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James Francis Cooke

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THE ETUDE

March

1942

Price 25 Cents

music magazine



**Including Mme. CHAMINADE'S Latest Composition
"ROMANZA APPASSIONATA"**

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Youth and Music

LEON BARZIN, the conductor of the Orchestra of the National Orchestral Association, New York. Is accustomed to surprises at performances, for his players are young, lack experience and every now and then a raw recruit has to be rushed in without benefit of rehearsal to take the place of a more seasoned player who has been fortunate enough to secure a professional engagement. Mr. Barzin is a conductor who encourages his players to consider their individual interests first. He actually wants them to leave him in the lurch if, in doing so, they benefit themselves and promote their careers.

At rehearsals, however, players are expected to do his bidding promptly. He expects immediate cooperation. Imagine his astonishment, then, on the twenty-seventh of last November when his players listened to his instructions, and then deliberately ignored the beat of his baton. The parts of William Schumann's *This Is Our Time*, were spread on their racks, and he had just finished explaining the effect he wanted from the brass section in a particular spot. But what did he hear when he came down with his baton! Just a simple melody that everybody knows: "Happy Birth-day to You-u-u."

A Genuine Tribute

It was a forgivable breach of discipline, for it was the young players' tribute to a leader they admire immensely, both as musician and man. They understand the difficulties under which he works, for this is an orchestra with an ever-changing personnel. They appreciate his artistry and the fine work he is doing, and they are grateful for the privilege of playing under his inspiring direction. November 27 was a day that meant much to all of them, for it marked the birthday of this leader who for years has devoted himself to the arduous and unending task of turning inexperienced instrumentalists into well trained orchestral players. Surmounting countless obstacles in the performance of that task, he has succeeded in winning the praise of New York audiences, of its demanding critics and of his players as well. Small wonder that his players desired to sing "Happy Birthday."

A dozen years ago there existed no means by which young instrument players in this country could receive training

that would enable them to step into the country's fine orchestras. The symphonic organizations needed performers but had neither time nor money to train them; talented, ambitious students, on the other hand, were eager to play in those organizations but had no way of gaining the experience necessary to place them there. Demand and supply existed here in the United States, yet foreign talent was called upon almost exclusively for the reason that there was no intermediate agency that could bring the two together. It was a dilemma, the horns of which seemed as incapable of meeting as two parallel lines—until 1930. But in that year a group of interested persons organized the National Orchestral Association for the purpose of remedying this situation, and placed on the capable shoulders of Mr. Leon Barzin the responsibility of transforming amateurs into professionals.

Not until ten years had elapsed did they publish statistics with regard to their venture and when, in 1940, they did sum up that decade of effort their inventory brought a glow of satisfaction not only to them but to every person who realized the cultural benefits derived by a country and its people from hearing and participating in the fine orchestral music. During those ten years one hundred and thirty-seven orchestral pupils had won positions in twenty-nine major symphonic organizations in the country and a larger number were active in part and full-time broadcasting; in summer orchestra work; in theaters; and in the field of teaching. They had come to this training school from forty-one states in the Union and the District of Columbia and they had gone out from it to every part of the land.

Not all of these students had been able to handle their financial problems alone, consequently four hundred and sixteen of them the Associa-

tion had given aid in the form of scholarships, special lessons and loans. The Association considers the difficulties of its Orchestra members as its own, and maintains funds to meet urgent needs as they arise. Translated into a human equation this means that hundreds of talented young men and women have been permitted to achieve the thing for which they hope and for which they strive to fit themselves. Without this help many of them, despite their ability, would have found it necessary to abandon promising careers. Available to student members of the Orchestra are twenty-six instruments owned by the Association; for their use, also are two hundred and thirty-five compositions for full orchestra and eighty chamber works, in a lending library which was established in 1930 by means of gifts.

The Association selects its orchestral members carefully: only musicians well advanced in the study and mastery of orchestral instruments can be considered for places in it. Membership is probational and places must be relinquished if progress at rehearsals seems insufficient. The Association does not guarantee any of its students a job, but no student is graduated until he is fully equipped for his professional career and actually appointed to an orchestral position. At that time he is presented with a certificate of graduation authorized by the Board of Regents of the State of New York. The average graduate has spent three years in the Orchestra, during which time he has rehearsed for three hours three times a week and has studied about three hundred compositions. In addition he has played in at least thirty public concerts in Carnegie Hall, in many of which world famous soloists have appeared.

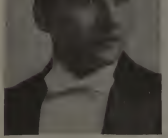
The Favored Ones

About two hundred and fifty players make application for membership in the Orchestra each year and by means of auditions approximately one hundred and thirty students, with an average age of twenty-three, are chosen. These fortunate ones, about a fifth of whom are young women, can congratulate themselves on their good fortune. For in this organization, almost free of charge, they receive training in the field in which they are particularly interested and in which (Continued on Page 202)

Proud to Be a Go-Between

By Blanche Lemmon

The portraits upon this page are those of representative "graduates" of the Orchestra of the National Orchestral Association now with other orchestras.—EDITOR'S NOTE.



Charles Blackman, conductor of the Charleston Symphony, Summerville, S. C.



Louis Pirke of the Indianapolis Symphony Orchestra.



Ralph Master of the New Orleans Symphony Orchestra

Forward March With Music!

"REX EST QUI METUIT NIHIL" ("A king is he who fears nothing") is one of the wisest of Seneca's sayings. At the beginning of the total World War, the greatest military engine of the Nazis was fear—fear with its terrors magnified by uncertainty. Fear, plague-like, spreads with astounding rapidity through the excited emotions of the so-called masses. In a day or a week, a nation, inoculated with the virus of fear, becomes panic stricken. Judgment and common sense vanish, the imagination fomented apprehensions, and the morale of a nation crumbles. A nation demoralized by fear is a nation crushed.

The greatest defense that Britain possesses is the indomitable spirit of its people who, in the darkest hours, met the Nazi technic of fear with a spontaneous, scornful, almost humorous courage that was the continual amazement of the Axis powers, who were apparently greatly upset to find that the Anglo-Saxon soul did not play the fear game as they thought it should be played. It did not lay down and whimper when the Stuka bombs shrieked "Boo!" It met them with "thumbs up" and, like as not, a concertina concert in a subway shelter. And mind you, Britain, from the very start, has employed the inspiring and stimulating power of music to preserve spiritual and mental balance, to combat fear, and to uphold morale. Most astonishing of all, concerts in London, during the most severe bombings, were finely attended. Those of Myra Hess, held in a bomb-proof shelter, have made her musically immortal in England.

It is reported that in London, millions of people, during the severest bombings, kept to their homes, and that in thousands of homes within the sound of crashing bombs might be heard these valiant folk making music. At any rate, the music dealers reported an astonishing increase in the purchase of music for home use. Britain will never forget what music has done for the nation in its greatest emergency.

There is always a vast number of things for anyone to worry about if one permits one's imagination to run amok. It is the imagination-born worry which often does the greatest damage. Thomas Jefferson, one of the most humane, as well as one of the sanest of our early great statesmen, said: "How much pain have cost us the evils that never happened!"

The musicians of America are lending themselves enthusiastically to the "Forward March With Music!" movement, by throwing new energy into their efforts to increase musical activity in the home, provide more music for defense work.

Music is sure to play a big part in our defense program, in making materials for military purposes. Many non-musical citizens were perhaps surprised when they learned that in the Norfolk, Virginia, Navy Yard, where the 35,000-ton battleship U. S. S. Alabama was under construction, six programs of inspiring

music were played daily over a loudspeaker. Four of these were presented during shifts, and two were given at luncheon. "Battleships and Battleships" thus becomes a new slogan for defense. The New York Times, in a recent editorial, stated:

"The best things that men do, including both work and worship, demand music. Folksongs would be poor if it weren't for sowing, harvesting, hauling, loading and unloading, blacksmithing, carrying burdens, raising anchors, making sail and so forth. The best artisans whistle.

"It would be better if the music came out of the builders of the Alabama instead of having to be put into them by loudspeakers. But perhaps if enough music is put into them, some music will come out. Perhaps they will get to whistling, humming, and singing that sweet, swing, classic, and corny music they are hearing. The effect upon the Alabama herself may be something that couldn't be expressed in blueprints. A battleship whose beams and plates are vibrating not only with the usual strains and tensions of the sea but with the eloquent remembered saxophone, the loud cornet, the boastful trumpet, and the arrogant echo of drums, might be formidable indeed."

Whoever instituted this idea at the Norfolk Navy Yard understood mass psychology. This is only one of many ways in which the use of music may become mandatory in our war and defense program.

We recently talked with a foremost American merchant who was up to his neck in "war work" twelve hours a day. In his "off" time he played Haydn sonatas and a little repertoire of Grieg, Chaminade, Nevin, Godard, Schütz, Poldini, and Sinding pieces at home. Someone asked him if he was not tired out. He answered: "Tired? Not in the least, but you ought to see my partner. He's worn out, but it hasn't been due to work, but to worry. He seems to go about picking up rumors, which he builds up into possible disasters, not one percent of which will ever hit us. He has crossed a hundred bridges he will never even see. If he keeps it up he will land up with nervous prostration."

A nervous, jittery, hysterical, rumor-mongering personality is a menace to the civil and military forces at this time. The nation needs calm, unfrightened, industrious persistent workers in all fields. The stimulation of music, the inspiration, the refreshing, the stabilizing effect of the permanence of an art which will go steadily on, centuries after all of the armies of the world have vanished, can do more to provide a practical antidote for the deadly poisons of fear, worry, and the apprehensions of calamity, than almost any other thing.

FORWARD MARCH WITH MUSIC!



SOUSA'S "THE STARS AND STRIPES FOREVER" MADE THEM WORK FASTER AND BETTER. Workers on the 35,000-ton battleship U. S. S. Alabama, at the Norfolk, Virginia, Navy Yard, had music "amped" in them during the construction of the great vessel.

Highlights in the Art of Teaching the Piano

By Maitre J. Philipp

THROUGH THE COURSE of past centuries music was the means of soliciting the blessings of Providence; people sang to ask for rain, to make the sun shine, to plead for victory or to drive away epidemics. Music, in addition to this mystic end, played a large rôle in the education of children. They were rocked in the cradle to the strains of folk songs, and at school this tradition of song continued to give them inspiration, and to facilitate their work. These customs were destined to disappear little by little during the past century. When this "evocative" factor of music was ignored, a great wrong resulted. Goethe speaking of the benefits of music said, "I derive poetic inspiration from listening to music." He also mentioned his admiration for the precocious genius of Felix Mendelssohn, whom he loved to hear.

"The language of sounds leads to action," said the Greeks. Let us not forget that!

Science and Art

One realizes the necessity of music at the cinema, when, during the showing of a documentary film, in addition to the explanations of the commentator, a musical background is provided which heightens the perceptions and enhances the picture. It is easy to understand this; one of the characteristics of music is the impression it makes on the subconscious. Our mind, where reside all our feelings, our emotions, our mental experiences, our artistic conceptions, and to which return the images of our past, awakens in our consciousness marvelous echoes, memories which make the heart beat with joy or with sorrow.

Music develops the personality and imagination of children. It gives to the soul a real interior culture. Should it not become part of education? Once upon a time, the Greeks and Romans attached the highest importance to this culture. It is wise to give children of a young age, the sense of the right note, of rhythm and harmony. The first impressions imposed upon the youthful brain are of importance, for they become second nature very quickly. As teachers, let us heed Saint-Saëns' advice, "One must know how to inoculate the little ones with music."

Science is knowledge. Knowledge is not merely the accumulation of facts; it implies the understanding of the bearing that facts have upon other facts. Its method is therefore based on comparison, and demands research. Its aim is to ascend from effects to causes.

