read the utterances themselves. One should not be hasty to criticize the advisability of this change in intermission procedure, but we feel that a large group of the regular listeners will miss the musical talks of Deems Taylor. There is no question that there is an interrelation of the arts, but dividing a musical program without some commentary on music seems a strange precedent. Further, one wonders, even in times like this, whether it is absolutely necessary to resort to propaganda of this kind during a musical program.

It was gratifying to find the conclusion of the Boston Symphony series that the concerts of the Boston "Pops" Orchestra, under the direction of Arthur Fiedler, were to be heard on Saturday nights on the Blue network (8:15 to 9:15, EWT). This is the fifty-eighth season of the Boston "Pops" concerts. The orchestra is, of course, made up of members of the regular Boston Symphony. In keeping with tradition, all seats in the Boston Symphony Hall auditorium have been removed, and tables and chairs substituted for the comfort and pleasure of the patrons. The millions of radio listeners will find a like enjoyment from the vantage point of their easy chairs. Mr. Fiedler has planned a group of programs for the summer season which will have a wide appeal. The "Pops" spirit prevails in the music selected and played. Thus we find a regular program containing overtures, marches, waltzes, symphonic pieces, and even a concerto.

A new program, called *Saturday Concert*, heard Saturdays from 4:00 to 4:45 P.M., under the direction of Josef Stopak. Each program presents an artist, as well as several orchestral works. Some soloists will be selected from the famous players in the NBC-Symphony Orchestra. Outstanding names, like Alexander Kipnis, will also appear from time to time. A typical program has included Music For An Hour, (Sundays from 9 to 10 P.M., EWT), featuring music on the lighter side. Frances Greer, young Metropolitan Opera soprano, Donald Dame, tenor, and Benno Rabl-nof, violinist, are the soloists on this broadcast. Explaining the purpose of his latest program. Mr. Wallenstein says: "Now more than ever people want to hear music (Continued on Page 481)



FRANCES GREER

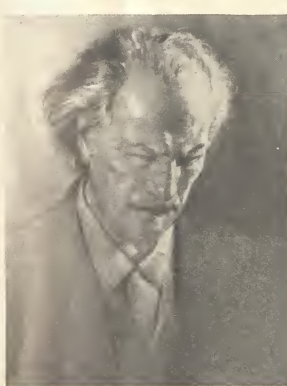
RADIO

"FORWARD MARCH WITH MUSIC"

## PADEREWSKI THROUGH POLISH EYES

Paderewski was so much an international personage that it is hard to realize that those of Polish blood all but defy their great compatriot. Therefore, "Paderewski" by Antoni Gronowicz, translated by Jessie McEwen, and just published in America, gives a new aspect upon the great musician. It is withal a most excellent and attractive biography. The final chapter, giving the story of his last moments, is very dramatic. He was very feeble and heartbroken over the agonies of his beloved Poland. "He called Charles, a hotel servant, and asked him to help him to the piano. When Charles seemed dubious about allowing him to move, Mr. Paderewski said, 'Then you play, Charles. Play the Polish National Anthem for me. As you play, I shall sing.'"

"But Charles could not play," he explained. Had he not spent his childhood in Vienna, Mr. Paderewski asked. Yes, Charles admitted, but even so, he had not learned to play the piano. "Then I will play it," Mr. Paderewski said, and before Charles could assist him, he was on his feet and moving toward the piano, which his friend, Mr. Stelmay, had given him. He sat down before it and played. He played his country's national song with a mighty force. The music flowed through the apartment and out



IGNACE JAN PADEREWSKI

into the corridors. The night wind caught it, and bore away its thunderous notes to the street below. It rose, it flowed, it ebbed away, and must have carried a message of courage to many Polish patriots. When the song was done, he let Charles carry him back to his bed, and he lay there, smiling happily. He would die with the National Anthem of his country ringing in his ears. And in a short time, at eleven o'clock of the night of June the twenty-ninth, in the year 1941, Ignacy Jan Paderewski died. He died with the music of Poland in his ears, and in his heart there was confidence that a beautiful to-morrow would dawn for all the freedom-loving peoples of the world."

All his life Paderewski was a glorious altruist. Once, while your reviewer was visiting him, someone had the temerity to remark that since Paderewski already had given up two consider-

able fortunes for the promotion of Polish interests, he had better provide more carefully for his own future. He replied, with that "world-sorrow" which already had entered his eyes, "When I cease giving, I shall be Paderewski no more."

"Paderewski: Pianist and Patriot" By Antoni Gronowicz  
Pages: 216  
Price: \$2.50  
Publishers: Thomas Nelson and Sons

### A USEFUL COMMENTARY

Sigmund Spaeth has done a valuable piece of work for the general musical reader in his new and comprehensive analysis of the most frequently heard orchestral works of the great masters, making, withal, a very useful survey of the literature of the modern symphony orchestra. Especially to be commended are his comments upon the works of American composers of to-day and yesterday. "A Guide to Great Orchestral Music" By Sigmund Spaeth  
Pages: 532  
Price: \$1.45  
Publishers: The Modern Library

### A NEW EDITION

A Second American Edition of "The Oxford Companion to Music" by Percy A. Scholes has just appeared. The publishers state that after the publication of the original edition, hundreds of suggestions for further improvement were received and the author notes that "a considerable amount of new matter of greater or lesser importance" has been added to what was a voluminous volume. The huge book contains some 179 full-page plates, giving a large number of curious and entertaining pictures of historical interest. The work represents the author's personality in seeking out odd and unusual bits of information not usually found in encyclopedic dictionaries. Thousands of cross references add to the value of the work. There are 1200 illustrations and a pronouncing glossary

BOOKS

"FORWARD MARCH WITH MUSIC"

# The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

of 7,000 names. The style is readable. "The Oxford Companion to Music" By Percy A. Scholes  
Pages: 1132  
Price: \$7.50  
Publisher: Oxford University Press.

### A GUIDE TO THE TONE WORLD FOR CHILDREN

The idea of "making music a living force in the life of every child" has been the ideal of all educators. Johann Heinrich Pestalozzi (1746-1827) and Friedrich Froebel (1782-1852) stressed it practically in their philosophies. Your reviewer often wonders how these two great and good Swiss pedants would feel if they could, by some mysterious means, take a phantom ship from the clouds and sail back to the modern world and view the facilities which (if not "every child") a great number of children have for hearing the world's greatest music played by the world's greatest performers through the records and the radio.

There is now, in fact, a whole library of books upon "what to hear in music." The last century produced a relatively few such books because the facilities for hearing music were few.

Of the new books of this type, one of the newest is "How to Teach Children to Know Music," by Harriot Buxton Barbour and Warren S. Freeman. Perhaps the title might have been "How to Listen to Good Music," because, after all, children cannot really know music without going through the necessary musical training. However, that training, plus a large accessible collection of fine records, such as those suggested and deftly and entertainingly described in this new book, will give the musical youngster of 1943 advantages which were way, way beyond the dreams of teachers of let us say, 1892. This presages a new generation of musicians and music lovers of an infinitely superior type, particularly in America where these facilities are so much more generously provided than in other countries. "How to Teach Children to Know Music" By Harriot Buxton Barbour and Warren S. Freeman  
Pages: 256  
Price: \$2.50  
Publisher: Smith & Durrell, Inc.

# The Teacher's Round Table

Conducted Monthly

by  
*Guy Maier*

Mus. Doc.  
Noted Pianist  
and Music Educator

Correspondents with this Department are required to limit their articles to One Hundred and Fifty Words.

**Chopin**  
RECENTLY, during an evening of music at my home, a group of students tackled me, stood me in a corner and plinned me down with, "Not tell us some precise reasons why Chopin is a great composer, why his place in the ranks of the top dozen seems assured, what his specific claims to fame are." Heaven! Was I in a point-blank spot! And did I hem and haw, hedge and spar, and ooze platitudes like, "Oh, because he wrote such immortal melodies"; because he was so unique; because he was the perfect composer for the piano—"and so on, ad nauseam. Yet, I could tell by the faces of the students that the more I cooed the more skeptical they became. So, much humiliated, I asked the unbelievers to return in a week when I would try to nourish them with more substantial reasons for Chopin's eminence. The only trouble was that when I considered the matter leisurely and calmly I found enough reasons to fill a book. . . . So a week later, fresh as a daisy, I confronted the doubting Thomases and tried my best to condense, to be brief and to the point. I skipped lightly over the obvious attributes of any significant composer—fertility, and freshness of motives, themes, harmonies, forms, of proportion, of contrapuntal craftsmanship, and all the others; and didn't even bother to mention those abstract qualities of originality, inevitability, universality and all the rest of the "allies" with which the highbrow books preside. I tried, rather, to present to the students a few specific characteristics of Chopin's creative approach which I think

have not been adequately cleared up by teachers or writers.

Chopin a Classicist

But first I tried to convince my listeners of one matter; that is, that Chopin was essentially a classicist. I was fully aware that scornful Bronx cheers would greet this statement; but since I feel that there is ample justification for such an assertion, I tried hard to win the students over. I showed them that Chopin's own idols were Bach and Mozart; that like theirs, his compositions in their finished state are so immaculate, so fastidious in design and content, so shorn of non-essentials that only a classicist at heart could achieve such perfection. Furthermore, Chopin never permitted anything but the purest musical thought to enter his work; nowhere do we hear him describe his personal feelings at the time of composition. His flame burned solely to create music; that is surely a mark of the classicist as contrasted to the romantic, isn't it? . . . Don't forget that all the romantic vapors about the conditions under which Chopin's compositions were created were perpetrated first by Madame Sand, then successively through all the rest of those driving nineteenth century sentimentalist down to our own days. Huneker.

In his daily stint of composition, Chopin was a relentless taskmaster. He

revised, altered, changed, and cut until he despaired ever of satisfying his insatiable hunger for perfection. His own spirit demanded of him such spotless music that he agonized over every single measure. And, like the true classicist, he was forever shearing off measures, simplifying notes and clarifying texture, excluding non-essentials. Like Mozart, he strung ceaselessly to reveal the simple, stark, living heart of the music. I asked my students, "Does that sound to you like a Romanticist or like a Classicist?" And, by the way, Chopin's habit of constant revision became almost a fault, for he indulged in so many changes in his music that the resulting editions have produced serious confusion. All the various "original" editions, French, German, and English, differ significantly from each other and from Chopin's manuscripts. There are other complications too; many of Chopin's pupils who have had the master's alterations written in their music by his own hand, and all the various editors—each of whom displays similar proof that his edition is the one and only! So who to unconvince? . . . I think the best editing is the Oxford edition, based on the manuscripts, plus a set of copies of the first French edition, original, in possession of Chopin's Scotch pupil, Jane Stirling. These are carefully corrected and revised in the composer's own hand.

Well! Without waiting to see whether I had convinced the students of Chopin's "classic" approach, I went on to remind them of a few ways in which Chopin's genius manifested itself. Here they are:

1. His unique ability in mixing coherence and dissonance to suit the peculiar needs of the piano. No other composer, matching harmonic and non-harmonic tones in damper-pedal solutions has produced the magical piano sonorities of a Chopin. Debussy and Ravel sometimes seem to approach or even to excel Chopin, but final analysis of the total character of their compositions proves ephemeral, surface, and "impressionistic" against Chopin's intensity, pianistic, and grandeur. The tart flavor of the life-giving substance.
2. In writing unique, thrilling melodies for the piano. Like no other composer he gives the piano an illusion of singing.

His cantabile is a kind of stylization of the Italian bel canto. Chopin was greatly influenced by the old Italian vocal "school" whose methods of organic perfection he succeeded in adapting perfectly to the piano.

That his glorious melodies are purely pianistic illusions is proven by the fact that when Chopin's themes are sung vocally on sustained instruments they are not nearly so beautiful or effective as on the piano. Have you ever wondered why Chopin arrangements for voice or other instruments have never become popular? I am sure it is because they are not transcribable! Of the hundreds of his immortal melodies, which arrangements, other than the *Nocturne in E-flat* and that popular defamator of the middle section of the *Fantasia-Impromptu*, *I'm Always Chasing Rainbows*, can you recall?

3. In his use of chromaticism. It was Chopin who led the revolt which undermined the solid system of so-called diatonic tonalism of the classic masters. He was really the forerunner of Wagner and the moderns.

4. In his extraordinary ability to produce beautiful and appropriate irregularities of form and phrase. Chopin is a master of perfect continuation and extension, of phrasing slipping and overlapping. Everywhere in his compositions original, surprising phrase lengths and shapes persist, adding fresh luster and deeper poignancy to recurring or "reminiscent" material. At each repetition the thematic character is enriched, its beauty intensified. Who else, excepting possibly Mozart, could perform such miracles?

5. In the transcendent range of his emotional canvas. Who else covers as much territory as Chopin—the entire gamut from tender, fragile loveliness to breath-taking bravura and awe-inspiring heroics? Are you unconvinced? . . . The I only ask you to compile a list of the "moods" in which Chopin excels—the inventory is endless—and compare it with any other composer's list. . . . That's all.

6. In his revolutionary employment of embellishment. If the old classicists had known Chopin's method of ornamentation, his marvelous manipulation of mordent, slide, turn and trill, and through them his reinforcement and emphasis of fundamental melodic notes, his treatment of repeated notes by means of passing chromatics; in fact, his whole "embellishing" theory of treating the illusion of sustained tone—how much would have been added to their technique!

Here I paused for breath; then took the students to task to show what I meant by Chopin's technique of ornamentation; his extraordinary ability to adapt vocal coloratura to the piano. We opened a volume of the *Nocturnes*, for instance, whose chief treat the requisite recurrences are everywhere overflowing with beautiful examples. The first page of the very first *Nocturne in B-flat minor*, Opus 9, No. 1, is a complete essay of pianistic coloratura, as is the second one.

(Continued on Page 474)

THERE APPEARS to be much haziness among students, and even some teachers, concerning the propriety or impropriety, in modern development and practice, of consecutive fifths in musical composition. All the rulebooks prohibit them. Yet the student often is disconcerted by discovering them in some standard work. When he asks an explanation, he does not always receive one that fully enlightens.

Recently we heard of a teacher who, asked concerning some consecutive fifths in a standard, classic, orchestral work, replied that instruments are not subject to the same harmonic laws as are voices. That is false reasoning. If in fact it was not in the advisable, harmonic treatment of voices and instruments; but the factors are technical and psychological. The limitations of true intonation enjoin some restraint in vocal writing. The vocalist must hear the tone mentally before he can emit it; thus, certain progressions, instrumentally correct, may leave the singer confused and uncertain. But the laws of harmony are identical for all media of tone production.

But several factors must be recognized. What is the basic reason for the prohibition of consecutive fifths? Second, what does one mean by consecutive fifths? Finally, if theorists condemn them unanimously, how can some composers, with impunity, disregard the law?

There is a thoroughly sound, yet simple, reason for the ban. A succession of perfect fifths in the same two parts creates the impression of a sudden change of key without adequate preparation for it. Harshness does not result. Changes from one key to another are necessary to prevent monotony; but to satisfy the natural expectation of the ear, they must be effected according to recognized formulae; for (with rare exceptions limited to closely related tonalities) the ear is disturbed by abrupt change. Because, therefore, a progression of perfect fifths destroys the feeling of stable tonality, such progressions have come under universal textbook ban.

According to Mers

But there are three kinds of fifths; perfect, augmented, and diminished imperfect. It still is a moot question whether one type can immediately succeed the other artistically. As much as sixty years ago Mers enunciated this principle:

"An imperfect fifth may follow a perfect one and vice versa, though it is deemed best to let the imperfect fifth follow the perfect" (Karl Mers: "Harmony and Composition," published 1881).

Percy Goetschius (one of the ablest and most comprehensible of theorists) bans all progressions of fifths, and offers copious reasoning against even the perfect-imperfect progression. But Chadwick is rather ambiguous (George W. Chadwick: "Harmony," published 1897, revised 1922). In lesson XIII, discussing however the diminished seventh chord, he lays a taboo on the 'imperfect-perfect fifth sequence in one instance; in the next, describes "an exceptional progression" (virtually identical) in which the first fifth is imperfect, but "it is not recommended"; and later, showing the opposite recollection (that is, perfect fifth to imperfect), says the consecutive fifths are "quite correct." But nowhere does he elucidate the ban on the first, the "non-recommendation" of the second, or the "correctness" of the third.

That brings us back to the exposition of cause—namely, that, consecutive perfect fifths convey the auditory impression of unannounced key change. Both logic and the keyboard demonstrate that this does not occur with an

# Those Puzzling Fifths

by Fred J. Naff

imperfect fifth followed by a perfect, or vice versa; because each part moves a different interval (that is, in conjunct motion, one part will move a whole tone, the other but a half-tone).

That puts squarely before the composer the decision of which theory to accept regarding the perfect-imperfect fifth progression. Let him try out such combinations, and determine for himself whether they effect the result he desires. The writer inclines to their admissibility.

triad. He shows how this may be avoided through resolution first of the mixed chord's seventh, thus making the progression (in minor) German sixth, French sixth, dominant; and remarks:

"It may be noted, however, that these parallel fifths are often to be found in masterworks, especially in those of Mozart." Again, he offers no explanation. For some mysterious reason, however, a test at the pianoforte proves that this particular chord progression fails to produce the feeling of unprepared key-change!

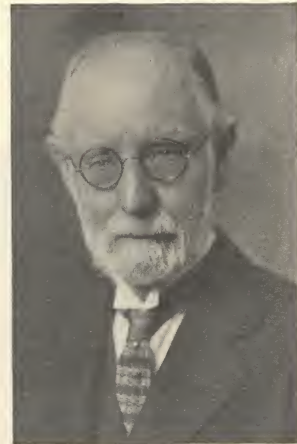
Aid from Prout

I don't profess to know all the answers, but I offer two for consideration. Prout, in his "Instrumentation," Page 135, makes one statement that possibly will add some students (the italics are mine):

"It is an important rule . . . that each group of instruments should make correct harmony by itself. It is perhaps superfluous to say that this does not apply to the natural horns and trumpets, to which, in consequence of their incomplete scale, many licenses are necessarily allowed . . . (foot-note) See, for example, the eight bars of consecutive perfect fifths between the trumpet and the ophicleide in the overture to the 'Midsummer Night's Dream.'" Nowadays, trumpets and horns universally have valves, so that a contemporary composer is without Mendelssohn's excuse.

But if some licenses appear mere compromises to meet existing limitations, others are not. The opening of Saint-Saëns' *Danse Macabre* is a series of perfect fifths in the solo violin. Dvořák and Grieg used them freely, on occasion—and (be it noted) for special purposes. It must be concluded, then, that specific and exceptional instances exist in which the very auditory impression which brought about the rule against consecutive perfect fifths is desirable, and might justify them.

Again, that gives the modern composer the responsibility of deciding for himself whether or not to use consecutive fifths. I would say, let his conscience be his guide; but let him be very certain that it is conscience and not carelessness. To him, then, we say: Use consecutive fifths, if you wish, provided you do so intelligently and with a definite aim. To use them haphazardly would be folly; but if they express something worth while, if their use is logical in the immediate tonal pattern, go ahead. The laws of harmony, however, including the ban on consecutive fifths, are not arbitrary. They spring from the laws of physics, of nature. One must learn them thoroughly to make them serve his purposes; and if he would violate them, he must have a sound, specific reason for so doing. He must mix his chords and notes, as Opie did his compositions, "with brains, sir."