Art is action. It avails itself of existing knowledge and acts upon it. Its aim is the creation of beauty. Science is acquired. Art is often instinctive

and inherited. Knowing is the essential basis of doing. Actions without intention, knowledge or aim are always barren of results.

Art demands mastery over the mental and physical powers of the artist and over materials. A musician must possess full knowledge of sounds in their varied aspects of melody, of harmony, of orchestral coloring; ears must be trained to grasp their numberless combinations, hands or throats trained to the work of playing or singing. Mastery over the materials of art and over the mind and body of the artist is known as technique.

Teaching implies more than mere instruction; it implies training. Instruction is but a reciting of facts; training means the gradual and orderly acquisition of technique, the development of the intellectual and emotional qualities of the student, the cultivation of the sense of beauty and the truth and the power of criticism. Teaching is therefore a compound of knowledge and action, a blend of science and art, teacher who has the correct amount of each.

The mere possession of knowledge or the mere possession of technique is of itself insufficient to form a teacher. There may be knowledge without the power to communicate it; there may be technique without the consciousness of technical methods, and therefore without the possibility of explaining them. The former deficiency is due to want of the power of expression, the latter to the fact that technique has been inherited, and is ideal teacher not possess full knowledge of his every detail of technical methods, and the ability to explain. These are the basic intellectual quali-

ties of a teacher. What his moral qualities should be we shall see later.

As knowledge reaches the brain by way of the senses, the first duty of a teacher is obviously to train his pupils' senses of sight and hearing. This training must necessarily be done gradually and must be extended over a considerable length of time, accompanying at every step the acquisition of knowledge. The teacher must be constantly careful to ascertain that his pupils see and hear correctly. Incorrect sense-impressions are extremely common, and constitute a very serious obstacle to quick and sure mental development. There is only one way to avert this danger; it is to compel the pupil to pay the utmost attention to every detail of his work. This ensures progress, and as the pupil soon becomes aware of his increased technical powers, his interest is awakened, and he will derive pleasure from the driest exercises. We cannot lay sufficient stress on this point. Interest considerably reduces the length of practice; pleasure causes the mind to work with ever increasing efficiency. Interest and pleasure unavoidably lead to success.

To stimulate attention and arouse interest the student, particularly the child, should be encouraged to find out as much as he can for himself, and to ask his teacher questions about all unsolved problems. Knowledge thus acquired sinks deep into the mind and lasts far longer than knowledge passively imparted by the teacher. An excellent plan also, when two or more pupils of about the same proficiency are learning together, is to direct each to detect and correct the mistakes of the other, for pupils who begin by criticizing others end with criticizing themselves.

Having thus established the foundations of the art of teaching, the next step is to lay down a system of progressive teaching. In this the teacher should stress two important processes: sight reading and memorizing. Although both of these dexterities demanded finger technique, they are more closely associated with mental capacities.

Reading at Sight

Reading at sight is the most desirable, yet the rarest accomplishment. Players who cannot read call it a gift; it is rather a secret.

The first step in reading at sight is the realization of pitch. The mental process involved is twofold: (a) reception of the visual impression of the position of notes on the staff; (b) execution of the brain's order to place such notes on the keyboard. The former calls into activity the sensory nerve centers, the latter the motor nerve centers. The loss of time incurred in these two distinct operations of the nervous system is fourfold: 1. It takes time (Continued on Page 209)



M. I. PHILIPP

Practical Steps Toward Better Singing

A Conference with

Emma Otero

Distinguished Cuban Soprano
Featured Artist of the National
Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Emma Otero, a native of Cuba, began her musical studies at the age of five. She was first taught by her mother, later entering the Conservatory at Havana as a student in piano, where she earned honors in instrumental work and in harmony and composition. Her beautiful voice asserted itself after she had already earned distinction as a pianist. Putting aside her instrumental career, she began her studies anew, specializing in vocal work. After leaving Havana, she studied with the renowned teacher, Frank La Forge, who has served as her accompanist in her very successful New York recitals. Her brilliant career as concert artist, throughout the United States and Latin America, earned her a stellar "spot" with the National Broadcasting Company, where her programs are heard twice each week, under the direction of H. Leopold Spitalny. The lifting Latin theme-song which introduced her programs is Miss Otero's own composition. Thoroughly musical, Miss Otero regards the eminent professional aspects of her work as secondary to the personal joy she derives from singing, playing piano, and composing.—EDITORIAL NOTE.

EACH SINGER, no doubt has his own personal approach to vocal work. All of us aim for the same goal of good singing, but each shapes his path according to his individual requirements. Hence, I cannot presume to set forth any general rules for all singers. I am no teacher. I can speak only of my personal approach to singing, and of the techniques that are valuable to me. My personal approach to good singing is based upon support and relaxation. All the other techniques grow out of an understanding of how to support the breath and how to relax in its emission. Support begins with the powerful muscles of the abdomen and centers in the widening movement of the diaphragm. It is here that the singer should be conscious of firm tautness. All other parts of the body—especially the neck, throat, and head—should be completely relaxed. At first, of course, much concentration is required to achieve sensations that seem to be contradictory. Actually, however, there is no contradiction at all. One realizes this only when one understands the nature of the diaphragmatic tautness. It should never be the result of tightness or tension. Tension of any kind is detrimental to good voice production. Rather, the required tautness of the diaphragm comes as the result of inflation. Relax completely; give yourself the sensation of having neither a bone nor a muscle in your entire body, and then draw a

deep, full breath. Place your hands a little above the waistline and feel what happens. You will observe that the sides of your body seem to be pushing out. There is no tension, no effort, no diminishing of your complete relaxation; yet this firm outward motion is plainly felt. That is the secret of good breath support, and it is entirely compatible with relaxation. Once the singer has accustomed himself to this combined sensation of relaxation plus tautness, he is on the road toward good support.

Complete Relaxation

The relaxation of the rest of the body should be maintained while singing. This is particularly true of the neck and throat. The neck must always be (and feel) flexible. It should be an easy matter to turn the head freely and easily from one side to the other while singing. One often notices inexperienced singers holding the head tight, stiff, straight, looking neither to right nor left. If we are in the audience of such a singer, we say at once that his performance is bad. But the matter of turning the head while singing is of far greater importance than looking at the different sections of the audience, or adding dramatic or expressive effect to one's performance. It has a definite use in vocal production. The ability to turn freely while the tone is issuing

from the lips, bespeaks the flexibility of neck and throat that is vitally important to good singing. Tone must travel, and the construction of the human body is such that it travels through the throat. Thus, relaxation in these parts permits the tone to travel freely, without constriction. A tight throat on the other hand, hinders the full, free, vibrating travel of the vocalized breath.

These principles of support and relaxation guide me in all my work. I first learned them during my earliest work at the piano! When first my studies were changed from piano to voice, I was inclined to regret the loss of time. There I was, all ready for a pianist's career, with all my childhood years of study devoted to a medium which was suddenly put into second professional place by the discovery of my singing voice. It was not long, however, that I began to realize the tremendous advantage a thorough musical background affords to a singer. My piano



EMMA OTERO

work not only made it possible for me to accompany myself while practicing; it also gave me the greatest aid in reading, phrasing, and penetrating into the purely musical meaning of my songs. Solfege enabled me to recognize and follow melodic lines. Harmony and composition clarified many points in singing with orchestra that I would otherwise have had to accept on faith from the conductor. For some reason, the average singer (who does not begin studies in other fields) avoids serious training of this kind. This is wrong. Singers cannot make their work far easier and far more intelligent if they took the time to base it upon thorough musicianship. Instead of "wasting time," they would find they had gained years in penetration and comprehension. Well, to digress no further and to come back to the analogy between singing and piano technique! I learned the value of support (or tautness) and relaxation at the keyboard. First, I devoted my studies to pressure work—the taut yet un-tense pressure of the fingers into the keys. When this foundation (Continued on Page 194)

But, on the other hand, what about Beethoven's "Kreutzer Sonata" and Haydn's "Salomon Symphonies?" The puzzled expression vanishes, and you nod a vehement affirmative. Yet you would doubtless be surprised to know that only a very small turn of Fate kept Bridgetower and Blahnik as well known to-day as Kreutzer. In the words of a former Prime Minister, the Messrs. Bridgetower and Blahnik "went down with the bus."

But when publication time rolled around, the unpredictable Beethoven changed his mind, so far as the dedication was concerned. Some say that Beethoven had a quarrel with Bridgetower; others say that it was Beethoven's disappointment over Bridgetower's performance at the violin part. In any case, the work as finally published, dedicated to Rudolph Kreutzer, a violinist, and a prolific composer, with thirty-nine operas and ballets and nineteen violin concertos to his credit. But his name lives on to-day—and will continue to flourish—because of the realms of music he wrote, but because a composer dedicated a great work to him. A very few men now still live like Kreutzer, separably yoked to the mightyethoven. Later on, we shall discuss the manner of fate that befell some of Bland and connected it upon Salomon, that great gentleman whose many eyes stood Haydn in such good stead. But now that we are in the Beethoven balliwick, let us remain for a while and make reference to some of the names he brought to fame.

By Gustav Klemm

Famous Ensemble Numbers

And how did the titled gentleman achieve this immortality? The answer is not definitely known. We can only assume that Rasoumowsky must have befriended the composer in some way, and that the dedication was the only possible reciprocation the grateful composer could make. Had it not been for this, the name of Andreas Kyrilovitch Rasoumowsky would have been buried with

Chaminade's Haunting New Composition
Romanza Appassionata



CECILE CHAMINADE

[illegible]

him and long since been completely forgotten. We know a little more about another Russian nobleman to whom the world owes the existence of three of Beethoven's last quartets. Nicolas Borissowitch Gallitzin was a wealthy amateur musician; and, in 1823, he sent Beethoven a letter

that went to Prince von Lob-
witz. Alas, however, for the "best laid schemes
"mice" and musicians, the symphony to-day
persists ironically in preserving the original in-
tentions of the outraged composer and is known
as the "Eroica!"

(Continued on Page 204)

in which was this passage: "As a deep admirer of your genius, I am taking the liberty of writing to ask you if you would agree to write one, two or three new quartets, for which I should be delighted to pay you whatever you think adequate. I should be very much obliged if you would give me the name of a banker to whose care I can have directed the amount of whatever fee you name. The study is the 'cello. I shall await the greatest impatience."

Beethoven set a price of about one hundred and ten dollars for each quartet, but reserved the right to sell them to any interested publisher. To this, Prince Galitzin agreed; all he desired was the dedication and a manuscript copy of each quartet. The Prince was also one of the original subscribers to the "Mass in D (Missa Solennis)," and is given chief credit for making possible its first performance.

The "Waldstein Sonata"

Every plant is familiar with the Beethoven "Grand Sonata in C Op. 53," invariably referred to as the "Waldstein Sonata." Count Ferdinand Waldstein was one of the first aristocrats attracted to Beethoven to whom, shortly after their meeting, he gave a piano Beethoven so appreciated the Count's friendship that, in 1805, he wrote the great sonata to which he gave his friend's name. In this connection, Fischer writes: "The Waldstein family became extinct with Ferdinand but the name will live for centuries through this compo-

There is another gentleman who, along with the unlucky Bridgetower, missed the bus. The bus, that is, driven by Beethoven. His name is Napoleon. This dictator's fame very nearly received additional luster through the dedication of Beethoven's "Symphony No. 3 in E-flat (The Eroica)." Beethoven wrote the work originally out of his great admiration for Bonaparte. However, when he learned that Napoleon had been offered and, worse still, accepted the title of Emperor, he flew into a rage, tore the title-page in half and stamped upon it. "After all, then," cried the

nothing but an ordinary mortal! He will trample all the rights of men under foot, to indulge his ambition, and become a greater tyrant than any one!" And thus did Napoleon miss, not fame, but the dedication of this great symphony, an honor that went to Prince von Lobkowitz, for the "best laid schemes of musicians" the symphony to-day is preserving the original intrusted composer and is known

A Conference with

Edwin McArthur

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

On a February night in 1940, an American from Denver, Edwin McArthur, mounted the podium of the Metropolitan Opera House to conduct Wagner's "Tristan and Isolde," the supreme test of any batonist. No other American conductor in the history of the Metropolitan had ever stood up there and conducted this production. His success would open the way for other native born conductors.

What happened that night was reported by the World-Telegram reviewer: "A capacity audience applauded one and all to the echo, and Mr. McArthur, who came out for his bows at the end of the opera, together with the principals of the cast, was given a special demonstration, the audience clamoring for him again and again to appear alone."

Since then Edwin McArthur has conducted other Wagner performances at the Metropolitan, rehearsed and accompanied the company on its spring tour and guest conducted our leading symphonic groups, including the New York Philharmonic-Symphony Orchestra and the Philadelphia Orchestra.

Twenty years of strgle went into this achievement. Many were spent in picking up the bare essentials of his craft, getting experience any way he could; others in trying for an opportunity to conduct. Having to pay his own way from the start, he worked in a bank, as typist, concert manager, organist and choir director, accompanist, musical comedy conductor. But let him tell his own story.—EDITORIAL NOTE.

asked for the job of lifting and lowering the top of the grand piano at the concert. I got it. It was my first concert appearance.

A few years later when De Pachmann gave a piano recital at Denver, I went to his hotel and had myself announced as Mr. Edwin McArthur. Believing his caller to be the local concert manager, the pianist had me shown in. Too awed to speak, I stalked in, sat down at the piano and played a Chopin waltz. "Not bad," said the great man, "but I would do it this way." Seating himself, De Pachmann played Chopin as only he could. When I left the hotel two hours later, I had box seats for the whole family for the De Pachmann concert that night.

Earning Money for Music

There was no money in the McArthur household for music lessons, so at six, I hawked papers and magazines on a windy Denver corner to pay for my first piano lessons. The organ in father's church fascinated me and I was playing it before my feet reached the pedals. Then I got a job at

one dollar a Sunday sitting on the bench of St. John's Cathedral in Denver, keeping the organist awake; for he had a habit of falling asleep and letting his hand fall with a thud on the keyboard.

To further finance music studies, I worked during the summers, on a Colorado farm picking berries at two cents a quart, minded children for the neighboring mammas, was a runner in a Denver bank, and errand boy in the public library.

By the time I was twelve, I had a job playing organ in church and conducting the choir. My volunteer choir usually overlooked my youth but sometimes I ran into trouble. Huffed by a correction, my best alto once flounced out of a rehearsal with the remark, "I'll not be told what to do by a snip of a kid." Her absence made a gap in the choir that Sunday and I figured how to get her back. After some thought, I wrote a note and sent it by my valiant messenger. It read, "You're down for solo Sunday and if you are not here, Mrs. S. will have to sing it." The alto was there.

By fourteen, I had played every church in Denver. Then came an opportunity that was to carry me out of Denver and almost into a career. Richard Crooks descended on the city for a concert, his accompanist became ill, and I was suggested as a substitute. It was a great surprise to me, but I was engaged for the concert and for an extensive tour of the west.

That was the beginning of a career as accompanist which I later developed in New York. I have since made world *(Continued on Page 10)*



EDWIN McARTHUR

Returning to Vocal Fundamentals

By John A. Patton

"Voice Doctor of Hollywood"

PREPARED IN COLLABORATION WITH MABEL THOMPSON RAUCH

John A. Patton, teacher of singing in Hollywood, was trained in the old Italian tradition of bel canto. His first teacher was the celebrated operatic baritone, Achille Alberti. Later he studied with the widely known American teacher, Francis Stuart, who was a pupil of Manuel Garcia. Stuart also had received two diplomas from Vincenzo Lamperti, for singing and for teaching.

John Patton has served on the faculty of the University of California at Berkeley; Occidental College, at Los Angeles; the Colorado College of Education; and the Utica, New York, Conservatory of Music.

Among the outstanding artists who have received their fundamental training in his studio are Josephine Antoinette, coloratura soprano of the Metropolitan Opera Company, and Mona Paulse, mezzo-soprano, who was a winner in the 1941 Metropolitan motion picture studios and radio shows. Her Opera Auditions. Miss Paulse has just completed three and a half years of daily lessons with Mr. Patton. He is widely known as the "Voice Doctor of Hollywood."

—EDITORIAL NOTE.



Mona Paulse, widely lauded winner of the Metropolitan Opera Auditions of the Air for 1941, with her teacher, John A. Patton.

YOU CAN RESTORE health and beauty to the often strained and over-worked voices of radio and screen by returning to the simple fundamentals. As you know, in Hollywood, teachers have a definite problem in the voices which are doing commercial singing in the motion picture studios and radio shows. Our chorus singers here are probably the best in the world; at least I am sure there are none better. They do incredible things as a regular matter of business routine.

Over and over the picture producers have tried to get their recorded music by using celebrated European and Eastern choirs, and invariably they have had to return to the Hollywood professionals, who give them the recording that they have been trying to get. But the recording sessions are brutal. Day or night, at the convenience of the studio, the singers have to be ready to sing, and often enough they are kept at it all day or all night, or both.

Singers come out of these sessions exhausted and dispirited, and vocally unbalanced. As time goes on we have a class of talented singers who are uninspired students and who have sung for long periods without the lessons which are

and in the same way that any other physical derangement due to unnatural strain may be restored; that is, by perfectly natural usage.

The great maestro Lamperti said that singing is speech extended into music; he further said that if speech was not the natural way to use the voice we would all have ruined our voices long ago. So concerned was he about the destruction of fine natural singing voices by unnatural methods of using them, he wrote his "Treatise on the Art Of Singing" only for the purpose of helping to prevent this slaughter. And on these principles and procedures he established the careers of many great singers.

I am sure all musicians will agree the bel canto style which Lamperti taught, always has been and always will be the standard of singing perfection. No one questions the correctness of his teaching.

Garcia's. They established the standard for beautiful singing for all time.

The modern singer who deeply and sincerely desires to perfect his art need go to these authorities. He must earnestly study their writings to be sure he is following the right course toward success. Standards have not changed. Who to-day would not admit the singing of Patti, Calve, or Senbrich! And what singer would not give all he has to sing as well as they!

Wisdom from Lamperti

Lamperti said the right kind of music will educate the voice. He specifies the music of Rossini as the best for that purpose and next best he names the music of Bellini and Donizetti. He says that vocalized voice must be trained on this music, except the baritone, for which they

wrote but 1008—he meant the high baritone. I wonder how many teachers to-day start each of their female pupils in their studies by using *Una Voce Poco Fa* of Rossini, as Lamperti did? I have a copy of *Una Voce Poco Fa* as he used it and it is in the key of E-flat.

In my own career as a student I had the unusual good luck to find two teachers who had been trained in the bel canto tradition. The first was the celebrated Italian baritone, Achille Alberti, who was a pupil of Manuel Garcia. He also taught the great lyric tenor, Bonel. The second was the American baritone, Francis Stuart, who had received two diplomas from Lamperti and who also had been a pupil of Garcia.

In between these two I had many teachers who practiced on my voice. All the things which were not the procedures of Lamperti or Garcia: humming, whispering, working on the very lowest or very highest notes, singing always *fortissimo*, or always *pianissimo*, singing my songs in two high ranges—in fact, specializing on everything except the natural use of my voice as a singing instrument!

The fine methods of (Continued on Page 198)

The Cultural Value of Magazines in American Homes

The Report of an Exhaustive Scientific Survey Conducted by Purdue University and Directed by Dr. H. H. Remmers and Dr. W. A. Kerr

This notable survey was made possible by a grant from the Social Science Research Council and was first presented by The Society for the Advancement of Education, Inc., in the prominent educational publication, School and Society.



ETUDE READERS, many of whom have been staunch enthusiastic supporters of this magazine, now entering its sixtieth year, will be as gratified as were its editors, by the following report of a comprehensive survey of the relative cultural present-day significance of the publication. This report is printed with the special permission of The Society for the Advancement of Education, Inc., as well as that of Dr. H. H. Remmers and Dr. W. A. Kerr, distinguished educators, who conducted the survey at Purdue University, and is quoted with their permission.

The report as a whole is a notable index to the cultural inclinations and standing of the individual, and of the home group, because subscription to any magazine requires a wholly voluntary money expenditure, reflecting the subscriber's tastes, judgment, and desires. One might almost paraphrase Cervantes' famed remark in *Don Quixote*, "Tell me thy company and I'll tell thee who thou art," and say, "Tell me what magazines you read, and I will tell you what your cultural aspect is."

The *ETUDE* is naturally proud of the fact that it stands in eleventh position in this remarkable survey. As a matter of fact, it is really tenth, as the *Forum* and *Current History* have been combined. The list, as noted, does not attempt to contain all of the 6468 periodicals published in America, but it does contain representatives in each field, including those magazines of huge mass circulation.

The survey, of course, cannot fail to produce publishers' disputes, to say nothing of editorial

heartaches. However, the broad impartiality of the selection of the judges and their wide representation of different fields and interests, speak for themselves. The list comprises magazines of all types, embracing several which are trivial and sensational. Every reader has an opportunity to secure the type of reading material suited to his needs and desires.

Culture in American Homes

One of the amazing revelations of this survey is highly flattering to the cultural inclinations of the American home—that is, that in the group of eleven magazines at the top of the list, those with large circulation are *The National Geographic*, *Time*, *The Reader's Digest*, *Harper's*, and *The ETUDE*, with an aggregate circulation of over eight million copies. Consequently, over eight million subscribers to say nothing of collateral readers' find information, inspiration, entertainment, and delight in magazines which have a distinctly cultural objective. The greater part of this immense large circulation is represented by *The Reader's Digest*. There is, however, a place for every magazine in the total list.

The survey thus lists *The ETUDE* in Class A, in which eighteen magazines are presented. The average annual subscription cost in this class is \$3.86. The annual subscription cost of *The ETUDE* is \$2.50. Thus, the American public spends of its own free will over thirty million dollars a year for cultural magazines.

Particular attention should be directed to the composition of the jury of experts, which included young and old intelligent, trained ob-

servers in widely varied fields. Please note that the position of *The ETUDE* is all the more remarkable, as there was no professional musician upon the jury.

Adversers cannot fail to note that the survey makes clear that the subscribers who patronize the magazines in the upper A class obviously belong to the higher economic class with larger means, while those who patronize the D class magazines have decidedly more limited spending possibilities. Short of technicalities of measurement and appraisal found necessary in making the survey as precise as possible, the report follows:

"If there is any semblance of social class differentiation in American society, the magazines read by the American public are highly indicative of that differentiation. In generations past, as well as to-day, teachers, ministers, reformers, scholars, and parents have praised, complained against or thoroughly damned magazines of one kind or another for the peculiar influence which those periodicals are said to have on our culture.

"The type of magazine taken in the home has come to be a kind of index to the cultural level of the family; the august literati smile upon certain publications and frown upon certain others; other learned individuals, more utilitarian than literary, favor other types of periodicals. Political scientists, economists, sociologists, and psychologists tend to be highly critical of certain periodicals because of their rather consistent proclivity to immediate adjustment of welfare instead of to general social, political, economic, and psychological welfare.

"In order to secure scientific estimates of the status held by representative magazines in our contemporary culture, Purdue University psychologists have successfully assigned numerical scores to each of 100 typical American magazines—each score representing the cultural value of the magazine to which it is assigned.