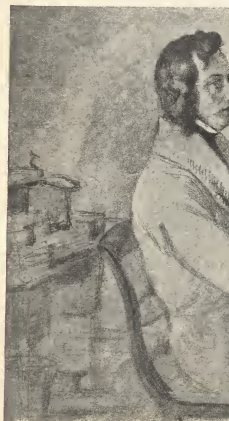


DR. PERCY GOETSCHIUS

One of the most distinguished of modern American theorists, to whom scores of composers owe their technical background, is Dr. Percy Goetschius. Born at Paterson, New Jersey, 1853, the Etude congratulates a good friend in his sixtieth year.

But numerous instances occur of consecutive perfect fifths in works by composers of reputable standing. Their music sounds good. What, then, is the answer?

Chadwick warns of consecutive perfect fifths in his exposition in the German sixth chord; in major, formed from the diminished seventh resolving to the tonic; in minor, formed from the subdominant seventh resolving to the dominant



FREDÉRIC CHOPIN

From a rare contemporary drawing by Göttenberger in 1838

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JULY, 1943

"FORWARD MARCH WITH MUSIC"

# Problems in Choral Singing

A Conference with the late

## Albert Stoessel

Distinguished American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Mr. Stoessel made this statement for *THE ETUDE* only a few hours before his untimely and sudden death on May 12, while conducting members of the New York Philharmonic-Symphony Orchestra in the Auditorium of the American Academy of Arts and Letters.

No one in America, perhaps, had wider experience with the organization and training of choral groups than the late Albert Stoessel. American born, Mr. Stoessel began his career as a violinist, turning his attention to choral work when he became convinced of the possibilities for musical development that group singing affords.

Mr. Stoessel was born at St. Louis, Missouri, October 11, 1894. He studied violin with Wirth Hess and Krechmar at the Royal School of Music in Berlin. He toured as a violin soloist with Caruso in 1921. From 1922 to 1930 he directed the New York University Music Department, which granted him the degree of M.A. In 1930 he became head of the Opera and Orchestra Departments of the Juilliard Graduate School. He succeeded Frank Damrosch and also Walter Damrosch as conductor of the Oratorio Society of New York in 1922. In the same year he became conductor of the Chautauque Institute of Chautauque, New York. Since 1925 he conducted the Worcester (Mass.) Festival. Among his compositions are a three-act opera, "Garrick," and various orchestral and chamber works.—Eaton's Note.

THE BACKGROUND of choral work in America reveals trends that may be put to use in shaping its future. Let me offer the Worcester Festival as an example; in its eighty-fourth year and in vigorous health, it demonstrates what choral singing has meant in America's musical development. The Worcester Festival began as a convention of singing groups which, in their turn, had the background of New England psalm singing. That, to me, is significant. It points to two natural desires for self-expression. One is the communal feeling of well-being that comes to people from singing together. The other is the stimulus that grows out of carrying normal communal singing to a high point in the form of a convention or festival—an "event." The various New England choirs and psalm-singing groups would study certain works during the entire year, and then meet in convention to sing them together, climaxing their individual efforts with the pleasure—at once competitive and communal—of taking part in a great mass chorus. Some of the early programs were made up of excerpts from the great oratorios and dramatic cantatas of the day which are less than great and have not endured. But the programs themselves are less significant than the feeling that made these festivals possible; a feeling of

the goodness of community effort that had its roots in community loyalty and provided the finest kind of community thrill.

"To a certain extent, this New England interest in choral singing paralleled Britain's enthusiasm for the oratorio, which dates from the time of Handel. It should be remembered (especially in building choral programs) that Handel's oratorios were designed to please the public, and are not 'church music' at all. Handel was an enterprising impresario who found it necessary to do something to meet expenses when the regular theaters were closed during Lent. What he did was to compose and present 'sacred' operas, which differed from 'regular' operas only in that they were based on sacred subjects, sung to English words, and presented without stage action. Musically, Handel's oratorios are no different from his operas. In this they are quite unlike the Passions and Cantatas of Bach, which were specifically intended for the church. It is from Handel that the oratorio developed. It is interesting to note that the New England choral festivals presently added orchestral accompaniment—the first provided by a quintet in which William Mason played. From this beginning grew the participation of the Boston Symphony Orchestra.

"Towards 1912, choral singing seemed threatened by what in the world of sports is called the 'spectator spirit'—people preferred hearing music to making it, and the future of the great choruses looked doubtful. But within a very few years, this tendency was offset by two unexpected developments, neither one of which grew out of 'professional music.' The splendid work of the college glee clubs and a *cappella* groups awakened new interest in choral singing—and the miracle of radio was revealed. Both of these rounded the circle of what the 'spectator spirit' had begun; from an enthusiasm for mere listening, people began once more to feel the desire to take part in music themselves.

"Undoubtedly, the widest outlet for the new participative spirit has been along orchestral lines. Improvements in broadcasting and recording are directly responsible for the development of amateur orchestras all over the country. Choral groups have increased, too, but not in the same proportion—and this, I feel sure, is due to the fact that we have not yet perfected the broadcasting and recording of great choral masses, which would inspire other potential choral masses to go forth and do likewise. Still, the number of small choral units that have come into being during the past decade or so is most encouraging. I look back with pleasure to the year I rode circuit through Westchester County, training scores of well local choruses for the Westchester Festival.

"I believe that the development of good choral units is vastly helped by the organization of an annual festival, for which all may work and in which all may take part. Another thing that can spur choral enthusiasm is wise program building.

It takes expert presentation to impart enjoyable vitality to some of the longer oratorios, and when these works are given by less-than-expert choruses, they can become dull. For that reason, the 'young' chorus serves itself best by beginning with briefer, less difficult works. In my opinion, the very best and most interesting works with which to start are the *easier* Chorales and Cantatas of Bach, portions of his Passions, and parts of the Masses. If people come together at all to sing they want to sing the best, and Bach gives them that best—in madrigals, that one. Apart from the purely musical values of Bach, his works are interesting to sing. In his polyphonic structure, each part gets its share of carrying the melody and finding itself the center of interest. No choir of voices need feel itself just an inner part of a four-part choral! Bach offers the most workable form of musical (Continued on Page 488)



ALBERT STOESELL © Photo by Geoffrey Lonsdale



WILL THIS BE YOUR OPERA OF TOMORROW? Scene in a television studio. Armand Tokoyan is being televised as Caelio in "I Pagliacci." You may see scenes like this in your home in post-war days.

### Imperative Relaxation

THE THROAT MUST BE FREELY expanded (open) for the production of spontaneously free, naturally pure, and restricted tones. To acquire this freedom many things might be tried, but only one way is right and sure; that is, let your throat alone. Allow it to expand to some extent, similarly as in the act of yawning. Never try to hold it in position.

A new picture of a "free and open throat" may be had by speaking the words quoted and ascertaining that the implied consonants are adequately articulated. When these, or any similar words, are erroneously articulated, the throat cannot remain "open"; but, instead, it has a tendency to contract (close). Hence if such dangerous throat conditions are overcome at the very beginning of your course by correct application of consonants and vowels, and a "free tone with an open throat" is maintained, many so-called tenors will discover that they were meant to be baritones, and scores of those all-too-prevalent "steamboat-whistle sopranos" will be amazed to find their voices are by Nature, contralto.

Exercise No. 8: Speak the following sentence ten times consecutively, plainly, naturally, slowly, articulating each consonant adequately but without exaggeration: "A fountain is hidden in yonder mountain." Now, sing it on the pitch of G, second line of the treble staff; take care to articulate *fountain* as it should be; that is, *fountain*, not *foun'tin*, or *foun'ten*; *hidden* should be *hid-den*, not *hid-en*, or *hid'n*; and *yonder* should come as *yon-der*, not as *yond-er*, or as *yond'r*; *mountain* is impressive only as *moun-tain*, and is unmusical and undesired as *moun-en*, *moun't-in*, *moun't-un*, and so on. The tone should be encouraged forward the whole time of singing these words, and this should be done by the powers of the mind through the existing impulses of relaxation therein. The other consonants in this sentence must be mutually considered, of course; *J*, as of *fountain*, is made by the ex-

plosive action of the breath and lips; while *h*, from *hidden*, is made with the identical performance of the glottis that is evident during the actual act of whispering; *s*, in *as*, as a final consonant, should never be hissed any more than in cultured speech; it is to be made by the normal action of the breath upon the front teeth, as the breath comes freely from the lungs without undue rushing, and through the unobstructed throat.

Exercise No. 9: On this same previously mentioned pitch of G, sing *apple*. The liquid *l* should suffice as the finishing character of the word; then you will sing correctly, *app-l*, not *app-ul*, *app-el* or *app-pul*. Very artistic temperament may be given such words by the right sounding of this liquid *l*. It tends to encourage the tone forward in a perfectly natural fashion to a decided musical degree. In the correct articulation of this liquid character, the tongue should be touching loosely against the roof of the mouth, behind the upper front teeth, *subtly*. Many singers use *appel* instead of the truly correct *app-l*.

### To Encourage Forward Tone

Words, such as *trundle*, *nimble*, *humble*, and *crumble*, and other words having such consonantal endings as *die*, or *ble*, are efficacious mediums for the encouraging of forward tones—forward to such an extent that there is an extremely musical quality to the vocal tone, coming from spontaneous freedom throughout the physical realms of production. Twenty minutes a day of intelligent practice with sonant groups like these will have a most gratifying result in your singing tone. So take two periods, ten minutes each, every day, and be faithful to such practices if you seek real spontaneity and freedom in tone production with consonants and vowels.

Exercise No. 10: Assuming that you have now enjoyed an appreciable amount of success with the singing of this liquid *l*, you should now vocalize *lah* (*ah* as in *father*; Italian *a*). Encourage this *ah* sound to remain forward on the lips where and in the way you produced the *l*

previously; that is, have this *ah* to focus as did that *l*. Or, that is to say, the *ah* should be felt to be resonating and focusing just in front of the upper front teeth and behind the upper lip, at the base of the bony structure of the nose.

Exercise No. 11: Begin with the *lah* already mentioned, and continue in like manner with *l* as the preface to the other vowels, *e*, *i*, *o* and *u*, using the Italian pronunciations; that is, *lah* (*ah*), *le* (*lay*), *li* (*lee*), *lo* (*low*), and *lu* (*loo*). Sing these with pure *legato* quality for about fifteen minutes each day in one period. Each *l* should be given its full duration, but this must be handled deftly lest a "show-off" style intrude with any possible emphasis of the *l*.

Exercise No. 12: Now initiate these Italian-sounded vowels with *m* and *n*. Sing *mah-na*, *me-ne*, *mi-ni*, *mo-no*, *mu-nu* with free action of the tongue, lips and jaw, but not with increased action thereof. Permit the throat to expand openly, to be free that the tone may not be impeded. Of course, it is only the sound waves that come from the action of the breath on the vocal cords; that is, only sound waves, and not tone, are created in the throat. Tone is the resonant development of these waves.

This exercise should be practiced adeptly with adequate activity ever superseding any possible slothfulness. As many repetitions of the consecutive group of consonant-vowel combinations as possible should be sung from one breath. Unlike the production of the consonant *l*, these prefixes require a loose motion of the jaw for their respective productions, and the execution of this exercise in the consecutive fashion explained again requires much use of the *longue* and *jaw* in loose style. It is to this looseness that the greatest amount of attention should be devoted, instead of to the actual motion or position of any involved organ or part.

### Care in Elementary Stages

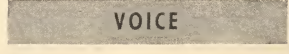
In the elementary stages of voice development, more careful study and observation should be given these three liquid consonants than other consonants; that is, *l*, *m* and *n*; although all must be given adequate observation and consideration. These liquids are so much more singable, however; they are so germane to the *natural humming tone*, which is the fundamental element of all beautiful, free, and spontaneously

# The Basic Principles of Good Voice Production

With Practical Working Exercises for Young Singers

## by Wilbur Alonza Skiles

Part Two



VOICE

produced vocal tone. Through correct use of these liquid consonants, as well as through the use of other exercises given in this article, you may automatically set you voice in tune; in other words, pure, efficient intonation comes involuntarily from the free resonances that will be evident if these exercises are rightly used. When we have free resonance the tone will be on pitch (assuming that the potential article is lifted with a delicate, musical ear and sense); because then the vocal and aural organs will act with no intrusions evident within their natural functions. There will be originated the right circumstances under which to assist in achieving the very best and richest tone possible for the individual voice given you by the Maker.

"How wonderful is the human voice. It is indeed the organ of the soul."—HENRY WADSWORTH LONGFELLOW.

### Shostakovich Talks on War and Music

Soviet Composer, Honored Master of Art

“THERE IS a saying, ‘When the guns roar the muses are silent.’ This is true in regard to those guns that roar to crush life, joy, happiness and culture. That is the way the guns of darkness, violence and evil roar. We are fighting for the triumph of reason, of humanism, for the triumph of justice over barbarity. There are no nobler and loftier aims than those which inspire us to struggle against the dark forces of Hitlerism.

“In this great Patriotic War, our writers, artists and musicians are doing much intense and fruitful work, because in their creative activity they are armed with the most progressive ideas of our epoch. And when our guns roar, our muses sing with a powerful voice. No one can ever succeed in knocking the pen out of our hands.”

### Arousing Interest Through Color

by Gladys M. Stein

LIKE MANY other book lovers I keep the table in my studio reception room well stocked with music books, so that the younger students may enjoy reading them, while waiting.

While these volumes contain numerous pictures, the children seemed to prefer magazines with showy covers, and at first seldom opened the music books.

After watching this for some time I tried covering the books with bright colored papers. These were fastened on with pins, and changed once a month. To attract the students' attention still more I cut out and pasted on the paper covers the most striking music pictures that could be found.

The plan worked very well, in fact, almost too well, for now sometimes it is almost impossible to use force to get certain youngsters away from the books.

### Americans All!

WHAT KIND of group is it which has directed the policies of THE EVRUS since it was founded sixty years ago by Theodore Presser? The principles of Americanism for which it stands in music, as in everything, are so well expressed in the following ten points from the "Lanes of Lakes News" that they are reprinted herewith.

#### Ten Points

They cost so little  
They are worth so much!

1. You cannot bring about prosperity by discouraging thrift.
2. You cannot strengthen the weak by weakening the strong.
3. You cannot help small men by tearing down big men.
4. You cannot help the poor by destroying the rich.
5. You cannot lift the wage-earner by pulling down the wage-payer.
6. You cannot keep out of trouble by spending more than your income.
7. You cannot further the brotherhood of man by inciting class hatred.
8. You cannot establish sound security on borrowed money.
9. You cannot build character and courage by taking away a man's initiative and independence.
10. You cannot help men permanently by doing for them what they could and should do for themselves.

### Recital Preparation

by Esther Dixon

IT USED TO BE the custom to choose a group of recital pieces early in the term and work on something unusually difficult as a "show off" for recital night. Some jealous-minded mother might even slip her "young hopeful" to the city for a few special lessons, so that he would make a flashier appearance than the little boy next door.

Now, the attitude seems to be to work together as one large class; to admire each other's improvement from one recital to the next; to notice when one boy stumbles, or one has started memory work, or another uses the pedal, or that one has studied interpretative playing or numbers from the modern school of thought. Perhaps one might have lovely, relaxed drop chords while another has specialized on fast finger movement and chromatic runs.

Modern teachers are usually careful about giving any two students the same piece at the same time. If the teacher is careful about her teaching repertoire, it is usually a simple matter to select a group of recital pieces from the list each pupil has been working on and also, through indirect guidance, to allow the pupil to think he is selecting his favorite number for public performance. It is so much better to select a number already well mastered for recital rather than to choose a number a little beyond the pupil's number of which he is never quite sure, to play in public.

A progressive teacher will read to improve herself, and find out the most interesting ways to present a recital. One teacher has been very successful in having one of her most advanced stu-

dents give a solo recital, or perhaps two proficient pupils giving a joint recital.

After teaching many years, a teacher may need a few months' or a few years' vacation, in order to be able to enjoy teaching again. To those who love music, and wonder at the miracle of musical appreciation which has come to them as a heritage, music teaching is an interesting and fascinating art.

### Our Songs Embody Our National Morale Strength

by Claris Adams

MR. CLARIS ADAMS is President of the Ohio State Life Insurance Company. The following is from an address made at the First National Victory Sing at Columbus, Ohio.

"There is nothing more significant of the spirit of a people than the songs they sing. If you know what people sing you know what they are; more important still, what they aspire to be."

Is the race confident and strong? Is its civilization sound? Is the citizenry united? Are the people loyal, brave and true? Do they hold their country worth living for, worth working for, worth fighting for? Is our cause worth while and are we worthy of our cause? The answers to all these questions are always revealed in our self-revealing songs.

Whatever Gods we profess, we sing the Gods that be. That which we say we say with our minds. What we sing we sing with our hearts. What we believe in we sing about. That which we love we weave into the music which wells in our souls.

The great need of America today is unity of spirit and the dedication of self to a great common cause. Music is a form of spiritual expression, which of itself creates spiritual values and helps to bring about spiritual union. We dedicate ourselves in songs because we can sing in our souls things which we cannot find the words to say in frigid prose.

Singing together brings people together. In the songs of America, the free people of a free nation find free expression upon a common level for their common faith which binds them together. Wherever we are America beats there. The nation is a composite of far-flung communities different in character but one in spirit. It is all America—cities, villages, countryside, whether gracing the shores of ocean, planted on the fertile prairies, or nestling among the ageless hills.

I am particularly happy that in Columbus, Ohio, this typical American City of the Midlands, the movement to unite America in song is having its auspicious beginning. It will spread. It will wing its way across our vast continent. It will contribute much to the spiritual unity of our people. It will add to the moral strength of the nation, at a critical hour, when the strength of America is the hope of the world.

### Musical Oddities—Bells

by Karry Ellis

The Turks forbade the ringing of bells lest the sound should disturb the repose of souls which, they supposed, wandered in the air.

The "Black Bell" of St. Patrick is considered to be the oldest bell in Ireland, the people of Headford believing the bell to be a gift from an angel to St. Patrick. It was originally of silver.

Dr. Diggle was born in London, England, and received most of his musical education there. He has been organist and choirmaster of St. John's Episcopal Church in Los Angeles, California for nearly thirty years. He has written about three hundred published compositions; most of them for organ, and they have been played all over the world. He was naturalized in 1914.

—EVRUS'S NOTE.

IT DOES NOT TAKE a great deal of thought to realize that in this day and age a musician, whether he is an organist, a pianist, a vocalist, or in any other branch of the profession, must be in every sense of the word a business man. The day of the artist as depicted in the Victorian novels has long been a thing of the past. When after long experience one has learned what to avoid, it is possibly a little late to put it into practice. Hence, if I preach a small sermon with the definite bias in favor of a more business-like attitude on the part of organists, it is to the young organist or organ student I shall be preaching.

These modern days are no easy time for any who desire to become professional musicians, especially as organists. Standards are high and demands on the individual become more exacting as time goes on. To make a success, our equipment must be so if progress is to be made; demands on the individual become more exacting as time goes on. To make a success, our equipment must be strengthened and in every way increased. The organist cannot live by the organ alone; he always has been and always must be a man of many parts. He must acquire, either by training or actual experience, the power and ability to teach, more especially that kind of teaching which is wanted in schools. Here is a sure way of securing a regular income that will, with his income as an organist or organist-choirmaster, give him the same earning capacity as that of a doctor, lawyer, or clergyman. Such work would prove congenial and of the greatest help in many ways. The organist must be the general practitioner, but at the same time he must be fully qualified in all other branches of the profession. A doctor who could take care only of a case of chickenpox, or a clergyman who could preach only on hell fire would not go very far. Too many organists, we feel, are in the same boat when they play the organ, but all other branches of the art are a closed book to them.