"Of course, wherever cultural, esthetic or other abstract values are involved, there are no absolute criteria which are known to be acceptable to all people. Therefore, scientific measurement in this field, dependent entirely upon human estimates, must secure its evaluations from relatively competent and well-informed individuals who are presumably cognizant of the major trends, characteristics and interrelationships of our complex society.

"In jurisprudence only one judge is often acceptable to make important decisions—but in psycho-social measurements, in which human values are being decided, many judges are not only desirable but necessary. Therefore a group of 44 judges was selected to evaluate the 100 magazines for cultural value. This group included one professor of English literature, one teacher of speech, twelve psychologists, two sociologists, five professors of education and history, one anthropologist, one chemist, one entomologist, one research photographer, one artist, two housewives, one student of rural economics, and a group of sixteen university students specializing in the fields of home economics, various branches of engineering, science and pharmacy. Twenty-six of the 44 judges were thus possessed of from eight to eight years of university training and the remaining eighteen were or had been university students.

"Each judge was given a list of 100 representative American magazines with directions to rate each magazine for cultural content, giving each magazine a rating of 1, 2, 3, 4 or 5 accord-

Each judge was asked not to rate those magazines with which he was not familiar; therefore, some magazines were not rated by all 44 judges. The number of judges rating each magazine, the name of the magazine, and the average cultural rating are given in Table 1.

AVERAGE CULTURAL RATINGS OF 100 AMERICAN MAGAZINES
AS SCORED BY 44 JUDGES

"CLASS A: Harvard Educational Review, Saturday Review of Literature, National Geographic, Harper's, Forum and Current History, Nation, Time, New Republic, Reader's Digest, Etude, North American Review, Survey Graphic, Yale Review, American Mercury, School and Society, Living Age, Frontiers of Democracy.

[illegible]

"As might be expected, the intellectual periodicals tend to rank highest, while the "thrill" and risqué magazines tend to rank lowest, although some of the pulp magazines were rated high by a few of the judges. Inspection of the first table indicates that the well-above-average periodicals are those which tend to emphasize the search for knowledge, understanding and social, political, economic and esthetic betterment, while a ma-

majority of the far-below-average periodicals are those which often tend to serve as psychological escape outlets for the frustrated, psychologically maladjusted, and perhaps underprivileged strata of our reading public.

"Belief that the cultural ratings made by these 44 judges are valid tends to be borne out by the fact that in a home-environment study of 1,300 homes in a large city we found that the homes of higher environmental status took more of the magazines which were given high average cultural ratings by the judges. The fact that certain periodicals tend to represent specific social, economic, interest and gullibility levels in American society is also manifest in 'carriage trade' as opposed to 'sucker' advertising, in non-fiction as opposed to fiction content, in quality of paper and binding and in prevailing propaganda slant of both fiction and non-fiction content.

*Both the home-environment study above mentioned and certain other facts indicate that the cultural value of the literary content of a home tends to be a function of economic determinism, i.e., the economic status of the family. Specifically, this is shown by the facts that (1) economically poor homes take proportionally more of the low-rating magazines and almost no high-rating periodicals and (2) the high-rating magazines generally cost more money than do the low-rating ones and therefore tend to be somewhat beyond the economic reach of low family incomes. Proof for this latter statement is given in the following table:

COMPARISON OF AVERAGE SUBSCRIPTION PRICES PER
YEAR AND AVERAGE CIRCULATION RATINGS OF
THE CHAMBER OF MUSICIANS

Recognition for the Composer

By A. G. Watson

Fortune Magazine, some time ago, in one of its searchlight type articles, told the story of the phonograph and the records. The writer of this article bulks "classical" records at a price average of \$1.80. Of this amount, the dealer gets an average of seventy-two cents; the distributor, twenty cents; eleven cents is allowed for discounts and record return; fifteen cents goes to conductors, soloists, and orchestral associations; the performing musicians receive five cents; manufacturing costs take up nineteen cents; general administration, advertising and sales cost eleven cents. To this is added a twenty-cent profit to the record company. Now, if the composition played is a copyrighted work, the composer and the publisher of the work together receive two and a half

two compositions are used on no cents, as a rule. Royalty paid is doubled to four cents. When this royalty was first insured by Act of Congress, through the activity of the American Society of Composers, Authors, and Publishers (ASCAP), there was a great hue and cry about monopoly by the composers and the publishers were accused of trying to halt the progress of art in America, because they demanded this pittance. This, of course, was far from the truth.

Victor Herbert, John Philip Sousa, Nathan Aspinwall, and many others were the victims of this. Markan, who with the newly-organized ASCAP

fought valiantly for that two cents, were obliged to accept what they could get, but the amount in no way represents the vital importance of the composer in the production of records. Without his genius and his labor, the whole great industry of record making could not exist.

Let us imagine that Beethoven is living to-day and that a record manufacturing company has reported a sale of one hundred thousand of his masterpieces. The company then receive \$2000.00 for the sale of the records. The publisher pays the distributors, \$27,000.00; the "talent" and musicians, \$20,000.00. The manufacturers would pay \$300,000.00 for overhead and advertising. After all these expenses are paid, the record manufacturer would count upon making a profit of say \$20,000.00. Of course, it can be argued that the publisher and the publisher have small expenses, but proportionally their expense for promotion and production is by no means inconsiderable. To our minds, the two main reasons for royalty are that the publisher pays for records, representing as it does such a great part of the sales price of the record, is greatly benefited, and the sales price should be increased. The composer's proportion and then one-half of one per cent; and the royalty paid upon sheet music, by the publisher to the composer, when a royalty is granted, is usually ten per cent.

MOUSSORGSKY: PICTURES AT AN EXHIBITION; Alexander Brailowsky (piano). Victor set 861.

Brailowsky's performance of this ingenious music is encompassed with artistic insight and notable technical proficiency. The varied moods of the pictures are deftly contrasted; where grace and imagination, or where strength and power are required, the pianist achieves the mood. This tonally realistic recording deserves to find a wide audience. It has been said of Moussorgsky that no one can surpass him in the ability to realize musically the inner meaning and all the lurking implications of dramatic situations. Surely this is borne out in this musical survey of an exhibition of the paintings of his close friend Victor Hartmann.

Beethoven: Sonata in E-flat major, Op. 81a ("Les Adieux"); Artur Rubinstein (piano). Victor set 858.

There is glow and vigor in Rubinstein's splendidly recorded performance of this sonata. Perhaps some may decry an excess of pedaling, not usually heard in the piano music of Beethoven, but it is doubtful that many will refute the fervor and effectiveness of the artist's rendition. For us, Rubinstein makes this work a more enjoyable experience than any who have recorded it before him. "Les Adieux" is essentially a romantic composition; the composer wrote it to commemorate the departure and return of the Archduke Rudolph from Vienna, and the titles of the three movements—*Farewell, Absence, and The Return*—are indicative of the music's program.

Camps: Puerto Rican Dances; Jesús María Sanromá (piano). Victor set 849.

Sanromá, who is a Puerto Rican by birth, has recorded here eight dances by Juan Morel Campos (1857-1896), the most celebrated Puerto Rican composer. These pieces, full of subtle rhythms, dynamic shading and melodic charm, add the character of "songs without words," and they have romantic titles such as *Felices Dias*, *Maldito Amor*, *Tormento*, and *Buen Humor*. Sanromá's sensitive artistry does much to enhance the appeal of this music. The recording is excellent.

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43; Benno Moïsewitsch and London Philharmonic Orchestra, direction of Basil Cameron. Victor set 855.

Victor previously brought out a recording of this by the composer and the Philadelphia Orchestra. Although the present set has better recording, it is quite possible that most people will prefer the composer's performance. It is not that Moisievitch is not a fine artist, but the fact that he plays with less compelling urge than Rachmanoff did. The work is based on the twenty-four major and minor keys, the same piece that Liszt, Schumann, and Debussy have used for variations. *See: Schubert: Tapiaola, Op. 112: Boston Symphony Orchestra, directed by Serge Koussevitzky. Victor set #48.*

This work, dating from 1925, is one of the composer's last large-scale compositions. It is one of Sibelius' strongest scores by virtue of its magnificent orchestration, rather than by virtue of its thematic material. That Sibelius is one of the most eloquent writers for woodwinds and brasses is borne out here. The work derives its name from the ancient forest god of Finnish mythology, Tapio. Koussevitzky gives this music a magnificent performance, and the recording ranks among the best of the Boston orchestra.

Wagner: Die *Götterdämmerung*—Siegfried's Rhine Journey and Siegfried's Funeral Music. NBC Symphony Orchestra, directed by Arturo Toscanini. Victor set 853.

Great Music in Great Recordings

By Peter Hugh Reed



ALEXANDER BRAILOWSKY

It is said at Toscanini has become very much interested in recording in the past year and that he is to make a series of new recordings with several major orchestras for Victor. Dissatisfied with his own recordings of the *Funeral Music* (made with the New York Philharmonic Symphony Orchestra in 1935), Toscanini decided to do it again. There may be some who will feel that this new version does not completely eclipse the old one, despite the fact that it owns a more equitable balance of the various elements. It is welcomed is the conductor's noble reading of the *Funeral Music*. The energy and fervor with which Toscanini endows his readings and his ingenious arrangements of these two sections of the *Requiem* can give them the characteristics of tone poems.

Boyce: *The Prospect Before Us* (Ballet); Sadler's Wells Orchestra, directed by Constant Lambert. Victor set 857.

The English composer and conductor, Constant Lambert, has fashioned a delightful score for the ballet theater from the works of William Boyce, a youthful contemporary of Handel. This is hearty and healthy music; music which is full

RECORDS

of life and elation and individual charm. The title of the ballet, somewhat misleading in these times, concerns itself with the troubles of a group of eighteenth-century dancers.

Brahms: *Song in A major, Op. 100*; Jascha Heifetz (violin) and Emanuel Bay (piano). Victor set 856.

Heifetz shares the honors of this performance with his talented accompanist, Emanuel Bay. The piano part here is as difficult as the violin part. But Heifetz, like Movsasov, does not follow recording conventions; he excellently balances recording contributors to the complete enjoyment of the music. Considering Heifetz's sympathetic feeling for and artistic projection of this music, it is strange to find his level of dynamics does not include a true *pianissimo*. It would have added much to an otherwise flawless performance.

Faure: *Song in A major, Op. 13*; Mischa Elman (violin) and Leopold Mittmann (piano). Victor set 859.

The story of how this recording came to be made deserves to be told. It appears that when Charles O'Connell (Victor's music director) heard Elman play this work he was so struck with the violinist's feeling for the music that he decided to make a recording of it. He was, despite the fact that there was already an excellent performance by Heifetz in the Victor catalog. Both artists give fine performances of a melodic and delicately nuanced work. Elman is inclined to stress sentiment more than Heifetz, and he is accorded slightly better recording. *Very Recommended.* The Montreal Festivals Orchestra, conducted by Wilfrid Mellers (flute), Charles Mack Harrell (baritone), Marcelle Denis (soprano), and Roland Roy (organ). Victor set 844.

The music of Fauré is not sensational, being perhaps most notable for its restraint and melodic beauty. Here the composer treats a familiar text in a most moving manner. The melodies in this work are, as has been said, often inexpressibly moving. As a recording this set is far in advance of the Columbia one made a half-dozen years or more ago. On the whole the performance is an excellent one, although, it should be pointed out that Pelletier is inclined to more rapid tempos than are usually associated with the score. Both sets have their attributes as well as defects, and there is much to say for superior recording in a work of this kind.

Verdi: *Otello*—Love Duet, Act 1: Tiana Lemnitz (soprano) and Torsten Ralf (tenor) with Berlin State Opera Orchestra (disc 18363), and *Otello*—*Willow Song* and *Ave Maria*; Tiana Lemnitz (disc 18364) (Sung in German). Victor set 872.

Lemnitz has such a beautiful voice that it is to be regretted she (Continued on Page 216)

RECORDS

THE USE OF RADIO as a source of news and of communications must perform some first in wartime. In England, musical programs have had to be relegated to second place. To date, however, the best musical programs on American radio have survived, with the major exception of the Sunday Evening Ford Hour, which has been indefinitely cancelled.

Among the musical programs which have attracted wide favorable comment both in this country and in England is the *British-American Festival*, heard Fridays from 4 to 4:30 P. M., ET, over the Columbia network. This is the program of which we spoke last month. The Columbia Concert Orchestra is conducted by Howard Barlow and Charles Lichter and plays English and American compositions. The English music ranges from works by Purcell to Benjamin Britten, while the American part of the programs ranges from Ferdinand Gottschalk to Roy Harris. English interest toward this program has brought worthy results. Since late in January record transcriptions of all broadcasts have been made, and these have been forwarded each week by plane to the British Broadcasting Company in London for re-broadcast there.

The programs of the *British-American Festival* for March offer some unusual novelties. The program of the 8th will present three works—"Two Interludes" from Elgar's "Psalms"; *String Symphony* by Edward B. Hill; and *A Dissonant Overture* by the young Polish-American composer, E. Gersheleski. On the 15th, two works by Americans and one by an Englishman will be heard. The American works are *Andante for Strings* by Clark Eastman and *Star's Whimsy* by Mary Howell; while the English composition is *Sinfonietta* of the young Britisher, Benjamin Britten. In the program of the 20th, a highly interesting novelty is scheduled—Ferdinand Gottschalk's *Andante* from "Nights in the Tropics." Gottschalk, born in New Orleans in 1829, was regarded as a brilliant composer-pianist in his day. His music was widely played during the nineteenth century, but most of it has fallen into disuse during our time. Coupled with the *Andante* is the Greek comedy, "The Wasps," on the 27th, another work by Gersheleski, is scheduled. This is his "Classical Symphony," which will occupy most of the broadcast time. To close the program a short piece by William Byrd, the Englishman, called *John, Come Kiss Me Now*, is



ZINO FRANCESCATTI

Important Radio Broadcasts

By

Alfred Lindsay Morgan

programmed. There seems to be plenty of contrast.

The programs of the *Cleveland Symphony Orchestra*, conducted by Dr. Artur Rodzinski (heard Saturdays from 5 to 6 P. M., ET—Columbia network), have been of unusual interest. There will be four broadcasts this month, and although it is not possible at this time to announce the selections scheduled, it is quite certain that they will be equally as interesting as all that have gone before.

Dr. Rodzinski has given premiere radio performances of such works as Jerome Kern's *Scenario for Orchestra* on Themes from "Shogun"; Rachmaninoff's "Symphonic Dances," which is the latest work of the pianist-composer.

There has been a divorce of the Red and Blue network of the National Broadcasting Company since February 1st, and it is rumored that the Blue Network is to be sold. The necessity for the separation was occasioned by a ruling of the Federal Communications Commission this past year. The National Broadcasting Company now sponsors only the Red Network programs, and in the reference to the Red will undoubtedly unit, no longer a part of NBC. The feature program on both networks are to be continued, and to date there has been no interchange. Thus we find that the weekly NBC Symphony Orchestra broadcasts, the Saturday Opera broadcasts, the

Damrosch programs, the Radio City Music Hall hour, and The New Friends of Music broadcasts all are still heard over the Blue Network.

On the NBC-Red the musical roundup of the week includes still such favorites as the Metropolitan Opera Auditions, The Telephone Hour, The Voice of Firestone and the Cities Service Concert.

During March three conductors will officiate at the helm of the *NBC Symphony Orchestra*. On the 3rd and 10th, Fritz Reiner of the Pittsburgh Symphony Orchestra will be the conductor. On the 17th, Saul Caston, assistant conductor of the Philadelphia Orchestra and permanent conductor of the Reading Symphony Orchestra, will direct; and on March 24th and 31st, Leopold Stokowski returns for the first two concerts of his spring engagement with the orchestra.

A special broadcast of the *Rochester Philharmonic Orchestra*, under the direction of the pianist-conductor, José Iturbi, is scheduled for Saturday March 7th, from 9 to 10 P. M., ET (Blue Network). This broadcast will emanate from the Capital Theatre in Wheeling, West Virginia.

John Barbiroll returns from engagements in the West as the conductor of the *Philharmonic-Symphony Orchestra of New York* for the month of March. In the broadcast of March 1st, Mabel Piatto, concert master of the orchestra, will be the soloist, playing the Tchaikowsky "Violin Concerto." Reinald Stewart, director of the Peabody Conservatory in Baltimore, will be the soloist on the 8th; he will be heard in the Tchaikowsky "Piano Concerto No. 1." On the 15th, the violinist, Zino Francescatti, will be heard as soloist playing the Lalo "Symphonie Espagnole," and on the 22nd, Rudolf Serkin is to play the Schumann "Piano Concerto." There is no soloist scheduled for the concert of the 29th.

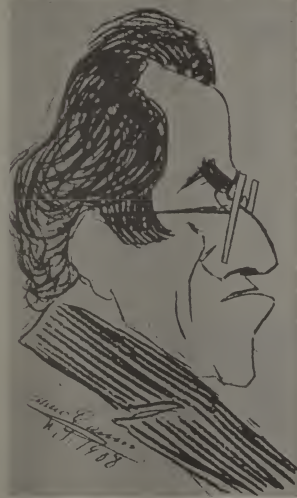
In *Musical of the Americas*, Columbia's Tuesday morning broadcasts of the "School of the Air," the previous programming of folk music gives way to art music. The step from folk music of the country and popular music of the city to art music, say the broadcasters, is not necessarily abrupt; composers of the past used country dances and national folk tunes in their best works. In the program of March 3, excerpts from musical comedy and *Zarzuelas* (Spanish musical comedies) will be heard. Music from opera by North and South American composers will be played in the program of March 10. In the broadcast of the 17th, chamber music will be featured. Excerpts from works by Charles Ives, Arthur Foote, Randall Thompson, Oscar Lorenzo Fernandez and Heitor Villa-Lobos are scheduled. The Oratorio will be the source of the musical excerpts to be played on (Continued on Page 201)

RADIO

THE MYSTIC MAHLER

Gustav Mahler was in many ways too great a personality to be comprehended in one generation. No one could be better fitted to appraise the genius of this Bohemian Jewish composer and conductor than Bruno Walter, who shares with the Austrian, Ernst Kfenek, composer of "Johnny Spielt Auf," a biography of Mahler, a recent addition to the music room library and just issued by the Greystone Press.

Walter tells of his many meetings with Mahler and of his service under him as an assistant conductor. In this way he has brought out many interesting points in conductors' technique which are very illuminating to the concert-goer. Walter's chapter upon personality is a truly beautiful tribute to his friend. His comment upon the close relationship between music and religion is especially fine.

GUSTAV MAHLER
A caricature by Enrico Caruso

Neither Walter nor Kfenek mentions Mahler's last obsession, which was a fear of being buried alive. In New York he once requested the writer of this review to promise that when death came to him, your reviewer would see that a long needle was thrust through his heart. This promise was solemnly sealed with a bottle of Tokay. Shortly thereafter your reviewer found that Mahler had exacted the same promise from several other friends, including Bodanzky and Caruso. He wanted to be sure that he was really dead before he was laid to rest.

"Gustav Mahler"
By Bruno Walter and Ernst Kfenek
Pages: 236
Price: \$3.00
Publisher: The Greystone Press

MARCH, 1942

The Etude Music Lover's Bookshelf



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

By B. Meredith Cadman

MUSIC QUIZ FOR YOUNGSTERS

This is apparently the age of the questionnaire. The country has for years been bombarded with lists of questions, and the air is drenched with quiz after quiz upon almost all imaginable subjects. The public calls for "Information Please!" and apparently cannot get enough of it. A very excellent series of musical quizzes by Gladys Burch and Helmut Ripperger has just been published and should prove very useful for music clubs in search of such material.

"The Junior Music Quiz"
By Gladys Burch and Helmut Ripperger

Pages: 134
Price: \$1.00

Publisher: G. Schirmer

VALUABLE TALKS

When a great man passes on, he is or is not obliterated in proportion to what impression he has left upon his day and generation. The influence of his thought may make an indelible impression upon all time, as did the words of Jesus, although there is no record of Jesus' having written a word. He is quoted by his disciples, and innumerable others have held his thoughts as a life guide.

Dr. Donald Francis Tovey, Scotch-born savant, composer, and pianist, Professor of Music at the University of Edinburgh, led an extremely valuable life in music, no small part of which was that devoted to books upon music and musical analysis of very enduring significance. It is, therefore, a great pleasure to note the publication of two posthumous books under the collective title of "A Musician Talks": I "The Integrity of Music," II "Musical Textures," these being records of lectures delivered at Glasgow and Liverpool universities. They are serious and profound and require careful reading which will be found most profitable by advanced students.

"A Musician Talks"
Author: Donald Francis Tovey
Two Volumes: I "The Integrity of Music," \$2.00
II "Musical Textures," \$1.50
Publisher: The Oxford University Press

AN EPOCH-MAKING SINGER

Your reviewer greets the new book upon Marian Anderson, famous negro contralto, with much gratification. Miss Anderson has won her laurels fairly and honestly. Your reviewer first met her in her youth when her teacher sent her to the writer for an opinion upon her voice. She was identified at once as a natural phenomenon of rare qualities, and was advised to leave nothing undone to reach a great goal.

In the field of music the American Negro has had a deserved "break" perhaps more than in any other activity. He has never wanted to be patronized or patted indulgently upon the back. All he asked for was just recognition of his talents and achievements. In evidence of this, four of the most successful singers in America at this time are the negroes—Marian Anderson, Roland Hayes, Dorothy Maynor and Paul Robeson.

Marian Anderson was born in the southern section of Philadelphia in 1908. She studied originally with Giuseppe Boghetti and later with other teachers. Her appearances with great orchestras in this country and abroad have won her wide distinction. In 1941 she won the Philadelphia Award (established by Edward W. Bok) of \$10,000, as one who had done much for her home city. Her programs in recitals have been of the highest type.

"Marian Anderson"
By: Kostl Vehanen
Pages: 270
Price: \$2.50
Publishers: Whittlesey House (McGraw-Hill Book Co.)

THE LURE OF THE PIANO

Mary Burnham Moore, a pianist of long experience, who has had instruction with many famous masters, has embodied, in a very practical book, the principles of concentration and coordination designed to assist teachers in understanding the useful ideas she has worked out. The book, which is one of thirty-five pages, is published in sheet music size. It contains many fresh and interesting ideas.

"The Lure of the Piano"
Author: Mary Burnham Moore
Price: \$1.50
Published by Mary Burnham Moore

BOOKS

Ten Years Ago:

An Interview With Horowitz

THE GRATIFYING ANNOUNCEMENT that The Ernie has been included in the top Class A list of cultural magazines in the survey conducted by Purdue University possessing the greatest cultural influence in America (close running mates are The Saturday Review of Literature, The National Geographic, The Nation, The Forum, Time, Readers Digest) ought to inspire Round Tablers with the importance of keeping their Ernie files complete. Back numbers often bring in unexpected dividends. Matters which seem of little importance at the moment often loom up mightily in the perspective of years.