#### The First Requisite

Here then is the first requisite of a business-like organist—he must prove himself a professional in the full sense of the word. For such a well-trained organist the situation is full of hope and full of possibilities, and this should be a source of encouragement to us all. It is doubtful whether at any time in the history of this country the enterprise of church musicians has been as great as it is to-day. The necessary training is long and arduous, but the result will bring a

## The Organist as a Business Man



ROLAND DIGGLE

by

### Roland Diggle

Mus. Doc.

very tangible reward. Equally as important as technical equipment is personality, that distinctive personal character that can make or break one. It cannot be created; it is a gift for good or ill. However, it can be trained and developed, and it is vitally important to any business man and professional otherwise. We have all known men who, with mediocre equipment, became successful

on account of attractive personalities. And we have known others with the highest type of technical training who have been dismal failures owing to a lack of personal magnetism—that something which organists need to have in large quantities. Whatever the conditions are at the present time, we should endeavour to cultivate the faculty of leadership. It exists in all of us to a lesser or greater degree, and like every other faculty that is worth having must be trained with care.

In the affairs of everyday life, tolerance and consideration for other people's feelings are necessary for peace and happiness, though revolutionists may think otherwise. Such tolerance does not necessarily imply weakness. There is, however, a danger that, being firmly convinced that our ideas regarding church music and organ playing are absolutely sound and right, we may refuse even to listen to anything that does not agree entirely with our own ideas. Too often this stubborn attitude may alienate and estrange the very people we wish to help, or, worse still, those who could materially help us. We cannot ride roughshod over people's feelings any more than a business man can afford to be rude to his clients.

The organist who has developed a business-like personality will unconsciously adopt gentler, more human, and perhaps more effective, methods to gain his ends and make friends with the congregation. He will play them into church with gentle melodies of an inviting and meditative kind. He will entice them from time to time with the hymns they love, and then, by guile, induce them to help him to the best of their ability, even to singing in the choir. Surely this matter of personality should have the attention of every business man and organist in the land, for if you rise or fall, his development is in your own hands and you alone will be responsible.

#### Keeping Up-to-Date

Again, if you are business-like you will keep abreast of the times. Organists are usually a rather self-satisfied people and being such are inclined to get into a rut. We must aim to be progressive, open-minded, and tolerant of new ideas. A few years ago ninety per cent of the profession looked on the electric organ, when it first appeared, with something akin to horror. The most doleful things were predicted, and organists were weeping on each other's shoulders. To-day it is taken for granted, and an organist who cannot play one is as outdated as one who would refuse to play anything but a tracker action instrument. The same progressive attitude of mind must apply to modern music, new methods of pedagogy—anything new. Despite what a few college professors may say, nearly all of the music published to-day is worth playing, and, as a business man, it is up to (Continued on Page 474)

### Coming Organ Articles

The Etude has arranged with many of the foremost organists of to-day for a series of significant articles which will appear regularly in this department. Never before have we been able to secure the services of so many high authorities on church music.

### ORGAN

IN THE YEAR 1917 John Philip Sousa, the March King, was still alive to be singled out as America's leading exponent of the concert band. He lived during an era when a band was something of a novelty. To hear one meant, in some cases, long, tedious travel to a large center to witness a holiday celebration. Of course, there were the street corner efforts of The Salvation Army units, or perhaps the appearance of some outstanding traveling band, making a stand at some state or county fair. The American educational system had yet to experience the tremendous forward surge of the instrumental program that has so recently become a feature of present-day education. After the first World War there was a marked ascendancy in the emphasis put upon instrumental music in our public schools.

When America joined the Allies in that War, no theater of other than extraordinary consequence employed more than a fair orchestra. The amateur orchestra or band existed, but to a limited degree. The vast majority of our good bands employed professional musicians. In the training camps at that time there were few recruits, in proportion to their numbers, who were qualified to play a good grade of music.

**Our Reservoir of Fine Musicianship**

Prior to 1917 the instrumental program in the American secondary school was in its embryonic stage of development. Before 1900 no outstanding high school band is recorded. The large school band or orchestra with good instrumentation came after the opening of the twentieth century.

A recent survey indicates that at the present time there are over 2,000,000 players registered in approximately 25,000 bands and 40,000 orchestras in the American public schools. During the past decade thousands of instrumentalists have gone to take their places in our national life. In addition, there are over 45,000 music teachers in American schools, colleges, and universities who have contributed, are contributing, and can contribute to our program of national defense. These people are products of the American way of music education. These people want to contribute their share to national morale. These people are awaiting a challenge from our War Department. The Army must not let such musical development lie dormant!

In the symphonic field likewise there has been great growth. With less than fifty orchestras of symphonic proportions in 1923, there are now more than three hundred. In cities of less than 25,000 population there are fine orchestras, though not necessarily symphonic in size. Such evidence of advancement during the past two decades should be reflected in the quantity as well as the quality of the musicians who are to be found in the American Army.

Having indicated the data concerning the rapid development of amateur and professional players in the United States, we are now prepared to posit the question to which this article is addressed. What usage will the Army make of the developed music ability which has become its

# Band Music and Patriotism

by Lloyd Frederick Sunderman, Ph.D.

Director of Music,  
State Normal School, Oswego, New York

heritage? This calls for serious thought.

**The Place of the Band in Our Armed Services**  
Certainly, each army camp should organize many bands. It seems only natural that each camp or training depot should have a musical director who would coordinate, promote, and direct many musical activities.

The Army band should be increased in size from its present peacetime standard of twenty-eight to that of more challenging proportions, in order to be more effective instrumentally and musically. There should be a difference in the size of the post, field, and marching bands. Instead of the present system of ranking Army musicians as warrant officers, where there is little or no chance for advancement, opportunity for increased ranks should be provided. The musical

the War Department.

This recognized coordinated unit of the War Department should insist: That instruments of quality be provided the men who devote themselves exclusively to music; that sufficient time should be provided for rehearsal, so that our military bands are musically as effective as is the organization they represent; that sufficient attention be paid to the quality of the performance, so that our Army music will challenge the thousands of American men who received their music education in American public schools. It must be remembered that America has, indisputably, the greatest quantity of fine school music in the world.

Further amplifications of the program might provide: the organization of massed bands for special occasions; many formal concerts which would help to keep the more skilled musical members at a high degree of proficiency; many programs which might be augmented with opportunities for good, lusty group singing. This opportunity of capitalizing on America's accumulated musical wealth must not go unheeded. Thousands of men who have received their musical education in the American tradition should be selected and encouraged to further put to work the investment which the taxpayers of this country have made.

**Why More Bands?** The greatest concomitant of this band program would be its effect upon the *esprit-de-corp*s of millions of American service men and laymen. During the present crisis, morale is needed. The America of the future will require devotion, neither blind nor emotional, for its institutions. It will exist for those who worship and evaluate objectively that ideal for which all will gladly sacrifice—a humane democracy where we, as members, are cooperatively functioning for the good of the social group of which we are a part. Any force cooperating in the cohesiveness of such a democracy is good. The band, in particular, as well as other group musical organizations created within the military service, can serve such an aspired objective.

**What America Has**

America has, whether popularly known or not, a highly trained, performing and directing personnel which, under proper organization, could produce a tremendous number of fine performing units. We could produce the finest force of bands of any nation in the world. It is not to be construed that we do not have excellent bands; we do. The important thing is to recognize our potential strength and arrive at our performing capacity which is perhaps lying dormant through the various camps of the United States; it should be activated for realistic consummation.

What is patriotism? (Continued on Page 482)

René Le Roy was born in Maisons Laffitte, a small town just outside of Paris, and began the study of the flute when he was only eight years old. His father, a shipbuilder by profession and an amateur flutist, was his first teacher and continued to instruct him through his eighteenth year, when, following the completion of his academic courses at the Lycée Condorcet, he entered the Paris Conservatoire. On his graduation from the Conservatoire, Le Roy was awarded the Premier Prix, and shortly afterwards succeeded his distinguished teacher, Philippe Goubert, as head of the Paris Society of Wind Instruments. After leading this group through several successful tours of Europe and giving numerous solo recitals in which he established himself as one of the foremost flute virtuosos of the day, Le Roy founded the Quintette Instrumentale de Paris, with which he first came to the United States during the 1935-36 season. In addition to his activities as soloist with leading European and American symphony orchestras and as a favorite recitalist, he has appeared with the Soldato-Le Roy-Scholz Chamber Music Ensemble, and he just formed a new Le Roy-Foster-Scholz Trio which is to fill an extensive cross-country tour next season. Le Roy still plays the silver flute which his father bought him when he was nine years old, the work of the French master craftsman, Louis Lot, alternating it in his concerts with a modern replica made especially for him by the American firm of William Hoynes. His priceless collection of historic flutes, comprising more than two hundred—one of date back to 427 B.C., includes the flute of crystal and ivory played by Frederick the Great and presented to Le Roy by a wealthy admirer who wrote, "This instrument belonged to the Flutist King. Now I give it to the King of Flutists."—EDGAR'S Note.



RENÉ LE ROY

music, ever though the vibrations are controlled and produced by the fingers of the performer. In all other wind instruments, the actual sound is produced by a reed. But in playing the flute, the musician's own lips, so to speak, are the reed, and the rarer breath which gives life to him gives music to his instrument. And so, metaphysical though it might seem, the excellence of a flutist's tone quality depends almost entirely upon the opulence, the emotion, the intellectual insight which he *thinks* into the music.

Out of his own spiritual richness the flutist produces beautiful music, and while his fingers, lips, and lungs must be trained to do his bidding, they cannot produce any more than a soulless succession of notes unless there is depth of character behind them.

Because the flute has the widest range of expression of any musical instrument (in this case, even surpassing the human voice), he who would

# It's All in the Mind

A Conference with

René Le Roy

World-famed Flute Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY ALIX B. WILLIAMSON

play it well must have an experience and a capacity for feeling as broad as they are deep. The bassoon can be comic or lugubrious, but never gay and charming; the trumpet can be solemn or majestic, but rarely tender; the violoncello sings, but seldom dances. So the player of any one of these instruments might conceivably be limited in emotional range, yet superb in his own field. Not so with the flute, whose moods range from wistfulness to jollity, from ecstasy to despair. He who would play the flute well must compass the range of human passions; must explore poetry and painting and philosophy for the illumination they can give to his spirit; must play with little children and learn to love the simple things that children love; must have shared in deepest suffering and highest exaltation; must know the feel of the rain and the wind and the soil.

He must not have allowed preoccupation with the things of the spirit to blind him, either; to the need for keeping his body healthy. The "well-rounded personality," of which I have already spoken, includes physical fitness and presupposes a joy in healthful recreation as well as in working and thinking, for a sickly body is at least as much of a drawback, to the artist as the flute, as is a sluggish mind or an insensitive spirit. Live fully and with awareness—in the words of Walter Pater, "Catch at any exquisite passion, or any contribution to knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stirring of the senses, strange dyes, strange colours, and curious odours, or work of the artist's hands, or the face of one's friend"—that, I say, should be the aim of the young flutist (indeed, of any young musician) who wishes to bring a new wealth of experience to his own generation, and to be remembered by those yet to come.

**The Secret of Real Mastery**

It is only when he has music in his mind and his heart that the flute player can breathe this music into the slender pipe in his hands; and only when he is convinced that it is the flute, more than any other instrument in the world, which can express the music in his soul, that he can begin to free himself from the mechanics of flute playing and rejoice in the freedom and power of real mastery. Yet even in those earliest student days, when the rudiments of breathing and fingering and embouchure are still to be learned, the mind comes into play; for the flute, although it is a precision instrument constructed

**BAND and ORCHESTRA**  
Edited by William D. Revelli

with elaborate regard for acoustical laws, is controlled to a much larger extent than most other instruments by the player's handling of it. Good embouchure, although the writer can give a superficial description of it and the teacher can, to a certain extent, "show" the pupil how to achieve it, is, in the final analysis, a product of the pupil's own understanding of the instrument, his own intuition of what is needed to produce the sound desired.

Breath control, too, is as much mental as physical; that is to say, the intervals at which breath is to be taken and the way in which it is to be released, the technique of avoiding the extremely unmusical hiss of breath being unused, are matters in which the student's own head must strain the lungs, diaphragm, and facial muscles to operate as they should. And as for handling the instrument, relaxation is the keynote, and relaxation is a physical condition which can be achieved only when one is mentally at ease. Even such details as the way the instrument is balanced in the hands, the velocity with which the keys are struck, and the height to which the fingers are raised before descending upon the keys are conditioned by the musician's getting the "feel" of the thing. Each flutist, having been through the routine of producing sound from the instrument, must work out on his own style, and here, as indeed in any other branch of music, no artist, however great, can expect to turn out a succession of students who play in precisely his own manner and achieve results of the same sort. In the more intricate technical achievements, too (an example would be double-tonguing), learning to execute these tricks of the trade is only half the battle. The really important thing is that the student's judgment should be developed to the point at which he can decide when and how to use such special effects.

The Mark of the Master

When the young musician has learned to make his instrument speak, when he has acquired in addition a thorough knowledge of music and has a good ear, he may be a competent flutist—might even deserve to be called a virtuoso—but to be a master flutist requires something more. For his accomplishments up to this point are, after all, purely technical, and technic is something which can be built up through persevering practice, and corrected through conscientious application. The mark of a fine flutist, however, is that elusive quality which we call beautiful tone. The musician's tone is a reflection of himself—of all the thousand-and-one physical and mental and spiritual traits which go to make up his own inimitable personality—and is therefore something which can never be shared with or passed on to another person, as can his technical knowledge. It is one quality, rather than the more obvious factors of tempo and dynamic shading, which distinguishes the artist's interpretation from all uninspired rendition, and which makes every great musician's style peculiarly his own.

But what, exactly, is tone quality? And why does the same succession of musical notes, in the same relation to one another, sound differently when played by different musicians? Because, the scientists tell us, there is really no such thing as a "pure" sound. In every note of music, the player produces not only the "prime" or "fundamental" note—the one written on the staff before him—but a whole series of overtones as well. It is the combination of the fundamental

note with its many overtones, heard and accepted as a single sound, which reaches the listener's ear. And this combination differs with every performance, since the number, quality, and intensity of the "upper partials," the high overtones inaudible in themselves, vary with each performer. It has been proven beyond any doubt, therefore, by numerous scientific experiments, that the effect of some quality—the listener's mental and emotional response to the tone—does have a physical basis in the fine, almost imperceptible variations of overtones.

But science, which has been able to analyze this phenomenon, has never been able to reconstruct it. The scientists who set out to prove that a piano key struck by Paderewski would produce exactly the same sound as that key struck, with equal intensity and for the same length of time, by a hammer, succeeded only in proving to themselves that not only did Paderewski's note differ from that of the hammer, but that it differed, too, from the same note as struck by other great pianists. The variations of overtones are caused by factors as infinitesimal as the upper partials themselves, and just as scientists know how human life is reproduced but cannot themselves synthesize it, so, too, science now recognizes that, at the roots of the musician's tone quality lie deep within his individual personality, and that the effect of this lies in a combination of the artist's personality to the audience.

One Piece Learned Perfectly

by Lillie M. Jordan

THE BUYER of music lessons, usually a parent, quite often cherishes one outstanding desire: "To have Mary learn to play one piece perfectly before you let her begin another," she begs the teacher. Of course the teacher wishes to cooperate with the parent and she realizes that argument may only antagonize. Still, an illustration will sometimes convince.

Would a teacher of writing require a class to practice copying the same sentence, day in and day out, until a page of perfect penmanship produced? Or would a drawing teacher set the identical vase, fruit piece or other model before the pupils until the children succeeded in making a perfect picture?

Experienced instructors know the deadening mental effect of continued repetition of the same task. They realize that children, even more than grown people, require variety to stimulate attention and encourage effort. They understand that with the inevitable slackening of concentration that comes with monotony, the twentieth copy of a word or an object might be farther from perfection than the first one.

The efficient teacher is always on the alert to avert the menace of boredom. For example, before a child has time to contract an antipathy to a much-practiced piece she presents a new one which offers the same difficulties in a different form. But the new composition, of course, profits before returning to number one. Then, thanks to this little detour, the student attacks the original composition with interest renewed and skill increased. And now he makes a thorough conquest of its performance. What is more important, his initial enthusiasm with which both most children begin their music lessons has not been extinguished by the devastating monotony of practicing nothing else until he has "one piece learned perfectly."

Singing Off Key

by Sidney Bushell

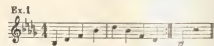
VARIOUS reasons have been given for singing off key: Tight throat, lack of breath support, too much breath pressure, and so on. To the writer's knowledge, the following has never been advanced as a source of faulty intonation: *The actual, earnest attempt at good tone quality.*

This may seem paradoxical at first sight; but let us consider the situation. Here is a student whose mind is intent upon what to expect in a good tone; resonance, certain overtones, perhaps localized sensations. These, and other things, are to him comparatively new ideas about tone. The fundamental necessity for that tone being true to the pitch is overlooked, from its very usualness. The student has always been able to "carry a

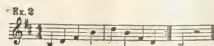
But with new ideas on voice production—"placement," "timbre," and so on, so much attention is given to mental analysis of quality, while practicing, that intonation is temporarily forgotten, or, at the most, taken for granted.

It is quite easy to start a tone "on key" and by paying overattention to quality, to build up resonance and overtones until the tone is slightly off key—usually sharp. This is especially dangerous about the places where the so-called changes of register appear.

As a corrective for this fault the writer has found it useful to introduce unfamiliar intervals into the regular vocal exercises. Instead of the straight major arpeggios, sing them in the minor, such as,

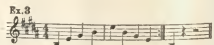


Make the start in a key that is entirely comfortable for the voice under study, then transpose it up a half tone, as—



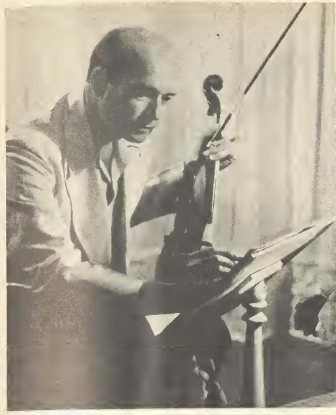
The keys given are but examples. Transpose the study up and down, by half steps, as far in each direction as the tones can be easily produced. Never introduce any tones for which there must be a strain to reach them.

Another good variation is to use the arpeggio of the subdominant chord,



which may be treated in the same manner as were the chords of the tonic.

The beneficial feature of this plan is that the attention must be centered on the unusual notes and the producing of their exact pitches; and by this method there is preserved a balance of concentration on all points that make up "beauty of tone."



SIGETI MAKES A CORRECTION IN FINGERING

DURING THE SEASON of 1942-43, Joseph Szigeti undertook the unique and exacting task of presenting eighteen of the nineteen available violin and piano sonatas of Mozart (the nineteenth being a transcription of a piano sonata). Mr. Szigeti had the able cooperation of Andor Foldes at the piano, and devoted five evenings to the cycle. As far as can be ascertained, this was the first time such a Mozart cycle ever was given in the United States, and it proved a complete success. Although Mozart is considered either "too easy" or "not easy" to understand, as the case may be, the five concerts drew a large and enthusiastic audience of ordinary music lovers, chamber music devotees, and distinguished amateurs from all fields of activity, including William L. Shirer, Drs. Simon and Abraham Flexner, Marc Chagall, and Clifford Odets. Since Mr. Szigeti is the first great virtuoso to bring the full group of Mozart's violin sonatas to American audiences, THE ETUDE has asked him to analyze for its readers an approach to Mozart.

"Mozart is not as generally understood as he deserves to be," Mr. Szigeti states, "and there are three chief reasons why this is so. The first has to do with the qualities of Mozart; the second, with the elements that make music 'popular'; and the third, with the present-day standards of public performance. Let us begin at the beginning, with Mozart himself. To my mind, Mozart is one of the most difficult composers to present—if not the most difficult. Nothing less than perfection will do, both in penetrating to the meaning of his music and managing the form which conveys that meaning. There must always be a certain divine simplicity in a Mozart performance which can be misleading both to player and to listener since, basically, Mozart is not so simple at all. Also, his music absolutely excludes any of the 'glamorizing' processes (of emotional or technical display) which are quite in order in many of the more dramatic works of the Romantic and post-Romantic periods, and which make a more sensational appeal. This sensationalism,

is completely foreign to Mozart and fatal to his interpretation.

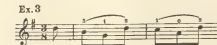
"The Mozart player must curb all tendencies to overfulness of tone and exaggerated emotion; at the same time, he must keep both his tone and his emotional projection free of dry academicism. Again, Mozart demands a very mature approach to the problems of ensemble playing, with its balanced give-and-take. More than any other composer, perhaps, Mozart requires a complete equality between the performers, both in their musical outlook and in their playing, so that the beautiful clarity of his work is never befuddled. This wonderful, clear transparency of his writing is unmerciful to interpreters; defects of playing cannot be covered up by pedal, or any other of the sheery technical devices which can often gloss over less-than-perfect work in other compositions. Hence, the basis of an approach to Mozart is a close analytic study, a measuring of values, not in terms of effect, but of an ideal of sincerity, simplicity, and clarity. Let me illustrate what I mean. Here we have one of the simplest tunes imaginable and one that lies well within the grasp of almost any beginner (Mozart, "Violin Sonata in G-major, No. 6," *Second Movement*):



The obvious fingering (and one given by a respected editor) is:



But now try this:



See how the elimination of the 'corny' slide, on



A String Approach to Mozart

A Conference with

Joseph Szigeti

Distinguished Violinist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

precisely, is completely foreign to Mozart and fatal to his interpretation. "The Mozart player must curb all tendencies to overfulness of tone and exaggerated emotion; at the same time, he must keep both his tone and his emotional projection free of dry academicism. Again, Mozart demands a very mature approach to the problems of ensemble playing, with its balanced give-and-take. More than any other composer, perhaps, Mozart requires a complete equality between the performers, both in their musical outlook and in their playing, so that the beautiful clarity of his work is never befuddled. This wonderful, clear transparency of his writing is unmerciful to interpreters; defects of playing cannot be covered up by pedal, or any other of the sheery technical devices which can often gloss over less-than-perfect work in other compositions. Hence, the basis of an approach to Mozart is a close analytic study, a measuring of values, not in terms of effect, but of an ideal of sincerity, simplicity, and clarity. Let me illustrate what I mean. Here we have one of the simplest tunes imaginable and one that lies well within the grasp of almost any beginner (Mozart, "Violin Sonata in G-major, No. 6," *Second Movement*):

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"Recognizing Mozart's qualities brings us to the second point in our discussion. These 'Mozart qualities' require effort to master, and the average mind does not care to combine pleasure with too much effort! Hence, the Mozart sonatas have steadily received less limelight of attention. The fewest of them are given the care and polishing which every budding violinist bestows upon 'showy' pieces like Wieniawski's *Souvenir de Moscou*, Sarasate's *Zapateado* and *Zigeunerweisen*, or Saint-Saëns' *Rondo Capriccioso*. Let us honestly ask ourselves how many of the nineteen Mozart sonatas we have heard in model performance. The score! will be four or five, on the average—the 'big' B-flat (K. 454) with slow introduction, the short E-minor (K. 302) which I recorded ten years ago, the C-major, and perhaps the 'little' B-flat which Ysaÿe and Pugno played so unforgettably."

"This leads to the usual vicious circle: lack of public attention results in a scanty desire on the part of the pupil to devote himself to works that the concert platform neglects—and this, in turn, results in an attitude on the part of teachers which is familiar enough in the literature classroom; that is, the extolling of authors who are lectured and talked about but not read! (Parenthetically, I believe that pupils should be consulted as to their personal preferences when work is assigned them; at least, they should be listened to and argued with!) The approach to Mozart, therefore, should be to correct these prejudices natural, but nonetheless regrettable, tendencies. Instead of avoiding him because his very beauties make him 'difficult,' we should spend all the more time in studying and trying to understand those beauties regardless of their difficulty! The unfortunate inclination to side-step the difficult and to cling to the (often shallow) virtuosity of 'show' is one of the greatest handicaps in penetrating to the significance of Mozart.

"Another thing, curiously enough, that makes Mozart difficult to-day (Continued on Page 480)

Music as a Profession

Q. I want to be a music teacher, chiefly pianist. I have taken lessons on piano for about eight years. If you have any literature, catalogs, pictures, or information of any kind, I would greatly appreciate your sending them to me as soon as possible.  
—C. K.

A. I advise you to do three things: 1. talk with your piano teacher and with some of your school music teachers about it—perhaps Miss Bessie Kubach, if you know her; 2. call at the office of several of the better music schools in St. Paul, Minneapolis and ask for catalogs; 3. go to your public library and ask for the book "Music as a Career" by Robert Anderson, or some other book dealing with music as a profession, and while you are at the library take a look at the current issues of several music magazines. If you want pictures for your booklet, buy a copy of *Musical America* or some other illustrated news magazine. I assume that you have copies of *The Etude*, but if you do not I suggest that you spend a Saturday afternoon looking through the back issues for six months or a year. In these various ways you will find plenty of material for your booklet and you can tell yourself to decide whether you want to become a professional musician.

How to Care for a Piano

Q. Will you please give me some ideas about taking care of a piano—where it should be placed, how often tuned, and all such matters.—A. D.

A. A good piano is worth taking care of, so I am glad to give you some suggestions. In the first place, it should stand in a part of the room that is neither too hot nor too cold. In very dry times, it should not be very near a stove, radiator, register, or window. If possible place it against an inside wall rather than an outside one, but if it has to be next to an outside wall then let there be a little space between the piano and the wall—a foot if possible.

In the second place, a piano needs a normal amount of humidity—the air should be neither too damp nor too dry. In the summer or at any time when doors and windows are open, this is automatically taken care of—except in a very damp climate. But when the house is shut up and stoves or a furnace are going, the air often gets very dry and this is apt to cause the soundboard to crack—which is a major disaster so far as the tone of the instrument is concerned. So I advise you to provide, in some way for evaporating water during cold weather. Two or three gallons a day would not be too much in case of an average-size house—and this extra humidity will be good for the throats and noses of the family as it is for the sounding board of the piano!

In the third place, the piano should be tuned fairly often—by a first-class class tuner. During the first year it really ought to be tuned five or six times, but when it has "settled," about twice a year ought to keep it in fair condition—unless it is being used for practice many hours each day, in which case it ought to be tuned every two or three months. If your piano is tuned only twice a year, have it done two or three weeks after you begin to heat the house in the fall and about

# Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

the same length of time after you turn off the heat in the spring.

In the fourth place, I advise you to have the piano left open at all times even though it may collect a little more dirt and dust that way. A closed piano is more apt to gather dampness—which may make the strings rust, the action stick, and so on. Treat the outside of the piano case as you do any other piece of furniture. Wipe the keys with a cloth dampened with alcohol occasionally, and get your tuner to wipe the dust off the sounding board inside each time he comes to tune the instrument. If you have moths in the house it will be a good idea to put several bags of moth balls or camphor inside the case as near the hammers and dampers as possible.

Finally, I advise you always to think of your piano as a musical instrument rather than as a piece of furniture. If no one in the family plays, ask someone from outside to play or practice on your instrument, meanwhile making plans to have someone in the family begin to take lessons as soon as possible. A piano is made to play on, and it needs playing if it is to maintain its finest quality.

More Arithmetic

Q. Will you explain your answer to G. J. K. in the February ETUDE? He said that the relative value of a dotted-half note was two dotted quarters. That could be right in six-eight time, hence how can it be wrong? Especially as G. J. K. says that this was one of the answers, from which we may assume that he gave other answers to the question too.—K.

A. It is so very easy to confuse music with arithmetic and even the music teacher sometimes does it. The real answer to the original question might well have been, "It depends on the musical passage in which the dotted-half note appears."

It is true that the dotted half is often used in 6/8 to fill an entire measure, and when this occurs at the end of a period or over a division there is no confusion. But musically it is not correct, for 6/8 is a duple measure and it is far easier to think of it as two dotted quarters than to think of it as a single dotted-half note. In the case of 3/4, however, two dotted-quarters notes indicate a duple measure, whereas 3/4 is of course a triple measure; so in the case of triple measure two dotted quarters tied would be wrong, and a dotted half would be correct. Arithmetically the two seem to be the same and in



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.

ordinary life 3/8 plus 3/8 equals 3/4; but musically they are entirely different.

In answering G. J. K.'s question I assumed that the composition was in 3/4, but of course I had no right to make any such assumption. And now, having admitted this much, I will go further and state that the original question asked in the Regents' Examination was a silly and unjustifiable one which should not have been imposed on the pupils unless accompanied by a musical example.

How is a Dulcimer Tuned?

Q. I. Please tell me how to tune and handle a three-course dulcimer. My father-in-law is a piano tuner and owns a dulcimer but is not sure how to tune it. I am a piano and cytarangem teacher and would love to learn to play the dulcimer also.

A. What you refer me to a good source of information about the proper procedure of writing an opera. I cannot find one suitable to my group of pupils, and my ideas of an original opera, and my ideas of an original opera. But I am un- having had the same procedure never notes indicate a duple measure, whereas 3/4 is of course a triple measure; so in the case of triple measure two dotted quarters tied would be wrong, and a dotted half would be correct. Arithmetically the two seem to be the same and in

A. I. I have written to several musicians in New York, Chicago, and other places and have looked carefully in all my reference books, but I can find out very little

about the modern dulcimer, nor have I been able to discover an information book. I assume that your instrument is a true dulcimer; that is, its strings are strung with two little hammers held in each hand, and in this case the strings are certainly intended to be tuned one by one like the piano. Older dulcimers were tuned diatonically, but all my reference books and informants state that the modern dulcimer is tuned in half steps. Since your father-in-law is a piano tuner, I advise him to find what seems to be a fairly satisfactory pitch and tension, and then tune the strings according to the tempered scale—just as he would tune a piano.

If any of our readers know of an information book or can give us further details about tuning the dulcimer, the editor of this department will be grateful to have their information.

2. As to composing an opera, I know of no book, nor even of any chapter, that deals with the subject. An opera is a little opera, and an opera is essentially a play set to music. So you must first of all get a play, and if you cannot find a suitable one, I suggest that you and your pupils write it yourselves. With your "vivid" imagination ("goody" you call it), and your children's normal enthusiasm for "making up a play," you ought all to have considerable fun. Having chosen your play, the next thing will be to set it to music, after which you will probably get a "making up a play" or string to or most of your tunes. The string to together. What a good time you and the pupils will have, and how I envy you!

Is There a Music Teachers' Association?

Q. Is there a music teachers' guild or association, and what is required for membership? I have taught piano for some time, and if there is benefit to be derived from membership in this kind of organization I am interested.—M. V. L.

A. I am glad to be able to tell you that there is a very fine organization of music teachers to which any teacher of music is eligible to belong. It is called Music Teachers National Association, and all information about membership, dues, and so on, may be secured from the Treasurer, Mr. Oscar Demmler, 217 Dabell Ave. Ben Avon, Pennsylvania. Write that you are enrolled as a member.

The M.T.N.A. was organized over sixty years ago, and it was Theodore Presser, the founder of *The Etude*, who was primarily responsible for bringing the group together for its first meeting. The Association holds a convention each year between Christmas and New Year's (but we met in your own city of New Orleans); and, after the meeting, all addresses and reports are gathered together and printed in a fine-looking book, a copy of which each member receives. This book is *Etulletin* which is published several times a year. During the past five or six years the M.T.N.A. has been trying hard to get local groups of music teachers in every city. There may be such a local group in New Orleans. If you will telephone or write Professor Leon Maxwell of Newcomb College, New Orleans, I feel sure he will tell you whether there is a local group in your neighborhood. Music teachers need to tie to stick together more than ever before, and I strongly advise you to join hands with those who are interested in and working toward the same ends that you are.

# Musical Wartime Needs

How to Organize Your Home Community for  
Hearthside Music Appreciation Nights

by Kathryn Sanders Rieder

WITH THE PROBLEM of the wise use of leisure confronting us more than ever, with people spending more time at home than ever before, many communities will find this an ideal time to offer a course in music appreciation. "Music appreciation now?" some may gasp, with thoughts on the many urgent things we must do to win the war. The answer is, "Yes." And the emphasis will rest on what music can do to see us through these very anxieties, what music can do to make us stronger, more militant, to keep our morale at flood-tide.

No musician needs to be told what music does to keep the spirit whole. It may come to him as a surprise that others need an opportunity to develop this understanding. Some do not see the need to learn to appreciate music. Yet, to go back into one's own experience is to trace the definite learning situations which have directed and increased the pleasure and profit to be found in great music. Often, we realize, it was the sheer enthusiasm of a music-lover which kindled our desire to understand more.

Preliminary Arrangements

The course may be sponsored by the local library, by a music club, a parent-teacher group, or by an individual interested in benefiting the community. Let the sponsor select a musician to have general charge of the entire course. As the sponsor is to be carried out by local musicians, it would be wise to choose one who is familiar with the talent available.

A good name for the course is important. *The Etude* has outlined "Hearthside Music Nights," which already have started in many parts of the country. Other names might be "Music at Home in Wartime," and "Music on the Home Front."

Start the publicity in the local papers with news of the planned course. A little humorous story on amusing misunderstandings which will not be cleared up for all who attend will attract attention. Keep the first stories general to allow for changes in plans that will develop as the course takes final form. Ask all those interested to sign up for the proposed course, perhaps at the local library, or at some such generally convenient place. Announce the course in the various clubs whose members might be interested. Telephone friends to pass the word along. Get suggestions from your local librarian; she may know of persons who would be interested because of their choice of reading material.

With the general plan in mind, canvass the musical leaders of the town to see how many will be able to take an active part, either as speakers or as those who illustrate the musical

types. Show them the general line, mention the specific subjects you would like them to take, and ask them to develop the matter as they see fit, using the illustration and supplementary material which appeals to them, and which they consider fitted to the group.

Explain that the course will be given only if the minimum desired number register. Many very busy musicians will give time and work to prepare attractive material if they are sure there is sufficient interest to justify their work. They are not willing to make the considerable effort if only a handful are there to hear them. In making the project open to the community the number attending is important.

With registration going well, call a meeting of the leaders to discuss general plans, and to make any changes advisable. Their suggestions as to what material is most desired, on ways of interesting different groups, and on the time and frequency of meetings will be valuable. You will get many other excellent ideas, many points of view, and the whole course will profit. With this information the person in charge can complete the outline and make other final arrangements.

These arrangements, with specific programs and names of leaders may now be announced in the papers. Perhaps you will want to mimeograph the entire program in detail. It can be done at little cost and it will be helpful to those taking the course.

A Plan of Action

MUSIC FOR illustration of the various evenings' discussions may be done by local musicians, this illustration supplemented by artist recordings. The aim should be to present the composition as nearly as possible as the composer intended. With the wide growth of private record libraries, there will be no lack of fine material, and those interested will often by special records needed for the course.

Many different plans would be suitable, de-

pending on the community, and the leaders available. For a first course the general-surveys type offers much. By discussing many types of music you attract those interested both in vocal music and in instrumental types. You give them an idea of the whole field, highlight the entire subject, and choose the most fundamental and interesting points. Later it may be practical to have an entire course on one of the subjects.

One community chose "Understanding Our Musical Heritage" as the subject for the entire course. The meetings, eleven in all, were held each two weeks, and lasted about an hour. "Music To-day" opened the series, with a discussion of what the course would do, and problems of music appreciation in general. Many illustrations of how music appreciation study heightened enjoyment were selected from the local library's recordings.

"Voices of the Symphony" came two weeks later, with all the symphonic instruments presented for introduction. High school students and local musicians illustrated the playing methods, showing special effects. The groups listened to recordings and named the different instruments heard, with considerable skill.

"Music for Small Groups of Instruments," concerned instrumental solos, trios, and string quartets. Recorded illustrations from the classics were used.

"Symphonic Music," explained what the term included; its form; reasons for its popularity. The speaker went on to give a few suggestions on how to listen to a symphony, to discuss symphonic music in America to-day, the outstanding organizations and their directors.

"Songs and To-day's Great Singers," took up the rise of song; song form; illustrations of different types of songs; songs and artist singers of the present.

The next meeting was given over to "How to Enjoy an Opera." There was a discussion of the unique form of the opera, the criterion: the best in music, musicians, drama, presentation. Differences in Italian and German opera were illustrated. Operas to hear (Continued on Page 483)



A WAAC SONGFEST AT DAYTONA  
Sgt. Eloise Marcus leads the girls with her accordian. Only the mascot pup falls to respond.



A Highland lassie dancing to the shrill of the pipes

# The Thrill of the Bagpipes

"A bagpipe never makes a sound until its belly is full"  
IRISH PROVERB

by Alvin C. White

It is thought also that this is the instrument upon which the shepherds expressed their joy at the Nativity. The early Russians had a form of bagpipe called the *sovynka*, which was also known to the Finns and Bulgarians and used in all of their wedding ceremonies. Wandering minstrels of the North Country, as well as gypsies, played upon the bagpipes, to whose drone trained bears were wont to dance in the market places in exchange for copper coins.

### In Spanish Setting

The instrument was a great favorite in Spain in the early part of the twelfth century. "The bagpipes of Zamora" are alluded to in "Don Quixote," and one of the most exquisite paintings in the Royal Palace at Madrid depicts an angel appearing to a group of shepherds, one of whom is playing upon a bagpipe. The Spanish bagpipe *gaito* (Arabian *ghaida*, a species of oboe), is practically confined to Galicia, the northwest corner of the peninsula, and it has had a notable effect on the form of popular music there. It consists of four pipes: *soprete*, which fills the bag; two drones (*ronco* and *ronquillo*); and chanter (*punteiro*). Some instruments have only one drone. The usual tuning is in diatonic intervals from *b* to *c*, including *b-flat*. Additional sharps and flats are introduced by half covering the holes of the chanter or, occasionally, by means of keys.

The bagpipe is now claimed to be the national instrument of Tibet, the "forbidden land" opened up to the world only a few years ago by Younghusband who had a piper in the Indian Army to accompany him. This so inspired the natives that the royal musicians of that country took up the study of the instrument.