For example, ten years ago in The Ernie of March, 1922, Vladimir Horowitz gave a remarkable interview to Florence Leonard. How many Round Tablers possess it, cherish it and profit by it? Horowitz, one of the greatest pianists of all time, has, so far as I know, written or spoken little on the subject of piano playing. Therefore, when he gives serious utterances to his theory and practice of technique, all of us are bound to listen with sharp ears. It is ten-year-old Horowitz in many respects astounding. Nuggets of pure gold there are aplenty, but sometimes it is necessary to dig very hard and deep to find them. Why? Because a genius or near genius like Horowitz does not always accurately analyze his own mental and physical processes; but when such an artist himself tries to describe his "feelings" and instincts as Horowitz has done in that interview, a precious treasure chest of technical truth is exposed. Its riches simply need clarification and classification in the language we ordinary folk speak.

At the outset, Horowitz tells us the "secret" of his own unique and individual approach to piano playing. His teachers did not mention technique. I once taught him how to play. He says, "My technique I had to find out for myself. I cannot tell how I learned technique anyone than I can show I learned languages..." All of which doesn't help us much, does it? But it teaches us to be on our guard against slavishly imitating the technical approach of artists whose natural gifts differ so widely in quality and kind from ours, and who have had unlimited time and opportunity from childhood to develop their technique. But, make no mistake! Horowitz has found out for himself certain inevitable, scientific technical truths and has taken pains to describe them in his own words, from which we have much to learn, and for which we are indeed grateful.

"Feeling" the Tone

Throughout the interview, Horowitz returns again and again to the expression, "feeling the tone"—by which he means key contact or touching the keycap before it is played. Glory to Allah for this! He is positively fatalistic on the subject! "... Says he, 'If I always feel the tone, then I am using the suitable technique, can practice a long time, and have a musical, interesting result.' And again: 'From the moment one feels that the finger must sing, it becomes strong.

The Teacher's Round Table

Conducted Monthly

By

Guy Maier
Noted Pianist
and Music Educator

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

The touch itself must reside in the finger. This is the secret of avoiding a harsh tone."

This means, of course, that he never strikes the piano. Listen again: "I do not use a stroke in playing runs or chords. In rapid runs there is no time to lift hand and strike. Furthermore, you cannot strike when your arm or hand is close to an object. So, I prefer the tone which is felt by the finger; and it is impossible to feel the note and at the same time to strike it." And here's the knockout: "Even when playing chords and octaves, I do not use the stroke. I always play close to the keys."

Now, will all those wise old moustaches go climb a tree—those poor misguided souls who still hold that you must haul off and whack our beloved instrument with forearms, wrists and hammer-claw fingers! Horowitz can probably produce how a greater volume of legitimately musical sound—single notes, runs, chords, octaves—than any living or dead pianist, yet he does it all by feeling the keys.

The Fifth Finger

From no other pianist or teacher have I heard the tremendous emphasis on fifth finger strength given by Horowitz: "In my own technique, the fifth finger, both right and left, are the basis for playing runs, chords, and octaves. This fifth finger I might call the 'guide,' for it is almost as if its acute sensitiveness, how to play." Naively spoken, but oh, how true! Furthermore, he often refers to his strong fifth finger as tone strength—strength, which accounts for the uniquely brilliant, orchestral quality of his concert playing.

His fifth finger strength has been developed to incredible power and controlled through a lifetime of practice of close finger notes, trills, trills, melodic lines, and so on. And right there he has the secret of his dazzling clarity on octaves and double notes. Strengthen your fifth fingers by slow, close-finger octave practice—only a few minutes daily

—and you will be amazed at your gain in brilliance and endurance.

Playing From the Hips

He is also the first truly great virtuoso to put himself on record as to the importance of the bodily framework back of fingers and arms. Again, he puts it so innocently, yet so accurately: "In playing loud passages I am aware of a slight movement of the hips in addition to the finger movements. This hip movement brings the body to the assistance of the fingers. ... But, the body is always assisting when the playing has life and vitality." Later, he comes back to it, thus: "In this chord playing I am conscious of a connection between the hands and the side of the body; the body again is assisting."

In other words, practically the entire framework of your body is tied together at the spinal column, whose base supports the whole body—both upper and lower portions of it. And so, when you play, if you permit the movement of hands and arms to flow freely up through your spinal column, coordinated with a free, elastic swing of your entire body—hip to neck—you stand (or sit) a much better chance of playing the piano like an artist.

Gold Nuggets

Everywhere in the interview are nuggets of pure gold. Here are a few: "The ideal equipment for the pianist consists of movement in the wrist and relaxation in the arm." And later, "For wrist is needed." ... Which are obviously crude but effective ways of saying that rotation and controlled weight are dispensable to all good pianists. "I always practice distinctly, never indistinctly. ... Absolutely distinct practice is essential for accuracy." Which, being interpreted, means that Horowitz practices often without pedal and by he plays the piano. "I always practice distinctly, never indistinctly. ... Absolutely distinct practice is essential for accuracy." Which, being interpreted, means that Horowitz practices often without pedal and by he plays the piano. "I always practice distinctly, never indistinctly. ... Absolutely distinct practice is essential for accuracy." Which, being interpreted, means that Horowitz practices often without pedal and by he plays the piano.

May I add that such sent staccato or detached note practice is a habit with most note artists? Only by such practice can they keep their aural perspective clear and their technique immaculate. Go thou and do likewise, Young Pianist!

Here's a sensible one: "In the famous octave passages of Liszt's 'Sixth Rhapsody' I use the hand alone, not the forearm or upper arm. All movement stops at the wrist. If I used the whole arm, I would be fatigued and the tone would be clumsy and harsh. So I use the hand, moving it in the wrist only." Horowitz is just trying to tell us that rapid octaves must be played as economically as possible, that is, with no lost motion. For octaves, Horowitz doesn't use a hammer stroke, whacking, flapping or slapping wrist or forearm. There is in fact practically no movement at all (Watch him and see for yourself.) He himself says that he moves "in" the wrist only. There you have it! He has practiced his fifth finger and thumb octaves with fifth finger articulation so long and so hard that the only movement is the finger movement plus an almost invisible rotational action of the forearm—to which he mistakenly refers as being "in" the wrist.

As to memory, he says, "Some musicians depend more on the ear, others on the eye. I am in the middle. I must use the use of ears and brain. Probably the eye memory is strongest with me, for I mentally see the page, and also the keyboard. I must see both keyboard and notes."

"I think" wonderful words, coming from such a source. It is comforting to have some of the principles I have tried for years to explain in my own playing and teaching corroborated by such a superb artist as Horowitz. Long may he live to thrill us! And let's pray for more such sensible interviews from great artists.

Yes, Round Tablers, those back issues of The Ernie are valuable. Better hold onto them tightly!

Books for Teachers

Would you suggest some good books which will be helpful and inspiring for teachers to read? B. M. New Jersey

What a stimulating question! But the longer I thought of it, the more inadequate were my own lists. Finally in despair I turned the question over to my friend, Professor Daryl Dayton (Pomona College, California), who is a second-order authority on such matters.

He promptly submitted this list which intrigues me so much that I am going to beg, borrow or steal all the books in it that I haven't read. (I'll bet L. B. M., like G. M., has not seen many of them!)

"Music in Western Civilization," Paul Henry Lang. Brand new; excellent; highly recommended.

"Our New Music," Aaron Copland. Good, interesting exposition of what the new music is trying to say. Just off the press.

"Great Modern Composers," Oscar Thompson. The best book yet on present-day musicians; with biography and lists of works.

"Musical Guide to Wagner's Ring of the Niebelungen," Hutcheson. There never will be a better detailed study than Mr. Hutcheson's fascinating book.

"The Victor Book of the Symphony," (Continued on Page 204)

Dear Harp of My Country

Tom Moore the Irish Minstrel

By John A. Robinson

"Dear harp of my country in darkness I found thee,
The cold chain of silence had hung o'er thee long."



THOMAS MOORE

SO SANG TOM MOORE in the closing refrain of his "Irish Melodies," a century ago. In darkness indeed had he found the traditional folk music of Ireland, but with a tongue of poetry and a voice of song he had revived it. The old folk tunes of Erin had not even been set down in written music before his time and most of them might have been lost or forgotten but for him. It was he who gave them new life and form and made them famous throughout the world.

Believe Me If All Those Endearing Young Charms, The Minstrel Boy, The Last Rose of Summer, The Harp that Once through Tara's Halls, The Meeting of the Waters, O Breathe Not His Name—these and scores of others—old gems of Irish melody, newly clothed in Moore's heart-searching lyrics, were saved from oblivion and recorded among the songs that never die. In his own day the ballrooms of London, the drawing-rooms of the great English country houses, the concert halls of Dublin and Edinburgh echoed to his refrain.

And through the nineteenth century, in the old world and the new, wherever Irishmen gathered together or, indeed, wherever the English tongue was spoken, Moore's songs were sung. And now, in our own time, scarcely a day or evening passes but we hear through the ether some song of this Irish minstrel.

A Musical Personality

By every test of temperament and ability, Moore showed himself throughout a long life to be a personality born for music, and, in his formative years, he lived in an environment which developed this attribute. "Music was the only art I was born for," he said in his later years, "and even my poetry

sprang from that." It was his entire life. His mother, though a woman of limited culture and education, was intensely fond of music, and Tom was early set to instruction in piano and voice, urged to a serious pursuit of music and given ample means to express it in frequent well-attended social gatherings in the Moore home.

Ireland, always musically minded, was especially so in this period. Handel, Haydn and Mozart catches and glees, Irish folk music, street songs and bawdy tunes—all were in high popularity with one class of society or another. Dublin at the moment, was the musical center of the British Empire, and in this atmosphere Moore passed his youth.

At Trinity College, Dublin, where he was a friend of the ill-fated patriot, Robert Emmett, Moore made for himself a pleasant reputation, both as a personality and as a performer in things musical. But in his last year at Trinity he had, sitting in the quiet of the college library, done a more important thing. He had written the "Odes of Anacreon," translations of the old Greek bard of love, wine and pleasure.

Graduating from Trinity, Tom went off to London with letters of introduction to influential people and with the manuscript of "Anacreon" in his portmanteau. The next year, 1799, he was a sort of youthful meteor in England. He went everywhere and was a unique success.

Some of the papers from them himself in the drawing-rooms of the town and country houses of the great. And when "Anacreon" was published, the Prince of Wales accepted its dedication to himself. Thus, at

twenty years of age, Moore passed his first brilliant year in London.

But when he undertook to continue the career so auspiciously begun, he met, for a time, with little success. During the next few years he published several things, but they were inconsequential. A visit to Bermuda and America followed, during which he wrote lyrics of no substantial import other than the "Canadian Boat Song"; and, in 1804, he returned to England.

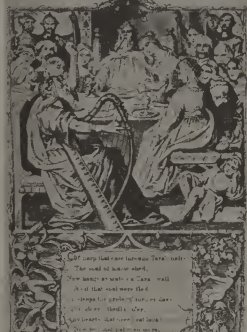
A Great Work Is Begun

Moore found himself back in London, five years after his meteoric debut, with but poor prospects before him; and the specious personal flattery he had received might well have faded quickly had he been obliged to produce further successes.

But soon, by fortuitous circumstances, he found himself engaged on the work which was to establish his greatest literary reputation—the "Irish Melodies." The immediate result of the publication of the first two numbers of the "Melodies," in 1806, was highly gratifying. The furor they created was intense.

What was the inspiration that motivated Moore to write the "Irish Melodies"? In 1792, Dr. James MacDonnell, a citizen of Dublin and a patriotic lover of old Irish music, had arranged and financed a festival in the capital, and the fast dwindling school of old harpers, who played by ear the traditional airs that had never been set down on paper, were bidden to Dublin at the good cooks' expense. Only nine of these harpers were found. They were clothed with a proficient musician who reduced the music, some of which dated as far back as Carolan and the mythical Ossian, to manuscript form. Four years later, in 1796, this first collection of airs was published.

Now a firm of Dublin publishers, the brothers Power, proposed that Moore write lyrics for these old airs, and they were to be rearranged and adapted for the purpose by an eminent composer, Sir John Stevenson. (Continued on Page 210)



The Harp that Once through Tara's Halls

MANY FOLK SONGS WERE WRITTEN by people who could not read and write their own names, to say nothing of music. There are actually two kinds of "folk songs." First in importance is the pure folk song, easy to identify because of its structure and simplicity. This was often the product of several persons, sometimes a great many, instead of just one composer, and it shows ample evidence of everyone having a finger in the pie. In an evangelistic meeting, for instance, a worshipper "gets religion" and calls out, to the accompaniment of an improvised tune of great simplicity: "I got religion." Other voices among the worshippers take up his melody immediately, with a qualifying phrase, such as, "You got religion!" or "The old-time religion!" Someone else cries, "Yes, Lord," and thus begins a song!

This manner of development is reported from every primitive land. Our North American Indians follow it to this day, as do the Negroes in the South. In this way, songs are begun; and are then enlarged upon, repeated, adjusted, and gradually given definite form. It is interesting to follow aboriginal themes from one tribe to another, even from one country to another, down through the years.

Enter Sophistication

But a song written by an evangelist, himself, is quite another question. A beautiful melody

such as *The Londonderry Air* is by no stretch of the imagination a folk song. The form indicates that the writer had had training. It is definitely the composition of a very great melodist. His name is not known to us, but his heart is in the song. Another example of such a melody is *Deep River*, again by no means a folk song. It was composed by unknown "minstrel" of the Negro race. It is interesting to note, in connection with this immortal melody, a fact which is little known: the middle part was composed by Coleridge-Taylor. He made the song into the A B A formula, which means that the song opens with the principal melody, is followed by a contrasting melody, and then returns to the principal melody. The lines of demarcation between these two, the folk song and the actual song written by a composer, are usually distinct. True, an evangelist, or leader of singing, might have originated the first line, but religious meetings know that this is not necessarily true. The song is started in the congregation; it is an outburst of fervor, and, as already



GEOFFREY O'HARA

Have You a Song In Your Heart?

By Geoffrey O'Hara

Composer of K-K-K-Katy, Give a Man a Hand, The Wreck of the Johnnie, There is no Death

said, it is started in dance groups, as well as in secular and social gatherings.

"I wish I could write that Melody Down"

We moderns no longer write songs, as they did in the olden days. Of course we do write them, although perhaps not on paper; but thousands of people have melodies running through their heads, and they say to themselves: "Oh, goodness, I wish I could write them down!" In other words, they are musical illiterates; they cannot write. This, naturally, is exactly as it was in past centuries. And yet, to-day, there is a way to get these melodies out of one's system, onto paper, and that is by the simple method of going to your nearest recording studio, to sing the song. It is then not difficult for a musician to transcribe that melody. I have had many such interesting experiences. Only recently, visiting in an Akron High School, one of the teachers told me she had a song in her heart but could not write it down. I explained to her about this new method, and not long afterward she sent me the record in the mail. I transcribed it, made a manuscript piano copy, and sent it to

her. Her great delight was evident by the beautiful letter of gratitude she sent me. Young people, as of old, like to write songs. It should be pointed out to them, however, that the old Biblical truism, "Many shall be called but few shall be chosen," is still a good rule. Music publishers are inundated with manuscripts. Young writers think that the doors are closed against them. This is obviously untrue, for many

reasons. Publishers are always looking for new ideas, and it has been my experience that editors are very fair in this regard.

For many, many years, there have been a few "gyp" publishers who advertise: "Send us your song. A hit will make you rich!" As a joke, I have seen on several occasions written the most obviously worthless lyric I could conceive, including grammatical and rhythmic errors, and have submitted these atrocious outbursts by mail. A reply has invariably come from the "gyp" publisher such as this: "Of all the beautiful poems which we have received in the past years, this is one of the finest. We think you are a very talented writer, and please believe us when we say that you have come to the right place to make your fortune. Our excellent staff of writers have read with great interest your excellent lines. Being world-famous, and having behind them years of experience, they are willing to submit for your approval one or two slight changes which they think advisable, from a commercial standpoint you understand, in no way reflecting upon your ability as a poet," and so on.

The Decoy

Then comes the decoy, the worm on the hook, which the would-be song writer is supposed to bite and swallow: "For this service we make a nominal charge of three dollars. We will submit to you a manuscript for your approval . . ." The embryo song writer usually falls for this, sends in his three dollars, gets the manuscript by return mail, and it looks like a million dollars to him. Then comes the next hook, with a bigger worm, publication.

During the last war I got more than one hundred of these published songs through the mail, showing much evidence of duplication, many songs printed with the same title page, and with only the words of the title changed. What a farce! I have received many letters from such song writers after they had been duped, asking me what to do about it. In fact, at one time I was in possession of more than eight hundred such letters, full of heart-rending stories. One of these customers was an uncle, a missionary, who had saved his poor nickels and dimes, and twice had sent in thirty dollars to these song sharks, only to be terribly deluded.

"How to Dodge the Song Shark"

The basic mistake, which so many make, is to fail to realize that it is not necessary for our songs to be published. (Continued on Page 208)

AT WHAT AGE should voice training be started for boys and girls?"

This is a question much in the thoughts of a great many school teachers and parents. It is voiced persistently in discussion sessions of teacher-training courses. And always my reply is: "Voice training should start when the child begins to talk."

It should start in the home—with parents and other adult members of the household offering to the little tot, who is struggling to become articulate, a constant example of good speech. The fond parents will, quite naturally, find the early babblings of their offspring "cute," but adults are not cute when they mimic the thin, half-formed speech sounds of the child and carry on their side of the conversation in "baby-talk." They are thoughtless.

Obviously the child learns to articulate words by imitating the speech of elders in its household. In most instances the mother's speech provides the pattern that predominantly influences the child's early speech. If Mother will always keep her voice pleasant, form vowels well and articulate distinctly, it is likely that by the time her child has reached school age, it will speak in a way that will bring joy to the heart of the first-year teacher. During the pre-school years the child's voice training has proceeded upon the basis of example and imitation; but it has been voice training nevertheless.

Yes, that's how voice training should start—in the home, through the medium of a good speech pattern. Some children are so fortunate as to begin their vocal self-expression in such environment; but these are in rather pitiful minority. Any typical crop of youngsters gathering for their first year of school will present various examples of vocal distortion which combine to dump a knotty problem into the lap of their teacher. There will be whiners and shriekers; little girls who gasp breathy sounds and little boys who twang nasally. And Teacher must train them all to sing pretty little songs nicely so that she will earn approval from her superintendent and visiting committees from the P. T. A. What sort of training can she give to work this miracle?

Well, she may or may not produce a blue-ribbon union juvenile singing ensemble; but there are a few fundamental elements of vocal training which she can to some extent establish in the habits of her little pupils. These are:

Correct posture
Deep breathing
Good vowel formation
Distinct articulation

Just how far the teacher goes in instilling such habits will depend upon several factors: size of the class groups; time available for corrective practice; and the sort of example provided by the teacher in her own posture and speech. Some substantial progress can be made if the teacher is alertly watchful and persistent.

Value of Hearty Singing

In all singing activities these children in the lower grades should be stimulated to sing vitally and heartily. They should not be continually "shushed" or encouraged to use the little piping, breathy, shut-in tone that is too frequently accepted as the natural tone of young children. Voices, even of such young children, are not saved from strain merely through singing softly. That is an exploded theory. Progressive voice teachers now recognize that persistently holding voices to "soft" singing will inevitably establish muscle reflexes which cause throat constriction and actually inhibit the young singers from

using their voices freely and spontaneously. This conclusion is expressed in a pronouncement issued by the American Academy of Teachers of Singing (New York) three years ago; from which we quote:

"We believe that the practice of inducing young people to sing in a way commonly and inaccurately described as 'soft' which should be termed 'devalitized,' will result in the presence rather than the absence of strain; and therefore children and adolescents should be taught the vitalization of the body in singing."

This statement, emanating from an organization that includes in its membership a considerable number of America's most eminent voice teachers, takes on added significance when we know that it is based upon an extended survey by a committee that conferred with teachers in all parts of the country who had been outstandingly successful in training young voices. It expresses the consensus of opinion among leading educators in the child and adolescent voice field.

Voice "Classification" Begins

It has, perhaps, taken us a long time to recognize that muscles of the vocal mechanism are subject to the same process of development as all other muscles in the human body, that is, through vigorous exercise. Voices, young or old, are strained when used against tension of interfering muscles—not through energetic use of the vocal mechanism itself. Shallow breathing and tight throat are the causes of strain. Teach the child to breathe deeply and pronounce full-throated vowels, and he or she may sing heartily with both enjoyment and beneficial development. There is nothing more technical involved in voice training for children under ten years of age.

In most of our modern American schools, girls and boys of ten or eleven years begin singing part-songs. The voices are then divided into two or three parts. The upper (melody) part is likely to include a somewhat higher range than did the union songs used in the lower grades, and



JOHN C. WILCOX

"harmony" parts will include lower pitches. The teacher here faces for the first time the problem of "voice classification." She must decide which ones will sing second soprano or alto. Too often her choice is determined solely by the ability of certain pupils to "carry" a harmony part—the ones who have a good ear and a natural harmonic sense.

Right at this point, the voices of girls and boys should have the most expert guidance. How they are guided is more important to their vocal future than it will be later on when they reach high school; yet our general school policy is to minimize importance of the intermediary grades and wait to hire the "experts" for the high school years.

First of all, leaders of singing activities in the intermediary grades should realize that every normal girl of ten or eleven years is physically able to sing the full range of any part-song suitable for voices of that age. Also it should be realized that, except in extremely rare cases, it is impossible to determine whether voices of that age will be high- or low-range in maturity. To arbitrarily classify some girls as altos, just because they may be able to reach low pitches easily and then keep them continuously singing the low part, would almost certainly result in physical habit-reflexes and psychological inhibitions that would limit their natural voice range and distort their tone quality.

To arbitrarily keep boys of ten, eleven and twelve years singing in their unchanged "treble;" or allow them to sing exclusively on the low parts in a "chest" tone would result in exaggerating the later "break" and turning them into short-range voices.

These hazards for both girls' and boys' voices may be avoided if the teacher will guide them in daily, systematic vocal exercises, utilizing the full range of their voices. The oft-reiterated alibi of teachers: "I have no time for such vocal drills; it takes all the allotted time to learn the part-songs," will not hold. If there is time to learn part-songs, a brief portion of that time may and should be devoted to voice drill. Sing fewer songs, sing them better—and give the girls and boys some of the vocal education that is far more important to their (Continued on Page 194)

VOICE

Making the Fourth Finger Useful

By Harold S. Packer

some 3000 curve.

THE FOURTH FINGER urgently demands the serious attention of the piano pupil. The strength of a chain depends upon its weakest link, so does perfection of piano technique depend upon this much underrated finger.

It is the task of the teacher to stress ways and means by which maximum accuracy and minimum fatigue can be achieved in conjunction with this finger as the result of ease in movement at the keyboard. In doing this, the pupil's difficulties for the moment immediately disappear, and an excellent foundation will be laid for more advanced technique, in which this finger features conspicuously. With the removing of irksome barriers, the pupil will take greater delight in his musical studies, and the teacher will find the positive side of his teaching principles blossoming into fruitful results.