In the early years of the seventeenth century, the bagpipe under the name of the *cornemuse* and the *musette* enjoyed high favor in France. Louis XIV was patron of a selected band of players consisting of twenty-four violinists and an equal number of pipers, who performed to his exceeding skill. The instruments belonging to the Royal orchestra were elaborately fashioned and covered with velvet embroidered with "fleur de lis." An engraving by Leblond aptly portrays a gallant of that day, elegantly costumed and carrying a bagpipe across his shoulder, stepping down into a lighted garden where the fair ladies await the music and the summons of their king.

In France the bagpipe blown from bellows eventually took the form of the *musette*, which has double reeds throughout and a chanter with a narrow cylindrical bore. To the original chanter, known as the *grand chalumneau*, the elder Hoteterre added a smaller one (the *petit chalu-*

*meau*) for the extension of the compass upwards, one well-known specimen having a *chalumneau* compass from *f* to *d*", the grand and the *petit chalumneau* having, respectively seven and six keys, and the former having eight fingerholes. The drones, four or five in number, are filed into one cylinder, being brought into small space by the doubling of the tubes within this cylinder, which is provided with sliding stops for tuning the drones. This was introduced into the orchestra by Lully, but towards the latter part of the eighteenth century fell into disuse. The *musette* here described must not be confounded with a totally different instrument of the same name, played from the lips like an oboe.

### Its Place in England

Coming to England we find that Shakespeare, like any other human being, looked upon the bagpipes as an instrument of torture. In his play "Much Ado About Nothing," he says, "I'll devise thee brave punishment for him. Strike up, pipers." He made frequent references to the instrument and at one time speaks of "the drone of a Lincolnshire bagpipe," of the antipathy some people have to its sound, and of some who laugh like a hyacinth and no less a man than the lord advocate of the time, who publicly declared that "the bagpipe is an English instrument, essentially English; the English were the original bagpipers." He pointed out that while Shakespeare often speaks of the bagpipes, he never does so in "Macbeth" or "King Lear." It is in Lincolnshire and Yorkshire that the local names, *pip* and *chunter* and Spenser also they are English. James IV and the Scottish kings paid for "Inglis pyparis" at their court, while Edward I, Edward III, Henry IV, Henry VIII had native pipers.

But Englishmen responded to the bagpipe long before Shakespeare saw the light of day, for we are informed on good authority that the bagpipe was a very popular instrument with them in the Middle Ages and that many a sturdy footman has marched miles to the music of the pipes. In the reign of Edward III, the bagpipe was an important personage. If in England there was no Royal Society of Musicians, there were institutions for minstrels, since license was granted to one Moslan, the bagpiper, to instruct the minstrel's schools, for which duty he was paid a fee of 40s. Probably Moslan found that the schools were not managed so well as they might be, for after the inspection, Barbor, the bagpiper, received a license to visit the schools for minstrels beyond the sea. In the ninth year of Henry VII, Pudesay, the pipe and bagpiper received 6s 8d from the King for his (Continued on Page 480)

## FLITTING FIREFLIES

N. Louise Wright's notable gift for tunefulness, combined with her excellent musical workmanship, is finely marked in this brilliant composition. Note the *fz* mark under the right hand octave in the second measure, and similar subsequent examples. Obviously the composer intended to indicate the flashing of the phosphorescent little beetles flitting over the garden. Grade 4.

N. LOUISE WRIGHT

Allegro M.M.  $\text{♩} = 144$



# YOU AND YOU

This is the famous waltz from *Die Fledermaus* (The Bat) by Johann Strauss, Jr., and is one of the finest of all waltzes. The Bat is a practical joker, who has won this name because he once went to a fancy dress ball costumed as a bat. The opera is full of amusing situations but without the suave melody, as well as the electrical tingle of the Strauss music, it would not have survived for nearly seventy years, nor would it have been considered worthy of the repertory of the Metropolitan.

Tempo di Valse M.M.  $\text{♩} = 68$

JOHANN STRAUSS, Op. 367

The first system of the musical score consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. The system concludes with a *ff* dynamic and a *Fine* marking.

The second system of the musical score continues the piece. It features first and second endings. The first ending leads back to the beginning of the piece, while the second ending leads to a section marked 'A'. Dynamics include *cresc.*, *p*, *Fine*, *mf*, *f*, *p*, *f*, *pp*, *mf*, *p*, *pp*, and *ppp*. The notation includes various ornaments, slurs, and articulation marks. The system ends with a *ppp* dynamic.

\* From here go back to *S* and play to *Fine*; then go to *A*.  
JULY 1943

Musical score for "Sabbath Sunrise" in 3/4 time, marked Moderato. The score consists of two systems of piano accompaniment. The first system includes dynamics *mf*, *p*, and *mf*. The second system includes dynamics *f*, *mp*, and *mf*. The piece concludes with the instruction "D.C. ad lib."

## SABBATH SUNRISE

HENRY S. SAWYER  
Arranged by William Priestley

Moderato M.M. ♩ = 88

Musical score for "Sabbath Sunrise" in 3/4 time, marked Moderato. The score consists of two systems of piano accompaniment. The first system includes dynamics *p* and *poco rit*. The second system includes dynamics *mf a tempo*, *poco rit*, and *Fine*. The piece concludes with the instruction "D.C."

## FRAGRANT MIGNONETTE

This light and fluent composition is marked by long phrases, mostly of four measures. The continuity of these phrases should be observed carefully by an effective *legato*. There should be a slight agogic separation or silence in the right hand, before the new phrase is attacked. Grade 3.

Joyfully M.M. ♩ = 168

NELLE STALLINGS SCALES

Musical score for "Fragrant Mignonette" in 3/4 time, marked Joyfully. The score consists of two systems of piano accompaniment. The first system includes dynamics *f* and *mf*. The second system includes dynamics *f*, *Fine*, and *mf*. The piece concludes with the instruction "D.S. al Fine"

# ON A SUMMER NIGHT

A caressing melody which should be played with fervor and strict attention to the expression marks, particularly the *pianissimos*. Grade 4.

RALPH FEDERER

Moderato M. M.  $\text{♩} = 116$

*mf* *pp* *p* *rit* *mp* *tempo* *Con amore*

*with warmth* *mf* *dim* *a tempo* *rit* *pp* *ff* *sfz* *p dolce* *pp* *Fine*

*CRUC.*

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THE ETUDE

Allegretto

*p* *rubato* *legato* *rit* *D. S. al Fine*

Più lento

*mf* *mp* *p*

# VENETIAN MOON

BARCAROLLE

This boat song should be played in dreamy fashion, just as the gondolas in the little shaded canals float under the tiny bridges of the "Queen of the Adriatic" as the gondoliers sing out the call: "Oh-way!" Small wonder that Venice is the city of honeymooners! Gr. 3.

Slowly and with much expression M. M.  $\text{♩} = 100$

GUSTAV KLEMM

*mp* *mf* *rit* *a tempo* *rit* *pp* *pp* *Fine*

*More boldly* *mf* *rit* *a tempo* *rit* *D. C. al Fine*

*Ped. simile*

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# CHASING BUTTERFLIES

Lemont achieves his results with a great economy of notes and yet without any sacrifice of interest. The grace notes with the chords in the second system are played with the first beat. Grade 8.

WILMOT LEMONT  
(Cedric W. Lemont)  
Op. 4, No. 2

## Allegretto

*p leggiero*

To Coda

*cresc.* *rit.* *p a tempo*

*f*

*rit.*

D. C. al CODA

*rit.* *a tempo*

*cresc.* *rit.* *p a tempo*

# FINALE, FROM SONATA IN D

JOSEPH HAYDN

Haydn was never more joyous than in his "Sonata in D," which, save for the somber, gypsy-like middle movement (*Largo e Sostenuto*), is as jubilant as an apple orchard in May. The *Presto ma non troppo*, is suggestive of zephyrs through the branches. Play this with a very light arm and with great fluency. Grade 6.

## Presto ma non troppo M.M. ♩ = 144

*p*

*f*

*p*

*f*

*mf* *cresc.*

*f* *p*

*p*

*f*

*mf* *p*

*mf* *p*

Musical score for piano accompaniment of "America, My Home". The score is in G major and 2/4 time. It features a variety of textures and dynamics, including *mf*, *p*, *f*, *cresc.*, *decresc.*, and *ff*. Fingerings and articulation marks are clearly indicated throughout the piece.

# AMERICA, MY HOME

S. E. Mekin

A leading music educator recently said: "The text of AMERICA, MY HOME expresses the ideal which needs emphasis through music better than any other song that I have seen so far."

ALFRED WOOLER

Vocal score for "America, My Home". The score is in G major and 2/4 time, marked *Moderato*. It includes three verses of lyrics and a refrain. Dynamics range from *mf* to *ff*. Performance instructions include *f marc.*, *decresc.*, *3*, *poco rit.*, *Maestoso*, *ca tempo*, and *fa tempo*.

**Verse 1:**  
 1. A - mer - i - ca, my home, Great na - tion of the  
 2. All hon - or to thy sons, The no - ble, true and  
 3. A - mer - i - ca, my home, How proud of thee I'll

**Verse 2:**  
 free, I proud - ly cher - ish in my heart Thy blood - bought lib - er - ty! The  
 Who brave, free - ly give their pre - cious lives World lib - er - ty to save. The  
 be When at the last all wars are past, And ev - 'ry land is free! When

**Verse 3:**  
 sym - pa - thet - ic heart Beats for hu - man - i - ty; Pours out its blood for  
 flag on 'neath which they fight Shall know de - feat, But wave on high a -  
 on thy bleach - ed brow A crown of love shall rest, Placed there by freed hu -

**Refrain:**  
 oth - er's good And true De - moc - ra - cy, A - mer - i - ca, my home, Great  
 gainst the sky Till vic - to - ry's com - plet! hav - ing done thy best!

**Verse 4:**  
 na - tion of the free, I proud - ly cher - ish in my heart Thy blood - bought lib - er - ty!

Sydney King Russell\*

# REALIZATION

VIRGINIA C. SHERMAN

Moderato

Lord, at threat of wind and wave, I feel Thy hand out stretched to save; De - fy - ing er - rors surge and swell, I hear Thy pre - cept, All is well.

The dark - ness of ap - pall - ing night is lost in Thy re - veal - ing light; Thy floods re - ce - de, the wa - ters part, And I am gath - ered to Thy heart, And I am gath - ered to Thy heart.

*pp* *rit* *slower, tenderly* *pp*

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# WOODLAND FLOWERS

CLARENCE M. COX

For open strings and first finger only.

Tempo di Valse

Violin and Piano accompaniment for 'WOODLAND FLOWERS'. The score includes dynamic markings such as *mp*, *p*, *mf*, *pp*, *rit*, *f*, *ff*, *poco rall*, and *a tempo*. It also features performance instructions like *For open strings and first finger only.* and *Tempo di Valse*. The piece concludes with *D.S.* and *rall.* markings.

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# OUT OF THE DEEP (DE PROFUNDIS)

C. B. MACKLIN

**Moderato**

MANUALS

Sw (A) (10) *p*  
 Ch (B) (17) *pp sub.*  
 Ch *rit.*  
 Sw *a tempo*

PEDAL

*p*  
 Ped. 41 *pp*

*poco rit.* *poco agitato* *a tempo*

*rit.* *Gt. (A) (10)* *a tempo* *f*  
 Sw (B) (17) *pp sub.* *Str. p* *a tempo*  
 (4th coupled: *mp*)

*no 8' or 16' in this pedal passage, which should slightly predominate)* *add 8' & 16'*

*mf* *cresc.* *f* *ff, molto allarg. fff*

*mf* *cresc.* *f* *ff, molto allarg. fff*

Solo (A) (10) *p* *dolciss.*  
 Sw (B) (17) *pp* *tenerazza rubato* *doloroso*

Sw coup. no pedal stops

*rit.* *Sw. (A) (10)* *mp* *a tempo* *Gt. (B) (17)* *mf*  
*f* *Gt. to Ped.* *mp*  
 Ped. 65

*cresc.* *f* *allarg. e cresc. sempre*

*ff con fuoco* *fff molto rall.* *fff*

*lunga* **Molto adagio** *Sw.*  
 Ch (A) (10) *pp* *mp rall.* *pp* *Ch.* *pp* *Gt.* *p*  
*pp* *pp* *pp*

# SANDAL DANCE

SECONDO

FRANCES TERRY

Tempo di Valzer

*p grazioso*  
*mf*  
*mf marcato*  
*p*  
*mf marcato*  
*cresc.*  
*f*  
*mf*  
*p*  
*a tempo*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*p*  
*mf*  
*p*  
*p*

# SANDAL DANCE

PRIMO

FRANCES TERRY

Tempo di Valzer

*p*  
*dolce*  
*cresc.*  
*f*  
*mf*  
*p grazioso*  
*cresc.*  
*f*  
*mf*  
*p poco rit.*  
*a tempo*  
*p*  
*dolce*  
*cresc.*  
*f*  
*p*  
*mf*  
*p*  
*p*



# THE STARS AND STRIPES FOREVER

JOHN PHILIP SOUSA  
Arr. by Bruce Carleton

Tempo di Marcia M.M. ♩ = 120

*f* Hur-rah for the flag of the free. May it wave as our stand-ard for-ev-er, The

gem of the land and the sea. The Ban-ner of the Right. Let

des-pots re-mem-ber the day. When our fa-thers with might-y en-deav-or Pro-

claimed as they marched to the fray. That by their might, And by their right, It waves for-ev-er!

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# GRASSHOPPER GREEN

HUGH ARNOLD

Allegretto M.M. ♩ = 76

*mf* O have you seen Mis-ter Grass-hop-per Green? Have you heard him play? He has a fid-dle that

plays did-dle did-dle, Did-dle, did-dle day.

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*f* He us-es his wing for a vi-o-lin, With his

leg he saws a-way. Did-dle, did-dle up-on his fid-dle, Did-dle, did-dle day.

# A SAILOR'S DANCE

MARGERY McHALE

Gaily M.M. ♩ = 100

*f* *l.h.* *rit.* *a tempo*

*mf*

*p* *f*

*f*

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# JUST BEFORE DAWN

(Ein Stündlein wohl vor Tag)

With lesson by Dr. Maier on opposite page

ROBERT FRANZ, Op. 28, No. 2

Arr. by Guy Maier

English translation by G. M.

Allegretto M.M. ♩ = 88-92

Just an hour be- fore the dawn, at my win- dow by the

tree, A tim- id swallow sang his little song, Scarcely heard at all by

me.

So it is with you and me, like the

swal- low in the tree, I shy- ly sing my lit- tle song, But you scarce- ly notice me!

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## The Technic of the Month

Conducted by Guy Maier

### Just Before Dawn, Op. 28, No. 2

by Robert Franz

HERE IS ANOTHER transcription for the piano solo of a tender, whimsical song by a lesser nineteenth century romanticist, Robert Franz (1815-1892). As in the other arrangements, just enough of the text is given to convey the mood of the piece. Players liking a bit of realism may want to recite the lines as the little song is played. Such declamations with music are often effective if care is taken to enunciate the text clearly and to hold the music down to *p* and *pp*. In *Just Before Dawn*, the declamatory effect is heightened by that unexpected last line.

This song-scherzino is valuable as a study for lightness and clarity in five-finger groups—single tones, thirds and sixths. The key motif

Ex. 1

which appears no less than seven-teen times, hands singly, together, in thirds, sixths and tenths, must be immaculately rendered at each appearance. This simple exercise, prac-

Ex. 2

Ex. 3

ticed *staccato* and *legato*, and repeated two and four times, ought to "do the trick" for you.

The melodic germ

Ex. 3

also appears seven times; note the charming left hand imitations in Measures 11, 14, and 28.

For the tricky right hand passage in Measures 20 and 21, the following exercises are recommended; again repeat two and four times.

Ex. 4

Ex. 4

For accuracy and smoothness follow fingering strictly throughout, especially the slightly unusual directions to use the right hand 5-3 at the beginnings of Measures 4, 6, 12, and 14.

Practice the sixths in Measure 9 with high wrist; work often at left hand of Measures 11 and 12, 15 and 16, and 18 separately; use little or no pedal throughout; and at all times let feather-weight elbows poise your body lightly over the keyboard as you play.

## A New Era for American Composers

(Continued from Page 430)

Burkan Memorial Competition in memory of the attorney who, from the founding of ASCAP in 1914 until his death in 1936, had been general counsel for the Society. The purpose of this competition is to encourage the study of Copyright Law, analyses of the need and justification for, the social benefits derived from, and the wise public policy of enacting such law, and to induce original and impartial thinking upon the whole subject.

The accumulative effect of all these projects, Mr. Deems Taylor believes, has a very real and direct bearing upon ASCAP's membership. "The more interest, ASCAP shows in developing worthwhile young men and women, the quicker the general public will come to realize that the creative artist is not merely a talented member of the community, but is actively participating in affairs outside his immediate field which are

(Continued on Page 472)



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## HAMMOND ORGAN

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# Grieg—Nationalist and Cosmopolitan

(Continued from Page 428)

quite distinct from, let us say, the occasional melancholy of Russian music and the somberness of Spanish music. We discern this North Sea mood strongly at the root of such creations as Brahms' "Rhapsody" for alto, male chorus, and orchestra, the César Franck "Symphony," Grieg's "Den Bergtekte" ("Taken in the Hills"), Delius' "The Song of the High Hills" (the Vaughan Williams first "Norfolk Rhapsody," and Herman Sandby's "Sea-Mood.")

When I asked Grieg which orchestral suite he admired most he answered: "Beyond all question, Saint-Saëns' 'Algerian Suite'" (is it not a strange proof of the isolationism of our musical life that the present situation in North Africa does not inspire our orchestral conductors to present such truly masterpieces as Saint-Saëns' "Algerian Suite" and Gustave Holst's "Beni Mora"?) Of all the great composers that he had met "in the flesh" he found Tchaikovsky the most sympathetic and stimulating. Grieg said that meeting in Leipzig was an unbroken stream of enthusiasm and mutual response.

But we do not need the above testimony of Grieg's expressed special preferences among composers (one Austrian, two German, one Polish, one Belgian, one French, one Russian) to divine the cosmopolitan scope of his compositional life. This is evident enough in his own music, in which the winsome melodiousness of genuine folk-music is distinct from the elements of popular melody we find them in Haydn, Beethoven, Schubert, and so on) is paired with the seven-hundred-year-old polyphonic-harmony traditions of the Northern French, British, Burgundian, and Netherlands school. In positions, as they came filtered to him through Bach, Wagner, and other more recent composers, and is mixed with the elaborate formal thinking of the sonata-symphony inheritances.

Vincent d'Indy, perhaps uneasily stirred by some awareness of the strange Franck-Grieg affinity that Grieg himself so keenly sensed, in his otherwise excellent and beautifully devoted book on César Franck repeatedly asserts that "Grieg is no symphonist." If that be true—if Grieg be not thoroughly at home in the thematic argumentations, modular lengths often so characteristic of the earliest and most enduring successes were achieved in sonata-form works—in the three violin and piano sonatas, the piano concerto, and the

piano sonata? There is little doubt in my mind (especially when I recall the subtle development section of the last movement) that the piano sonata, had it been scored for orchestra, would have proved a favorite among later nineteenth century symphonies. It was a work in sonata form (the "Sonata in E major for Violin and Piano, Op. 8") that stirred Liszt to write Grieg the letter which, read in the Norwegian Storting (Parliament) secured for Grieg, about the age of twenty-six, a life-long stipend from the Norwegian Government.

### Significant Contributions

Beside all this, it is not in the bold externalism of musical form (which we may compare to the get-rich-quick, catch-as-catch-can adventurous opportunism of the earlier nineteenth century—the era of millionaire manufacturers, colonial imperialism, and railroad expansion), nor in his exploitation of folk-melody that Grieg achieved his most significant contributions to the art of music, but rather in his transcending developments of the resources that he received, undoubtedly from Bach, Schubert, Chopin, and Wagner, but to which he added mighty additions of his own. Apropos of the exploitation of folksong, one is reminded of the aptness of the saying attributed to Sir Thomas Beecham: "These little tunes have done more to ruin music in my lifetime, than any other single factor."

If, in seeking musical counterparts of the elements which we know in human life, the ecclesiastical polyphony of the thirteenth to seventeenth centuries be linked with the medieval ideal of Christian brotherhood, and the theme-dominated form—music of the Protestant era be linked with the personality-led mercantilism founded on the Industrial Revolution, the modern harmony may be considered analogous to that surge of modern compassion (vastly expanded from the Middle Ages) to the rights of the small nations, votes for women, child labor laws, the Societies for the Prevention of Cruelty to Children and Animals, conscientious objection to war, Socialism, cooperative organizations, and meat-abhorring vegetarianism.

Some may feel that this compassion (which they prefer to call it "squeamishness") has gone too far in some respects. Certainly "the cult of the chord" (which I would describe as the musical equivalent of Tolstoyism and Woodrow Wilsonism) went so far, in the hands of Scriabin, Cyril Scott, Debussy, and others, as to justify the swing-away-from-the-chord, language developed by Schoenberg, Stravinsky, Arthur Honegger, and Roy Harris. But the cult of the chord, vitally furthered by

Grieg, was a marvelous device for engendering musical sensitivity and compassion. In this humanizing development, Grieg's most personal contribution was the creation of what we call "unnatural harmony." Natural harmony is that in which the harmonic suggestions of the melody (its key and mode and stress, its modulative sallies) are obediently carried out in the harmony. This system perhaps is seen at its best in such composers as Beethoven, Schubert, Brahms. Unnatural harmony is that in which the harmonic behavior runs partly or wholly counter to the harmonic suggestions of the melody. A "natural" harmonization of the melody notes E, G, C would be the triads of III, V, VI, in C major.

E.7

The same melody notes would be the triads of C major, E flat major, and A flat major.

E.8

The human purpose behind unnatural harmonization (if one may be so bold as to guess at such elusive stirrings of the life-force!) seems to be similar to that behind paradox in literature: to shed new light upon old subjects, to open new doors for an escape from suffocating platitudes. When Bernard Shaw pens the following typically Shavian paradox, "the reasonable man tries to adapt himself to the world. The unreasonable man tries to adapt the world to himself. Therefore all progress depends on the unreasonable man," he throws desirable light upon the limitations of reasonableness. In the tone world unnatural harmonization accomplishes a somewhat similar end—it enables us to sense quite new suggestions in the most well-worn, million-times-used, diatonic and pentatonic intervals. This light-shedding effect may be gauged if we take the folk-melody employed in Grieg's *Ballade for Piano, Op. 24*, first giving it natural harmony, one to each quarter note (such as I, IV, V, I, and so on).

E.9

and then comparing these with the moaning "nature-voices" (imitation of the wailing sounds heard in nature) that Grieg, through the device of unnatural harmonization, was able to clothe the melody with in its first presentation.

An Interesting Remark  
In connection with this *Ballade, Op. 24*, I pass on an interesting remark that Grieg fell to the conversation with me. He had told me that the folksong used in the *Ballade* was, originally, a rowdy drinking song, with words to match. I asked him why he had not stated these facts in a footnote to his composition. "Because the original mood of the song and its text was so totally at variance with the mood I had evoked in the *Ballade*," Grieg replied. "But that clash is of great music-historical interest," I continue. Whereupon Grieg came to the pitying point of conversation: "That is the difference between you and me, in our approach to folksong. You approach it as a scientist, while I approach it wholly as a romanticist."

The two opening chords of Grieg's previously mentioned "Den Bergtekte" are an excellent poem-making example of unnatural harmonization.

## A New Era for American Composers

(Continued from Page 471)

for the general good. In other words, America's leading composers, authors and publishers are far-sighted enough to realize that they are not working "within" but "through" their music, and in the encouragement of young people, they are developing a consciousness of democratic ideals.

"And this brings me to another group for which the Society is working and to which is further the cause of American music. America has been called 'the bread basket of democracy.' While this is true, we must not lose sight of the fact that at the same time we are going to be in the same way period the principal importer of democracy. We will not only have the tremendous job of safeguarding the best things of the older tradition, but will also carry the responsibility of creating and expressing a newer culture.

The American composer welcomes the opportunity to serve. The post-war world will see a new era of demand for all creative men. This is especially true of those of us who write the music of the nation, and when the time comes I know that I safely speak the mind of ASCAP's entire membership when I say that we will not be found wanting!"

## VOICE QUESTIONS

Answered by DR. NICHOLAS DOUITY

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

**Singing Makes Her Yawn.**  
What Can She Do About It?  
Q. I am seventeen years old, a contralto with a range from D below middle C, to A above middle C. My voice is masculine and resonant. My trouble is yawning. Whether I have had a good night's rest or not, whether the song I am singing is lively and fast or slow and legato, invariably after singing a few measures I yawn. Does when I have a song with the mouth half closed I yawn. What can I do to rid myself of this unwanted habit? Does it signify a physical fault in my singing or is it just a mental habit?—R. G.

A. Your question is interesting because yawning as the result of singing is so rare. Some teachers and some books suggest that the throat should assume a yawning position to facilitate the emission of the tone. Your "masculine and resonant" tone quality, and your range confined to the deeper sounds of the contralto voice, suggest that, influenced perhaps by some of the very successful singers of popular songs that one hears so frequently on the air, you sing all your tones in the so-called "chest" register. In order to preserve this thick, masculine, resonant sound, it may be that you drop your chin, thus opening the mouth unduly wide, lower the larynx, open your throat to its greatest extent, even stretching it, force your tongue to lie flat upon the floor of the mouth and raise the uvula as high as possible. These are exactly the things one does when one yawns and, if our theory is a correct one, after a few minutes of singing with both the vocal and the speech organs held in this exaggerated position, you experience an uncontrollable desire to yawn. When I get to working "within" but "through" their music, and in the encouragement of young people, they are developing a consciousness of democratic ideals.

**The Young Contralto of Fourteen**  
Q. I have a girl of fourteen in my Junior Choir who sings alto very well. Do you think she is too young to sing with the Senior Choir? I have been told by several teachers that she is.—Mrs. G. C. Y.

A. Without a personal audition it would be quite impossible for us to answer your question with certainty. The most important thing you have heard the young girl say that she is too young. Have you any reason to doubt their word or their ability to judge? It might be dangerous to bring a young voice along too rapidly. In other words, it might be a year or two or two and see if her voice does become more mature in quality?

**Does One Need Natural Talent and a Desire to Become a Great Singer?**  
Q. Recently I read an article in the *Etude* which stated that one need not have extreme natural talent to become a singer. Does this mean that with proper training one might become a professional?  
What is the proper age for a girl to begin voice lessons?  
A. In order to succeed in a professional career of the first rank, the singer must have a fine natural voice, a strong body, a pleasant

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# Words and Music

(Continued from Page 427)

violin virtuosi, was himself a virtuoso. Many of his pupils, however, have achieved far more fame as performers than had their master.

In similar manner, *Maitre I. Philipp*, a brilliant, scholarly, and able pianist, whom many look upon as the dean of living piano teachers, also has been eclipsed as a virtuoso by his noted pupils.

No one ever thinks of Tobias Matthay, the noted English pedagogue, as a virtuoso, but his pupils, Harriet Cohen and Myra Hess, have won great distinction.

One of the reasons for this is that these gifted educators manifested extraordinary analytical minds and the ability to convey in words certain things relating to technique and interpretation. This enabled the pupil to work out his own digital and artistic problems rather than asking him to imitate blindly some individual model set by the teacher. It is also a fact that many eminent virtuosos, who have elected to teach, have, in some instances, been definitely second-class as "pianogogs".

It is desirable that the student should study as many recorded models of interpretation as possible. But in order that he may not mistake a poor recorded interpretation for a

good one, it is imperative that the student have the mature guidance of an able teacher. Nothing could be more harmful for the student's broader progress than to make the blunder of imitating, monkey-wise, any recorded performance.

Records have now become a serious part of the educational *musicus* in hundreds of colleges, schools, and progressive studios in America. Very comprehensive libraries of priceless records are now accessible to millions. This is largely the development of the idea of one of the foremost of living musical educators, Dr. Frances E. Clark, founder of the Music Educators National Conference, who some thirty-five years ago

initiated the idea of the development of these college music buildings, the recently dedicated beautiful edifice at the University of Texas, the plans provided for a special section in which is located a splendidly equipped record library. These record libraries, together with the superior methods of present-day teachers, will lead to an altogether different and vastly higher standard of musical performance in the future. In no other country in the world are such advantages so generously provided, and this cannot fail to have a powerful bearing upon our musical future.

All this has increased enormously the need for the capable, and shall

New York made many grants which enabled colleges to acquire libraries of master educational records. These, together with privately assembled collections and the collections in public libraries, have created a great reservoir from which the teacher may supplement his growing personal collection of records. These records have revolutionized the whole scope of potential possibilities of musical education in America and have opened every step a thrilling adventure.

In recent years your Editor has visited scores of music departments of colleges in many parts of the country and has watched with great interest the operation of record libraries with groups of students. In fact, in the latest and most modern of these college music buildings, the recently dedicated beautiful edifice at the University of Texas, the plans provided for a special section in which is located a splendidly equipped record library. These record libraries, together with the superior methods of present-day teachers, will lead to an altogether different and vastly higher standard of musical performance in the future. In no other country in the world are such advantages so generously provided, and this cannot fail to have a powerful bearing upon our musical future.

All this has increased enormously the need for the capable, and shall

we say "eloquent," informed teacher. There never was a time when the pupil needed verbal guidance more. The responsibilities of the seasoned music educator have increased accordingly. This requires the development of oral expression, far more precise, persuasive, engaging and inspiring than in the past. No teacher can go very far in these days without a fluent, scientific grasp upon the language in which he teaches. He must know what should be said, and know how to say it in unmistakable terms that will lure the pupil to ever-increasing efforts. The teacher who knows more than one language often will have a more ready use of his own mother tongue. In these practical days there are many people who do not realize how the study of other languages increases the intellectual powers of expression. Once, in a western university town, the president of the institution asked us to talk with one of the local tycoons who made a boast that he had amassed his millions, despite very little schooling of any kind. The millionaire proclaimed this in a way that inferred that education, particularly higher education, was largely a waste of time and money. He opened the conversation by saying that he took very little interest in the local university.

"Now talk in dead languages," he mused. "For instance, what good

is Greek or Latin to-day? I never heard of Latin except when I heard the Pope on the radio, and I couldn't understand a word. And as for Greek. I never had no yen for talking to the Greek that runs the Greek 'Kandy Kitchen'."

"You evidently think of language only as a means of communication," we ventured. "Did you ever think of language as an instrument of thought—that you could not even think unless you had the right words to shape your thoughts, even though you do not express those words verbally?"

"Say that again," he said curiously. "Well," we proceeded, "it is only by encasing your thoughts in the best language that your thoughts take shape." The more skillful you are, the more powerful, the more practical, the more persuasive, the more convincing they are and the more able will be your business presentations; call them "sales talks" if you will. The more languages you know the better he is able to think in his own, and that is why ancient and modern languages are given so much attention in our colleges of to-day.

"Say," he exclaimed, "you got something there!"

Later he made a very gratifying gift to the college and his interest in its work continued.

Many music teachers do not lay enough stress upon the importance of the language they use at the lesson. Musical lexicographers, in crystallizing their definitions for dictionaries, sometimes spend hours and days in consulting scores of reference sources, to insure precision.

The music teacher must do far more than this. His remarks must inspire, engage, elucidate, intrigue—yes, charm the pupil and lead him to higher efforts. On the other hand, too much talk at a lesson defeats its purpose and bores the pupil.

A teacher of wide experience and the highest standing, both in Europe and in America, made a practice of taking adequate time every morning to review his lesson program for the day. Every pupil's work was given definite individual attention, and he made it a point to distinguish each lesson with some well-worded statement of its principal points. This was done in such a manner that the teacher would surely have some cogent ideas to drive into the pupil's mind—something the student could not very well forget. Small wonder that this teacher was a leader in a great metropolis.

The teacher who arrives at the lesson time with a few impromptu, summarizing phrases is a "short-changing" the pupil. The real musical educator plans his lesson in advance. He ponders upon the words with which he prepares to express himself, so that every lesson is a profitable experience. The great teachers prepare their lessons in advance for their pupils, just as a lawyer prepares a brief for his client. Every lesson is a distinct and different entity and is not to be dismissed with a few improvised and not particularly pertinent or helpful ejaculations. The pupil pays the teacher, not for his lesson hour, but for what the teacher puts into that hour. This is a point which Dr. Guy Mater has stressed indirectly in our Teachers Round Table for years past.

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## The Thrill of the Bagpipes

(Continued from Page 450)

performance. In the reign of Charles I, the pipe disappeared for a while from the English army, its place being taken by the bagpipe or the hautboy. The "almaln whistle" later replaced the bagpipe. King George VII always included his Scottish piper in his staff, and every morning promptly at eight o'clock the piper would play outside his majesty's window. For many years the King counted on the bagpipers to rouse him except in wet weather, when he would not allow his favorite piper, Major Forsyth, to stand in the rain to play. In the crozier given by William of Wykeham to New College, Oxford, in 1403, there is a figure of a cleric playing the bagpipe. Chaucer's miller performed on it; "a bagpipe well couth he blowe and sowne."

### A Factor in Irish Galley

In Ireland the bagpipe is of greater antiquity than in Scotland. One of the earliest Irish historical tales, dating from the reign of King Conaire the Great, 53 B.C., speaks of "the nine pipers from the fairy hills of Bregia." It is alluded to in Irish poetry and prose which the experts believe to date from the tenth century, and there is an existence of an illuminated Irish manuscript of the year 1300 in which a pip is represented as gravely engaged in playing the bagpipe. Until recent years hardly a parish in Ireland was without its professional piper, and delightful are the descriptions of the country merrymakings, the Sunday "patrons," the crossroads dances, given by traveling chautauers, the seven finger-holes, thumb hole and eight keys, a chromatic scale of two octaves from *d* to *d*<sup>2</sup>. In addition to the drones there are three pipes known as regulators, and the pipers with keys worked by the wrist of the player. The drones are tuned to A in different octaves, and the regulators are capable of giving a rude harmony. The pipes were called *Wooden* by Shakespeare in his "Merchant of Venice"; and there are six fine sets in the National Museum in Dublin, ranging in date from 1760 to 1850. Although the name Union was also supposed to be derived from the period of the Union between England and Ireland (1800), there are numerous references to players of the "Union Pipes" between the years 1750 and 1780. They came into vogue at the close of the sixteenth century and Burns writes of them in 1780. Uilleann pipes are made in Dublin, Belfast and Cork, and there are "Pipers Clubs" in each of these cities.

pipers, but they disappeared, and it is to the militia of Ireland that the Irish soldier is indebted for the restoration of the pipe to its place of honor in the army. It is the Gaelic League that claims to have restored the Irish pipe. Nearly fifty years ago the Gaelic League took up the language revival, in combination with the encouragement of Irish pastimes, arts, literature, song and music, and so on, giving a very prominent place to the bagpipe.

### In Early Times

Before the sixteenth century the Irish pipe did not differ much from the Scotch pipe of the same time. The Irish had a chanter with six fingerholes and two drones. The antiquity of the Irish bagpipe is shown by the fact that it is mentioned in the Brehon Laws of the fifth century. There is a drawing of the Irish pipes in a manuscript in the British Museum, describing the Irish pipe who accompanied King Edward to Calais. There is also a notable portrait of an Irish piper dated 1510 from the brush of the celebrated Albrecht Durer. A set of pipes belonging to one of the pipers of Lord Clare's regiment is now in the Cluny Museum in Paris.

About the year 1760 the union pipes, so called from being worked from the elbow (hence giving rise to the phrase "give power to your elbow"), came into vogue. The wind is supplied by the other acted on by the elbow, whereas the Irish Pib Mor (or war pipe) is blown from the mouth. The name is a corruption of the Gaelic Uilleann (elbows), and Uilleann is the correct name of these Irish domestic pipes. The name, which by a strange Anglicized corruption was for a century written "union." It is an elaborate and complicated instrument; the chautauer, the seven finger-holes, thumb hole and eight keys, a chromatic scale of two octaves from *d* to *d*<sup>2</sup>. In addition to the drones there are three pipes known as regulators, and the pipers with keys worked by the wrist of the player. The drones are tuned to A in different octaves, and the regulators are capable of giving a rude harmony. The pipes were called *Wooden* by Shakespeare in his "Merchant of Venice"; and there are six fine sets in the National Museum in Dublin, ranging in date from 1760 to 1850. Although the name Union was also supposed to be derived from the period of the Union between England and Ireland (1800), there are numerous references to players of the "Union Pipes" between the years 1750 and 1780. They came into vogue at the close of the sixteenth century and Burns writes of them in 1780. Uilleann pipes are made in Dublin, Belfast and Cork, and there are "Pipers Clubs" in each of these cities.

## A String Approach to Mozart

(Continued from Page 447)

is the tremendous improvement in our standards of performance. The polished perfection of organizations like the Boston and the Philadelphia orchestras, or of individual artists like Heifetz, Kreisler, Elman, was—I suppose—unknown fifty years ago. Compared with them, the performances of Mozart on any day must often have been improvisatory and haphazard. We know, for instance, that Mozart wrote the 'big' Sonata in B-flat, for Regina Strinascochi, of Mantua, to perform with him at a certain concert. On the day before that concert, however, Mozart was barely ready with the violin part and had not written down the piano part at all. Thus, he sat down at the piano, at concert time, with only a blank page before him! There had been, naturally, no rehearsal. Strinascochi played her part almost at sight; Mozart drew his part from his mental conception of what the balanced ensemble should sound like—and the performance was a great success! Whatever else that rendition may have, it certainly did give the polish, the study, the exacting and devoted care that are given that great work-to-day. Similar instances can be cited of other great works—the Don Juan Overture (which Mozart wrote down during the night preceding its Prague premiere), the Beethoven 'Violin Concerto' (first performed practically at sight by Franz Clement), and ever so many more.

Indeed, in the light of to-day's performance standards, even chamber music or *Hausmusik* (home music)—to give it its original name, which clearly reveals its non-professional character—requires the same loving and exacting preparation quite as a matter of course upon the 'showy' war-horses of both the violin and the piano repertoires. The result, then, sums itself up as 'fluct' because of certain qualities that are distinctly of an *inward* nature and have nothing to do with the 'outward' show' (of speed, technique, endurance, or 'schmalz') that is gradually creeping to the forefront of student and audience attention as the 'appealing' elements of performance standards have progressed to the point where perfection is the goal, either on or off the concert platform, and have thus made the project. What are we to do about it? Not lower our standards, certainly! It remains, then, to maintain these high standards in terms of Mozart's own qualities.

"Alas, I can recommend no one

thing, no one set of exercises and the like, to perfect a Mozart style. No such perfection exists. My best advice is for the student to break away from the shackles of conventional 'show' and to make himself as much fully aware as he can. Whatever he does to improve his purely musical possibilities will bring good to his complete musical stature. There is no matter of any other composer, or for that matter—except solid and understanding musicianship. And that requires more than the practicing of technical studies. I am convinced that it is a bad thing to subdivide one's musical equipment into separate pigeon-holes labeled 'Technic,' 'Tone,' 'Interpretation,' and so on. Musicianship must be blended from all these and a great deal more by way of penetration, understanding, analysis, and care. It is often difficult for the student to realize this. He fancies that the solution of his own immediate problems will make him the musician he dreams of being. Yet, the most faithful advice anyone can give is to assure our student that these problems alone are the least of his tasks. To project his playing in a musicianly manner, he must become a musician. To do this, he must hear as much music as he can and make as much music as he can, applying the results of his 'problem' practicing along each and every step of course, but concentrating first on Mozart. To find a better approach to Mozart, then, listen to his works in concerts, in recordings. Play his quartets, devoting special care to the inner parts. Study his sonatas as ensemble works which are—that is to say, practice from the full violin and piano scores rather than from the violin parts alone, watching for the give-and-take of the voices and making them sound forth. Technic must be perfected, to be sure, but only as a means toward the end of making the music live its full life—never as a 'showy' goal in its own right.

"A good example of how artistic mastery must be achieved lies in the story of the *Academicien* who was showing his pictures to a charming young lady. She was delighted and impressed by them, and asked him, in a burst of enthusiasm, just how he managed to secure his wonderful, well-lighting effects. 'Well, my dear lady,' he said thoughtfully, 'as nearly as I can see it, but just a question of putting the right colors on the right spots.' The same is true of music—Mozart's or any other composer's. The right colors on the right spots make the effect—but knowing the right colors and and the right spots

(Continued on Page 452)

## Preserving Your Records in Wartime

(Continued from Page 435)

composition. The mood here is reflective at first but this gives way to a dance movement with suggestions of oriental rhythms and coloring. *Roset: Rapsodie Espagnole*; the Cleveland Orchestra, direction of Artur Rodzinski, Columbia set X-234.

There is a voluptuousness, a radiance of harmonic coloring, and a rhythmic fascination to this music. What Debussy sought to do in his *berceuse*, Ravel sought to accomplish in this score.

Rodzinski plays this music with a precision of detail which is admirable, but one turns back to the older Stokowski recording to hear the sensuous coloring of the music more fully revealed. The present set, however, offers better balanced recording.

*Beethoven: Quartet in E-flat, Opus 127; The Budapest String Quartet. Columbia set 537.*

With each succeeding work the Budapesters record, one discovers values in the playing which have not been apparent in previous recorded performances. There is no question that this foursome is the foremost string quartet now before the public, not alone by virtue of their splendid musicianship, fine balance, and technical coordination, but also because of their greater imagination in performance and their greater freedom of expression.

*Fauré: Incidental Music to Pelléas and Mélisande, Opus 80 (3 sides), and Rimsky-Korsakov: Dubinushka, Opus 69 (1 side); The Boston Symphony Orchestra, direction of Serge Koussevitzky, Victor set DM-449.*

It would be senseless to deny that Debussy's "Pelléas and Mélisande" did not overshadow his score, but the latter is more elaborate and more ambitious in its intent than this music. The present work was written four years before Debussy's opera, as incidental music to an English production of Maeterlinck's play, starring Mrs. Patrick Campbell. There are three pieces here: the first is the prelude to the play suggesting the forest scene of the opening; the second, *Pelléas*, is an entr'acte depicting the spinning in the spinning act; and the finale, *Sicilienne*, is associated with the tragic closing scene in which occurs *Mélisande's* death.

*Verdi: La Traviata—Ahi! fors è lui*

(seems) Bidu Sayago (soprano) with orchestra conducted by Erich Leinsdorf. Columbia disc 71451-D.

The soprano recreates her character admirably without exaggeration. The recording is satisfactory.

## Radio Sponsors Increase Use of Great Music

(Continued from Page 436)

that is easy to listen to. Hence this new program of mine will feature the tunes of Broadway's masters of musical comedy and operetta, folk songs, spirituals and semi-classical selections.

Mr. Wallenstein, while creating a popular program for the summer, has not, however, abandoned, to the time of writing, his more serious and highly valued chamber orchestra program known as "Sinfonietta" (heard on Tuesdays, 11:30 to 12 midnight, EWT). In his rôle of Music Director of WOR, Wallenstein has presented first performances of hundreds of important works during the past few years.

An oasis in the mixed variety of entertainment heard on the radio still remains the Saturday morning broadcasts of the NBC String Quartet (NBC network—10:10 to 10:30 A.M. EWT). The NBC String Quartet is not always the same group of musicians, a strange procedure for a name organization presenting chamber music. The performers, who vary, are chosen from the NBC Symphony Orchestra and are not always named to four musicians, since upon occasion another soloist sometimes joins the group, and such works as the Brahms and Mozart familiar quintets are heard. Familiar and favorite works of the chamber music literature are generally chosen for these broadcasts.

Plans for the 1943-1944 Columbia's School of the Air have recently been formulated. An exciting and stimulating series of broadcasts is planned. For these programs, designed primarily for students, are nonetheless appealing to the older folks at home, and we have been assured by many readers that the musical programs in particular have been followed with great interest at home.

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Sherwood Music School, Elm Arts Bldg., South Dearborn St.  
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## A String Approach to Mozart

(Continued from Page 480)

tell if a bow needs repairing and can generally diagnose the many ills a violin is subject to.

Given more playable instruments which are kept in good repair, the standard of violin playing must necessarily be raised.

### Band Music and Patriotism

(Continued from Page 444)

depends upon more than fifteen minutes of trilling with the fifth finger. It depends upon the deep, studied musicianship of the performer. Take time, then, from the conventional veneration of "war-horses" and 'show' to discover for yourself what the beauties and the difficulties of Mozart are. When you have truly grasped the beauties, the difficulties will begin to seem, not less difficult, certainly, but more grasp-able, too. Then you have the soundest possible hand-hold upon an approach to Mozart.

## Why Not Better Violinists?

(Continued from Page 434)

violin, such as Milstein's \$25,000 Stradivarius was worthless musically if it were of repairs or adjustment. The seventy separate parts of a violin are made and fitted together with great skill and precision. Their dimensions and quality of workmanship have immediate bearing on the acoustical properties of the tone. If they become loose or warped or cracked the violin's tone is impaired. Glue becomes loosened, changes of temperature cause contraction and consequent warping of parts. For many reasons all violins need constant care and watchfulness if they are to produce the best possible results. Furthermore, only experienced violin makers should be allowed to repair or adjust violins. For example, a violin bridge may cost from fifteen cents up but usually a new bridge on a violin is worth seventy-five cents or one dollar because of the labor and skill necessary to fit it to the violin.

The violin repair man, however, is of no use unless the pupil or his parents realize the violin's condition and take action on it. This is where the music teacher comes in. For example, in one college in Iowa there is a glass-enclosed case containing the remains of parts of a violin in all stages of construction. From the rough slabs of maple and spruce to the finished product the student teacher learns the how and why of each piece and each procedure. He learns, for example, that the purfling is a black line; he learns what the bass-bar and soundpost are; how the ribs and linings are made and fitted. He knows what and where the "corner blocks" are; why pegs hold or don't hold; why recognize the good points of a violin as well as the bad ones. He can make minor repairs himself such as replacing strings, tuners, and tail pieces. He learns to

## Left-Handed Musicians

(Continued from Page 434)

The subject of ambidexterity is frequently discussed in psychological and medical journals. Generally speaking, most authorities stress the value of ambidextrous training.

Here is a list of piano compositions for the left hand:

Title	Composer	Gr.
Five Little Tunes for the Left Hand	Mildred Alder	1-2
Six Bagatelles	Francisco Berger	4
On the Lagoon	Th. George Engelking	4
Romanze	Op. 200, No. 1	W. Fink 4
Drawing Room Study	Carl W. Greulich	4
Tourneret (Schumann)	P. L. Hatch	4
Annie Laurie and Robin Adair	Marcella A. Henry	3
Gem from "Martha" (Flotow)	Marcella A. Henry	3
Have Sweet Home	Marcella A. Henry	3
Shakespeare's Lullaby	Marcella A. Henry	3
Evening Song	Op. 31, No. 1	A. Hollender 4
Venetian Serenade (Op. Solo Mio)	H. Hoffman	4
Twenty-eight Melodious and Instructive March	Op. 43, No. 1	Geo. L. Spaulding 4-5
Puka-Mignonette (Duet for two left hands)	Op. 43, No. 2	Ferd. Hummel 4
Long-Lingone and Melody from "Dorcas"	Op. 43, No. 3	Geo. Koehler-Herstein 4
Festival Polonaise	Richard Krentzin	3
Yuletide at Even	Richard Krentzin	3
Fifteen Etudes for the Cultivation of the Left Hand	Op. 55 (Two Books)	E. R. Kroeger 5-6

Sextette from "Laeta di Lammermoor" (Donizetti)	Th. Leschetzky	10
Ensemble, Romance	Op. 287, No. 1	H. Lieber 4
Believe Me, If All Those Endearing Young Charms	W. P. Mero	4
Deep River (Spaulding)	P. W. Orem	4
Sextette from "Laeta di Lammermoor" (Donizetti)	P. W. Orem	3 1/2
March of the Midglets	Daniel Rose	4
Left Hand Proficiency—Original Study Pieces and Transcriptions	A. Sartorio	4
Theme, Op. 10, No. 5	E. Farkner	4
Lovely Dorothy (Weber)	A. Sartorio	4
Souvenir de Handel (Intro., Celebrated Left Hand Proficiency—Original Study Pieces and Transcriptions)	A. Sartorio	4
Studies for the Left Hand Alone	Op. 1103	A. Sartorio 3-5
Ten Melodious Study Pieces for the Left Hand Alone	Op. 1136	A. Sartorio 3-4
Nocturne, Op. 9, No. 2	A. Scriabine	6
Polka, Op. 9, No. 1	A. Scriabine	6
Fairies' Nuptial March	Geo. L. Spaulding	3
Monarch of All	Geo. L. Spaulding	3
Five Sentimentals	Geo. L. Spaulding	3
Swimming Snuggles	Geo. L. Spaulding	3
Serenade	Op. 309, No. 1	F. Spindler 5
Valde Caprice	Paul Valdemar	4
Autumn Leaves	Op. 10, No. 1	Fr. Liszt 3 1/2
Autumn Leaves	Enrico Mineo	4
Home Sweet Home	James M. Weill	4
Waltz in A-flat	Op. 29, No. 3	Fr. Liszt 3 1/2
Val de Aede	Sara Scott Woods	4
Nocturne in E-flat (Chopin)	Mary Wurm	8
Value of Aede	Geo. Zaky	7
Left Hand Recitation Album (29 Pieces)		3-5

## Musical Wartime Needs

(Continued from Page 449)

first were suggested, and the class was prepared for the meeting to come, an application of the information. The next meeting was given over to listening to an excellent recording of "Pagliacci."

### Other Subjects

The eighth meeting, "Musical Art and the Piano," took up the discussion of the instrument, and the great literature of the piano. Illustrations were furnished by talented students and by artist recordings.

"Sacred Music," discussed the place of music in the church, the debt owed by music to the fostering influence of the church. In this meeting as in all others, the emphasis was on listening to magnificent music, rather than in merely discussing facts concerning it.

"Modern Pipe Organ Music and the Organist," gave the group a better understanding of the instrument, organ music, and the art of the organist.

The last meeting summed up the course and presented "Music for Children." Differences in teaching appreciation to children, and illustration and discussion of music written for children, formed the topics.

It is well to keep the course timely, with emphasis on what is being done to-day, rather than in the past. The class should be encouraged to read

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# The Junior Contest

Edited by  
**ELIZABETH A. GEST**

## A Fine Idea

by Adeline Curry

John and Bob were walking home from their Music Club meeting. "That is going to be a fine recital it will be to have this month, Bob," said John. "Yes, I think so, too," answered Bob, "because I think we all get tired of having nothing but solos; I think the ensembles will be popular with everyone in the audience as well as with us performers."

"I wish my father would come. He never comes to any of our recitals."

"Neither does mine. Let's get them to come to this one."

"All right. Let's write them special invitations."

"I have a better idea than that," said Bob, "let's ask Miss Gray if we can have the whole recital just for the fathers."

John, of course, thought that a fine idea, and so did Miss Gray. They called her on the 'phone that evening and talked it over. In a day or two, the father of each pupil, taking part

in the recital, received the following letter:  
Dear Dad:  
We are having an ensemble recital (duets, trios, quartettes) for the members of our Music Club, and it is being planned just for your entertainment and pleasure. The pieces will be short and the recital will last exactly thirty minutes. Mothers, aunts and cousins are strictly uninvited, so please come. Refreshments will be served.

Yours for music,  
Every one of the fathers was pleasantly surprised when he received the invitation, signed by his own son or daughter; and needless to say, every father attended the recital and considered it a great success.

"How did you like it?" Bob asked his father afterwards.

"Fine! I never knew pupils' recitals could be so good. I'll come to the next one, too. Don't forget to count me in."

## Fingers and Wings

by Hermia Harris Fraser

The young pilots were merry in their quarters after the big event of the season. The winning of their wings after months of self-denial and hard flying nights without sleep, surely called for a bit of fun, now that the training was over. Dick Halset was merriest of all, bounding about the long room like a school boy.

"Sit down and play something for us on the piano, Dick," urged one of the pilots.

Dick pulled up the bench and spread his long legs toward the pedals and his long fingers over the keys. Then suddenly the music of a gay Highland Dance filled the room. "Swing it," his friend shouted. But Dick did not swing it; in fact he scarcely heard the call.

All at once he felt as though he were back in his home town, a boy again, sitting in a large hall and waiting his turn to play in the Festival. Miss Green had told him he simply must play well—not only well, but perfectly, she had said. And Dick knew he could not play very well, much less perfectly, for his fingers were clumsy and his mind was slow

to play for him, saying, "You see, boys, playing the piano does not only develop your fingers, but also quickens your musical sense and develops and hardens your mind as nothing else can. I myself was a flyer in the First World War, and they told me then that the men who could play on musical instruments learned to fly a plane more quickly than those who could not, because playing instruments trains us to do different things with each hand simultaneously."

The adjudicator had a lot more to say, but Dick's mind had wandered as he looked proudly at his own clumsy hands. Why, of course, he would play well! Perhaps, someday, it will become easier and easier. Perhaps, someday, he might become a flyer himself and be able to do wonderful things with those clumsy fingers!

"Dick Halset next," the adjudicator had called, and Dick remembered how he stepped forward, no longer apprehensive, because he was looking ahead to future years. Of course he played his piece as never before, knowing in his own heart that he was doing his level best.

Now Dick Halset, pilot, was listening to himself playing the Highland Dance to his co-pilots, knowing, too, that he was playing well. "Very good," he laughed, whirling around on the bench to face his astonished friends. "I think I did rather well."

Then he put his hands up to his little metal wings which he was proudly wearing on his coat. Yes, the schoolboy hands had come a long way, thanks to many hours of practice, and now Dick Halset was going to use them, not only to give pleasure to his friends, but to serve his country flying through the clouds as a skillful pilot.



WINGS  
WINGS  
WINGS

## Junior Club Outline No. 23

Review

- About when did the piano take the place of the harpsichord in general use?
- How many piano concertos did Beethoven write?
- What instruments make a string quartet?
- What are some of the differences between folk-songs and art songs?
- What are some differences between the classic and the romantic style in musical composition?

Terms

- What is the difference between a *glissando* and a *cadenza*?
- Give three terms that indicate a slow speed in playing.
- Give two terms that indicate a fast speed in playing.

Keyboard Harmony

- Give the names of the triads on the seven degrees of the scale.
- Play them, hands together without stumbles, on any two major and any two minor scales.

Musical Program

Arrange your musical program from pieces learned during the past season. Have each one play his favorite piece, playing it better than ever before, together with his least favorite one, playing it just as well as his favorite one. Those who have no choice in the matter may play any of the pieces they learned during the past season.

Keyboard Puzzle

by Emma Beck

How many keyboard instruments can you find in the square? Start



THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to questions. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants will be given a rating of honorable mention grouped according to age as follows:

## Junior Etude Contest

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on a future issue of THE JUNIOR ETUDE. The thirty next best contributors will be given a rating of honorable mention.

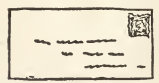
SUBJECT FOR THIS MONTH

## "The Band"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than July 22. Winners will appear in the October issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, name and class (A, B, or C) must appear in upper left corner and year address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to tie the sheets together.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.



(Anyone wishing to answer letters on this page may address their envelope in care of the Junior Etude Office.)

## Distorted Fingers

Dedicated to the Weak-Finger Player  
By Frances Taylor Rafter

Poor, weak, distorted finger joints, Unightly, cramped, and bent, Will never bring fine playing, Nor real development.

But concentrated, steady drill, With unremitting care, Will put those crippled weaklings In super-fine repair.

Keep fingers curved, and do your best To overcome this ill, Distortions must be conquered well, If you would play with skill.

## My Favorite Instrument

(Prize winner in Class A)

The clarinet is my favorite musical instrument. It has a mellow tone which is pleasing to the ear and suited to soft music or to lively marching tunes. Variety of tone and fullness are other qualities of the clarinet, and these characteristics, with the others make it blend well with other instruments. With this wide variation the clarinet can express almost any kind or make him feel energetic or pensive.

The clarinet has three distinct qualities of tone; its lower tones are dark and gloomy, the middle tones are soprano and clear, the high tones are all these equally well. When a player uses a clarinet well, he should have a feeling of accomplishment, for it is a difficult instrument to learn.

Donald Applegate (Age 15), Illinois

## My Favorite Instrument

(Prize winner in Class B)

I believe my favorite instrument is the drum because it puts so much rhythm into a person. Drums make one feel alive and full of pep. They make one want to get out and have fun. I think that now, during the war, there is a great need to make people feel full of pep and vigor and to keep their spirits up.

The drum is called the battery of the orchestra because without it the orchestra would have nothing to run on, or in other words, no rhythm. It is also one of the oldest instruments, as it was used back in the days of David. Before nations were civilized we find them each using their own type of music. But whether that nation be the ancient Syrians, Norsemen, Indians, or jungle tribes, beating upon a surface of some sort formed the basis of their music. These crude instruments, fashioned by the primitive people themselves, were the forerunners of our present system of drums.

Sally Sizer (Age 14), Ohio

## My Favorite Instrument

(Prize winner in Class C)

My favorite instrument is the violin. I have been taking lessons on the violin for four years and hope to continue until I go to high school. Then I want to start the violin and maybe play in the orchestra. After I have taken piano lessons for that length of time I will be able to play the violin much better and it will come easier to me. I was never very much interested in the violin until I met my friend, Fred Smith. When he was younger he played in an orchestra and now he is going to have this same violin fixed up for me. When he was in the band he also said that some day he will bring it up, and the teacher, Julia Hubby, always plays the violin. Some day maybe I will play as well as he! I think that anyone who has a chance to learn on an instrument should not do so if it is foolish. For me, it is music and I desire it.

Elmer Tibbitts (Age 11), New York

## Prize Winners for Endless Chain Puzzle in April:

- Class A, Wileta Stroh (Age 15), Missouri
- Class B, Rose Marie Mikell (Age 14), South Carolina
- Class C, Angelina Pietak, New York

## Honorable Mention for Endless Chain Puzzle in April:

- Thomas Still; Elsie Hewitt; James Holmes; Peter C. Conrad; Audrey Garvin; Susan Stitt; Forresty Jimmy; Devereux Wendt; Nellie Evers; William O'Neil; Rita Jean Bostan; Eleanor Goertz; Kenley Peck; Jodeli Fowler; Mary Trantz; Fanny; Beverly; Beverly; Nellie Evers; Beverly Smith; Elizabeth Anne Goodman; Harold Hennings; Joan Payne; Beverly; Anne Barry; Helen Tate; Leatrice Brumwig; Joyce E. Rabinowitz; Ruth Caplinger; Virginia Johnson; Rachel Fay Armstrong; Alfreda Pietak.

## Albert and the Cash Register

by Gertrude Greenhalgh Walker

Albert had just returned from the store with the groceries his mother had asked him to buy, and taking the sales slip out of the bag he thoughtfully added the column of figures.

"That's correct," he said. "That clerk is O.K. I guess I had better try that plan on the piano."

"How can you play a sales slip on the piano, Albert? That just does not make sense!" exclaimed his mother.

Albert smiled. "That is a scheme I'm going to try out. You know I always have trouble with sight read-

ing, and Miss Brown says it is because I do not feel the keyboard. She says I should be able to read by feeling the keys instead of looking at them. So now, if the grocery clerk can look at the groceries and at the same time punch the correct amounts on his adding machine without making any mistake, it seems to me I should catch up to him and do the same on the piano. That's what Miss Brown calls the touch system."

"Good for you Albert. Try it, and remember, it's a wise man who learns something new every day," his mother said.

## Garden Notes

by Ida Tyson Wagner

Dewdrops are the notes With which an elf composes Little tinkly tunes To waken all the roses.

## JUNIOR ETUDE RED CROSS BLANKETS

Keep up the good work, knitters, and send in more knitted squares (four-and-a-half inches) for our Junior Etude blankets. Even though the weather is warm now, and will need lots more of them as the months go by and there will be more wounded soldiers to be cared for. The men like the bright colors of these blankets, and, as they are small and soft, they are very useful

for the wounded who must pass some time in wheeled chairs before they recover. Perhaps someone you know helped to knit a blanket that you

Squares have recently been received from Elizabeth Cronkite; Jean Anderson; Alfreda Bullock; Jane Servis; Patricia Miller; Billy Francis; Polly Mattice; Phyllis Olson; Vernon Stinson; Mabel Miller; Mary Holmgren; Alice Mattice; Mildred Pugh; Ella Just; Merry Francis; Marglyn Pearson; Margaret Lincecum; Christine Saunders; Jean Graf; Janice Woodley; Priscilla Palmer; Rachel Howard; Priscilla Field.

Dear Junior Etude: I have heard Joseph Heifetz and Yehudi Menuhin play here in Cuba and I have decided to start studying the violin myself as soon as I can. I bought a violin last month and I love to play the pieces I hear on the radio or on records. I was not young to know which study the piano now because when I started studying music I was too young to know which was my favorite instrument. I hope my English will be all right. From your friend, Josefina Esquivias (Age 13), Havana, Cuba

## Letter Box List

Letters have been received recently from Joyce Elaine Herrick; Jeanne Grobenberger; Reed; Julia Burne Davis; Sam Winter; Annam Joan Howick; Phyllis Kilne; Roselin Brink.

## Do-It-With-Music Game

By Therese Roden Dunn

One player is chosen to leave the room while the others decide what room will be the room—he must pick up some article, stand in front of another player, go through an open door, or so similar act. After this is decided, "it" returns and some one plays the piano, playing louder and softer as the player wanders away from the objective. Very often difficult and funny things are done in this way without a word being spoken. When the task is accomplished with the help of the music another player becomes "it" in like manner.

Dwight and Roy Beneker (Age 11 and 8) See letter above

## Honorable Mention for Endless Chain Puzzle in April:

- Marion Slomka; John Bhatt; Eleanor Hazel; Rose Ann Dzycki; Margaret R. Walker; Arthur B. Julian Brown; Frederick B. Smith; Jr.; Marvinne Shaffer; Zula Lillian Goble; Judy Simonson; Esther Smith; Jean Marie Cunningham; Conrad; Thomas Still; Peter C. Conrad; Leticia Hanson; Doris Edwards; Dorothy Johnson; Christine Coe; Julia Hubby; Jeanette Lammeter; Marie Claire Corbille; Leona Lamotte; Vermont Sorens; Goldmann; Dorothy Satohiway; Ethel Robinson; Samuel Anderson; Mervin M. Hanes; Rita Elizabeth Anne Goodman; Muriel Emery; Mary Helen Tate; Annabry Howick; Rita Joebach; Irene Lamotte; Dorothy Pleazan; Leticia Lamotte; Annette Frechet; Eddie Alison.



ETUDE—not your own—will bring this premium to you.

**FOUR-PIECE PEACH CRYSTAL SALAD BOWL SET** consisting of 10 1/4 x 1 1/4" crystal salad bowl with 10 1/4" crystal fork and spoon and a 5" dressing spoon . . . made of clear sparkling glass in graceful, artistic style. This attractive and useful set may be had for two new yearly subscriptions to THE ETUDE.

**CRYSTAL TRIPLE SERVER** . . . can be used as covering dish to keep two vegetables warm or using each piece separately, as practical serving dishes for three vegetables. The Server classed measures 11 1/4" long, 9" wide and 3 1/2" deep. The set may be earned by securing two yearly subscriptions to THE ETUDE.

**SERVICE UNDER DIFFICULTIES**—Although conditions arising from the War have presented difficult problems, affecting normal service adversely, THE ETUDE staff is endeavoring to overcome these obstacles and requests its patrons to be just as reasonable as possible, when there is cause for complaint. Some of these conditions are beyond our control and wherever possible, we are bending backward to make adjustments that will completely satisfy the complainants.

When a change of address is desired, subscribers are asked to send in notification of the change, with the old and new addresses, at least four weeks before the issue affected—longer if possible. Thus we will be enabled to get the new address in the routine of mailing and insure continuous service without interruption.

★ ★ ★ ★ ★ ★ ★ ★

## Yours for Only 10c! SONGS OF FREEDOM

(A BOOK OF 15 STIRRING AND INSPIRING PATRIOTIC SONGS AND CHORUSES)

These are the numbers in it—  
**AMERICA (The Country, The People, Many Camps)** . . . . . Arthur H. Housley  
**AMERICA, MY HOME** . . . . . Alfred Wood  
**AMERICA THE BEAUTIFUL** . . . . . Samuel Augustus Wood  
**CALL OF AMERICA** . . . . .  
**THE** . . . . . M. Alexander Mathias  
**COME ON, MARCH** . . . . . Kenneth M. Murchison  
**DEFEND AMERICA** . . . . . Arthur Housley  
**GIVE US THE TOOL** . . . . . William Dickman  
**GOD BLESS AMERICA** . . . . . James Francis Cooke  
**HAIL, LAND OF FREEDOM** . . . . . George Chitenden Turner  
**MESSIAH OF NATIONS** . . . . . John Philip Sousa  
**MOBIC STAR OF LIBERTY** . . . . . Frederick W. Vandenberg  
**MY FLAG IS PASSING BY** . . . . . M. P. Rowley  
**STARS AND STRIPES FOREVER** . . . . . John Philip Sousa  
**STAR-SPANGLED BANNER** . . . . .  
**THE TORCH OF FREEDOM** . . . . . Linnala Mitchell  
**TO THE O'CONNOR** . . . . . Julia E. Egan  
**V FOR VICTORY** . . . . . Emora Reed  
**WHERE THE FLAG GOES** . . . . . George R. Ward

The complete text and the full melody line are given in the majority of cases and in a dozen or more four-part vocal harmonies in direct form of any kind.

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## Problems in Choral Singing

(Continued from Page 440)

democracy—and you recall the Irishman's definition of "democracy" as "somewhere where everyone is as good as everyone else and a little bit better!"

"There are also a number of splendid modern choral works, of course, which the young choral group could study to advantage. Sowerby, William Schumann, and the English William Walton have given us stunning new choral things, which are excellent in their real, expert, practical treatment of choral lines and not merely good in theory. And, of course, a study of the old music of Palestrina, Di Lasso, and others, is always valuable—again because of the beauty and interest of the polyphonic arrangement of the various parts.

"As to practical working considerations, the young chorus should sing as much as possible without accompaniment. This strengthens security and musicianship. When a chorus depends upon an accompanist, it grows lax in its own responsibilities of tune, intonation, and rhythm. Neither do choruses need to be 'big.' A group of fifty 'live' singers (without deadwood that has to be dragged along) furnishes ample mass tone for even the greatest works. Indeed, when the singing group is too vast, it has to work against mass volume for lightness, crispness, and clarity. When one reads, to-day, of the sheer mass volume that was the pride of the great Boston Peace Jubilee, for instance, one marvels that any clear singing could be heard at all. At that event there was a chorus of ten thousand, an orchestra of six hundred, a band of two hundred, and a couple of cannon, all 'in action' together!

**Value of a Cappella Singing**  
 "One of the very best means of promoting musicianship among singers is to practice chamber choral singing. This is the vocal equivalent of chamber music and quartet playing. It consists in distributing the parts, one to a singer, and making each individual responsible for the effect of music that might be sustained by a full choir of voices in public performance. Madrigals and even oratorios are most effective when sung in this way. Better than any 'act,' however, is the training that chamber choral singing gives in independence, sight-reading, and general musicianship.

"The matter of sight-reading often looms as a problem in organizing choral groups. My feeling is—not to worry about it. The best way to learn to read at sight is to read at sight! Unquestionably, the ability to read things is unfortunately to make an ability to read well at sight stand as

a requisite for admitting candidates to a chorus.  
 "An examining candidate for admission to the choruses which I am privileged to direct, I use a system which, I believe, is calculated to reveal the innate musical qualities of the aspirant rather than his acquired skills (which may not even be indicative of musicalness). First, of course, I test the voice quality by asking the candidate to sing a few arpeggios. When I am satisfied as to timbre and range, I test for musical ability. I never hand the candidate a sheet of new music and ask him to read it. Instead, I test his responsiveness to tone and rhythm. First, I strike a number of unrelated notes on the piano (within the candidate's singing range, of course), and ask him to sing them. The accuracy with which he reproduces the pitch and the promptness with which he responds indicate his ear-quotient.

### Practical Tests


Next I play a few chords and ask him to sing the upper voice of one, the middle voice of another, and so on. This indicates not only ear-ability, but musical ability in recognizing and following voices. Finally, I beat a clearly recognizable rhythm and tell the candidate that each beat represents a quarter-note. Then, keeping this same rhythmic beat, I ask him to beat half-notes, or dotted half-notes, or eighth-notes, and so on, against my pattern. If he succeeds, he indicates his feeling for rhythm and his ability to maintain one rhythm against another. If the candidate makes a satisfactory showing on all four tests, he is, in my opinion, eligible for choral work, and other elements can all be developed in the choral work itself. Certainly, they are no drawback to a choral candidate, but they should not be held as necessary pre-requisites. The only 'musics' for choral work are voice quality, musical ability, and the desire to participate.

"What we need to-day is the 'fan' interest in choral singing—the enthusiasm of the baseball devotee who is equally at home as participant in the amateur diamond and as critical observer at the World Series; who takes part, whether he hits the ball himself, or makes known his desire, from the grandstand, to 'take out the pitcher!' (Incidentally, would it not be interesting if musical auditors could estimate equally vocal in their estimate of performing artists? It is this spirit of enthusiastic and aware participation that has brought choral singing to its present level of achievement; it will carry it further."

# Next Month

## Etude Midsummer Music Features

Captivating August Music and Articles to Make Your Vacation Season Profitable



HERTHA GLAZ

**"DO IT YOURSELF!"**  
 Hertha Glaz, first soprano of the Metropolitan Opera, found that if she wanted to get anywhere in the music she could obtain from others was insignificant beside what she could do herself. Glaz has her successful efforts with her own, and you may learn much.

**THE SAGA OF THE WESTMINSTER CHOIR**  
 One of the most remarkable stories in musical history is that of the Westminster Choir and the Westminster Choir College, both directed by Dr. John Finley Williamson, President of the College. They have made Princeton a mecca for the greatest living conductors, who have employed the Choir in foremost metropolitan symphonic concerts of the works of great masters. You will be thrilled with Dr. Williamson's ideals.

**"INFORMATION, PLEASE!"**  
 Of the millions who listen to "Information, Please!" on the air, most of them look forward to the lightning quips of Franklin P. Adams, who mixes philosophy with fun. You will have a "gig" with Music" in THE ETUDE for August.

**DEVELOPING A STRING ORCHESTRA**  
 Harold Berkeley, greatly-demanded teacher of violin, formerly of the Faculty of the Juilliard School, has had wide experience in string orchestras and tells in two fine articles just how to get the best out of them. Don't miss the first section next month.

**THE SPIRIT OF THE SPIRITUALS**  
 Ruby Fay, Negro soprano, who has appeared in a leading role in "Porgy and Bess" some eight hundred times, and concert singer. She starts her season in August with a recital at the Ocean Grove Auditorium. Miss Fay feels that music and religion are the greatest factors in the solution of the Race problem, and her article bristles with interest.



## In ten more minutes what will you be doing?

In ten more minutes they'll be in action—American fighters risking life and limb to conquer one more bridgehead on the road to freedom.

And in ten more minutes—what will you be doing to help win this war?  
 Because it's up to you as much as it's up to them. Unless you—and all the rest of us at home—are devoting every spare minute of our time to fighting this war as civilians, their chances of victory are slim.

Next time you read of an American raid on enemy positions—with its tragic footnote of lost planes and ships and men—ask yourself: "What more can I do today for freedom?"  
 "What more can I do tomorrow that will save the lives of men like this and help them win the war?"

of local Defense Councils. Probably there is one of these Corps operating now in your community. Give it your full co-operation. If none exists, help organize one.  
 Write to this magazine for a free booklet, "You and the War," telling you what to do and how to do it. This is your war. Help win it. Choose what you do now!

To help you find your place in America's War for Freedom, the Government has organized the Citizens Service Corps as part

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# the pianist with enjoyable music



## THEMES FROM THE GREAT PIANO CONCERTOS

Arranged for Piano Solo by HENRY LEVINE

Price, 75c

The wave of popularity newly accorded the master concertos for piano has made this a most necessary. So here are ten of the most famous themes in the piano literature, derived from the concertos of Beethoven, Chopin, Grieg, Liszt, MacDowell, Mozart, Rachmaninoff, Rubinstein, Schumann, and Tchaikovsky. In preparing this collection, Mr. Levine has exercised impeccable taste and genuine artistic skill. As a result, he has retained their full essence and beauty with conspicuous justice.



## THEMES FROM THE GREAT SYMPHONIES FOR PIANO

Compiled by HENRY LEVINE

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This album occupies an enviable position among piano collections by virtue of the lofty musical heights it represents and the wealth of cultural possibilities it holds. A storehouse of gems, it includes twenty-four favorite themes from twenty-one of the great orchestral works by Beethoven, Brahms, Dvorak, Fajdel, Haydn, Mozart, Schubert, Schumann, and Tchaikovsky. Mr. Levine's adaptations are thoroughly pianistic and preserve notably the intrinsic beauties of the original.



## ALBUM OF WALTZES FOR PIANO

By JOHANN STRAUSS

Price, 75c

This notable collection includes twelve of Johann Strauss' most captivating tunes. In splendid pianistic versions of excellent grade, they represent the "Waltz King" at the height of inspiration and success, and with swiftness, charm, and eternal freshness, weave new their aërial spell.

Among the twelve waltz favorites in this Strauss album are: *Roses from Spain*, *Voices of Spring*, *Sounds from the Vienna Woods*, *Artist's Life*, *Wine, Women, and Song*, *Switzerland*, *The Cypriote Baron*; and *On the Beautiful Blue Danube*.

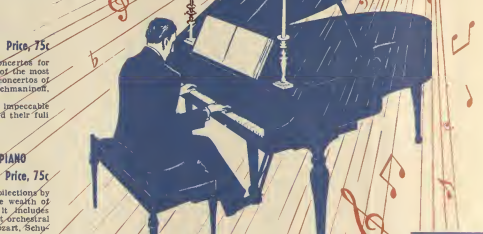


## CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS

By CLARENCE KOHLMANN

Price, 75c

Here is material responsive to a pressing need for a collection of this kind. Comprising twenty standard hymns in third and fourth grade arrangements, this book is ideal for use in the home or for instrumental portions of the church service. It also will serve nicely as more elaborate support for congregational singing. Among the hymn favorites included are: *All Hail The Power of Jesus' Name*; *Come, Ye Disciples, Day Is Dying in the West*; *I Need Thee Every Hour*; *Onward, Christian Soldiers*; and *Sun of My Soul*. Mr. Kohlmann's arrangements are well known. An organist for many years at the famous Ocean Grove Auditorium, he has won special fame for his elaborations upon simple themes.



## CLASSICS FOR THE CHURCH PIANIST

Compiled by LUCILE EARHART

Price, \$1.00

A splendid new compilation of thirty-eight favorite numbers by classic composers. In point of difficulty, its contents lie between grades four and five, and are made up entirely of the more meditative type of music. Among the numbers included are: *Heaven's gracious Allegretto* (in A); *Beethoven's serene Air* from the *Overture No. 3 in D*; the *gentle Recerive* by Jarnpfeff; *Adolf Henckel's Song of Spring*; and *Schubert's placid The Stars*.

## CHAPEL MUSINGS

An Album of Sacred Compositions for the Piano  
Compiled by ROB ROY PEERY

Price, 75c

The contents of this book reflect discernment and thoughtful care on the part of the compiler, and are marked with a special suitability to church uses. Also purposeful, when desired. None of the pieces have ever before appeared in a collection. Among them are: *Brother's Consolation*; *God's Holy Chalice*; *Madary's Easter Song*; *Moonlight Over Nazareth*; by Roland Digler; *Sabbath Sanctus* by Sawyer; and *Oh Mount Olive* by Kern.

## PLAY WITH PLEASURE

An Album for the Grow-Up Piano Student  
Compiled and Arranged by WILLIAM M. FELTON

Price, \$1.00

Here is a collection of second and heavy third grade pieces of special appeal to the adult alone in the first year of learning to play piano pieces. Among the forty-nine numbers in this book are the *Polka and the Lullaby* by Franz Schubert; *Heaven's gracious Allegretto* (in A); *Beethoven's The Infelicious* from *Mephisto's The Prophet's*; *God's Holy Chalice*; *Madary's Easter Song*; *Schubert's The Military March*; the popular *Minstrel's Air*; *Polka*; and *God's Holy Sound* from the *Vienna Woods*.

## MELODIES EVERYONE LOVES

An Album of Piano Pieces for the Grow-Up Music Lover  
Compiled and Arranged by WILLIAM M. FELTON

Price, \$1.00

The success of Mr. Felton's "Play with Pleasure" led to the publication of this second album for grown-up enjoyment. This is an advantageous collection of a few variety of perennial favorites. The contents are for third and fourth grades. There are fifty-six numbers in this eminently successful book.



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