Seeking An Easy Position

When this finger is allotted its proper place as a natural phenomenon, the teacher will discover that it will function properly. Quite true it differs from the other fingers owing to the restricted scope of its upward movement. A ligament, a pliant band of tissue, transversely adjoining the third and fourth fingers at the knuckles limits the lift of the latter finger, especially when the third and fifth fingers are held down. Any attempt to stretch this ligament beyond a very limited extent will end in disaster. A ligament has no elastic quality, and there seems no point in resisting a natural fact. On the other hand we can benefit from this natural condition by operating within it, and by seeking other means in which this finger can take the greatest possible ease. This can be accomplished by means of the following interesting experiment which will briefly enumerate the necessary steps and explain the associated facts:

1. Take an easy, natural position of the body at the piano, with the shoulders slightly brought forward. This posture gives ideal ease combined with body support.

2. Let the right arm, hand, and fingers hang loosely at the side.

3. Without moving the hand or fingers from this position of alignment with the forearm, assume playing position on the five consecutive keys, the first of which is one octave above middle C, as shown here in Illustration 1.

4. Observe that the upper arm is hanging on a plumb-line from the shoulder; the forearm is at right angles with the upper arm; the knuckles of the hand are slightly elevated; the axis of forearm rotation is extended through the head of the ulna (the larger of the two bones of the forearm, whose head is situated on the inner side of the elbow) on a straight line with the fourth finger and lastly, as a corollary to this, the fourth finger (as well as the other fingers,) tends to as-



Illustration 1—A position of ease.



Illustration 2—A free finger dropped.

	I Force	II Force	III Force
1. 1st F. Finger	1	2 3 5	1 2
2. 2nd F. Finger	2	3 5	1 2
3. 3rd F. Finger	3	5	1 2
4. 4th F. Finger	4	5	1 2 3
5. 5th F. Finger	5	6	1 2 3 4
6. 6th F. Finger	6	7	1 2 3 4 5
7. 7th F. Finger	7	8	1 2 3 4 5 6
8. 8th F. Finger	8	9	1 2 3 4 5 6 7
9. 9th F. Finger	9	10	1 2 3 4 5 6 7 8

Illustration 3—Chart

5. Particularly note that the fourth finger has an excellent opportunity to act without undue strain. This position avoids the usual feeling of tension resulting from contracted fingers.

6. Experiment with the left hand in a like fashion relatively one octave below middle C.

Stressing A Free Finger

The second step, now that the previous experiment has been fulfilled, is to place the arm, hand, and fingers in a position in which the down and up impulses of the fourth finger can be taught to act with maximum freedom. To do this we must eliminate every possibility of down arm pressure, take the strain off the connecting ligament between the third and fourth fingers, ease the tautness produced by the web between the fingers, and modify the pull of the associated finger tendons. A very excellent exercise, one that will help the pupil to achieve all these things and thus pave the way to the greater utility of this finger, is delineated in its various stages as follows:

1. Without losing the relative position of the fingers on their key surfaces, permit the hand to lower from the initial playing position to the front edge of the piano and become supported there.

2. Raise all the fingers to an altitude approximately within their easy, middle range of movement.

3. Now cause the fourth finger to depress its particular key with precision. The result of this action is exemplified in Illustration 2.

4. Lift this finger with equal precision.

5. Begin softly and slowly and build up the tone and increase the speed to moderate degrees.

6. Once the arm has been experienced as a strong backing support, lift the hand off the front edge of the piano in gradual stages while the finger continues to act and the original position has been reached.

7. Now further increase the tone to *ff* and the speed to *Allegro*.

Gaining A Sense Of Balance

The third step is to gain a sense of balance from elbow to finger tip through a just disposition of muscular strength and weight. It reveals the astonishing facts that weight properly controlled develops additional finger vitality; substitutes for the erroneous use of down arm pressure; helps to overcome the natural tendency for the joints to break in, and establishes a fixed point of contact for this finger, which is necessary in the determination of key resistance.

1. Depress the previously indicated key silently and easily with the fourth finger and hold it there during the subsequent ball test.

2. Move the wrist up and down in order to release forearm. (Continued on Page 200)

THE ETUDE

THE WIT WHO SAID that anyone who was planning for a career in the diplomatic service should first spend some time in a volunteer choir was not so far from the truth. A great deal of sympathy is meted out to the directors of grand opera companies, with their years of internecine warfare between prima donnas and *primi tenori*, but these worthy gentlemen have little concept of the diplomacy that the director of a volunteer choir must possess.

For fifty years, Sunday after Sunday, hot or cold, wet or clear, day and night, I have been in a volunteer choir. Much of this time was spent as a director. I am partial to the large choir as against the quartet. In the latter, the singers usually have had some training; but I prefer the chorus, under a competent director with a sympathetic heart, to the frequent hard, metallic voices of the quartet. I would rather hear *Rock of Ages* sung by an old lady in the pews, having in mind that she was standing upon that Rock, and fully believing in the text, than an operatic voice "reciting" the same song, laying for his goal the check at the end of the service. However, not all highly trained singers are like that. A great tenor visited a church here and was asked to sing something. He chose *By Cool Shloam* and sang as if he had written the text himself. And at the close of the song there were many wet eyes in the congregation.

Of all the societies in the church, it seems that the volunteer choir must be handled with the greatest care by the minister and his aids—session, vestry, deacons or by whatever name they may be called. This applies particularly to the volunteer choir. The paid singer may usually be easily replaced, but those who serve free frequently have close relatives in the congregation. These church members are sensitive about their relatives and readily take sides with their own people. One minister said that the easiest entrance for the devil into a church is through the choir room door. An argument in the Ladies Aid Society is usually patched up, by bringing in good, common sense before it becomes serious. The Men's Bible Class may disagree in the selection of a teacher, but sober judgment usually puts the brake on before there is a crash, and a general hand-shaking follows. Why, then, should singers cause so much confusion? Are they less devout than other members of the church, or are their minds of smaller caliber?

The Fundamental Difficulty

We are inclined to the idea that the fundamental trouble is in the fact that a voice sounds differently to the owner of that voice than to others who hear it. In the singer, it reaches the brain through the ear and by other channels, while the listener has it through the ear only. Moreover to his own ears his voice imparts a quality which he alone hears and which others rarely hear. For instance, datten

Fifty Years in a Volunteer Choir

By T. J. Hoge

out your hands and put them perpendicularly on your face with the little fingers just in front of the ears. The hands will then stand out from the sides of your head like blinders on a horse, making sound shields, as it were. The same effect may be produced by holding a sheet of music at right angles from the head in front of each ear. Now sing a few notes and observe how different the vocal quality seems to you. Experience seems to indicate that especially in case of the voice, it sounds sweeter to the maker

who has aspirations to become a prima donna and who possesses a voice which would scarcely make her eligible for a street corner gospel service. The other is a venerable soprano who, after years of choir loft battles, still holds the fort and demands all the best solos.

Contrast of Choir and Orchestra

The composer or arranger of orchestral music has a number of instruments from which to choose those best fitted to produce any desired tonal effect. In the case of the soprano part there are four or more which may be employed: violin, oboe, flute, clarinet and trumpet. Each of these has its peculiar overtones, or "tone color." The writer of choir music has nothing like this; he writes for soprano, alto, tenor or bass, or perhaps baritone. It is for the director to determine which of the voices has the most desirable tone quality for the number under consideration.

Avoiding technical names for the different qualities of voice, the tenor who may shine in Gounod's *Sanctus*, from "St. Cecilia Mass," may fall flat in Handel's *Every Valley*, from the "Messiah." An inferior singer might make a much better showing in the latter. If you consider the difference between the mellow tones of the violoncello and the rounder sounds of the trombone, both tenor instruments, this point may be overstated. The director of a large choir should know every voice in that choir—its capabilities, articulation, whether affected by nerves and so on, and assign parts accordingly. That is, if he may. Sometimes he may not. Only in rare cases is a choir director exempt from a number of "thou shalt nots"—he must watch his step lest it land on tender and influential toes. His greatest problem frequently is in assigning solos. One director sidestepped the issue when he had all voices of one section sing the solo parts, regardless of the fact that he had a number of voices capable of good solo work.

Another Difficulty

There is another source of trouble when untrained voices have glaring faults unknown to the possessor. A "certain lady" attacks perhaps a fourth under the desired tone, and then slides up to it. The effect is suggestive of a hungry cow intoning a request for her daily rations. Another singer seems to be unable to release a note by cutting it off at the end, but must slide down several degrees before letting go of it. Yet a director, should he mention these little things, may find himself in water much above a comfortable temperature, especially if the singer has had a little (Continued on Page 196)



The Famous "Volunteer Choir" Scene in "One Foot in Heaven" in which Frederic March and Marjorie Scott were starred.

ORGAN

MARCH, 1942

Doctoring With Music

By Dr. Max Schoen

Dr. Schoen is professor and head of the Department of Psychology and Education at the Carnegie Institute of Technology in Pittsburgh, Pennsylvania. He was born in Hungary, February 11, 1888, and was brought to America in 1900. He was educated at the College of the City of New York and the State University of Iowa where he was a student of Dr. Carl E. Seashore. He taught for six years at the State Teachers College at Johnson City, Tennessee, and has been at Carnegie Institute of Technology since 1927. He is the author of several books and of numerous articles on education, psychology, music and esthetics. His very excellent book, "The Psychology of Music," has been published recently by The Ronald Press Company.—EDITOR'S NOTE.

MUSIC IS A VALUABLE healing agent. This fact is well established by numerous cases cited in the annals of medicine and confirmed by psychological and physiological research. But why the art of sound produces healing effects has not been sufficiently or systematically discussed. It is my purpose to throw some light on this question by an examination of the relationship that exists between feeling and music.

A survey of literature on musical therapeutics shows that, although music has been prescribed and used for every sort of ailment for centuries, it has proved to be effective only in the treatment of cases which are the result—either exclusively or predominantly—of emotional disturbances.

Thus, to cite a few instances: David played his harp for Saul in the attempt to allay his melancholy; and Eliza calls for a minstrel when much troubled by importunate kings. Cassiodorus is quoted by Burton, in his "Anatomy of Melancholy," as having attributed to music not only the power to expel the greatest griefs, but "it doth extirpate fears and furies, appeaseth cruelty, abateth heaviness, and to such as are watchful it causeth quiet rest; it takes away spleen and hatred . . . it cures all irksomeness and heaviness of soul." The celebrated singer Farinelli is reported to have rescued King Philip V of Spain from the drough of despond by performing with other musicians next to his bed chamber, and in like manner to have allayed the morbid inclinations of Philip's successor, King Ferdinand. Later, this amazing singer lived in Madrid as the confidential friend and advisor of the king at a salary of fifty thousand francs.

An authority on insanity, Dr. J. P. Chapin, found that music always proved beneficial to the motor excitement. The Superintendent of the asylum at Middletown, Connecticut, after ten years of experience with an orchestra that performed for the patients during their meals, is convinced that, although it is impossible to state the exact amount of value music has for the insane, certainly its influence is salutary.

There are at least two main reasons why music has this power over the emotions. One is that

music touches the life of feeling more directly and more intensively than does any other art. The other reason is that, since music is an art, it affects feeling in an artistic way—in other words, in a wholesome way.

Music Is the Art of Feeling

From the common use of music to excite as well as to soothe the emotions we may gather not only that there must be a close connection between music and feeling, but also that music is the art of feeling par excellence. This is a conclusion that finds incontestable corroboration in experiments on the feeling effects of sound, from single tones to complete compositions, which are reported in detail in my recent book, "The Psychology of Music." These experimental evidences are along three lines:

1. When people are instructed to listen to a musical composition and report what it did to them, their accounts begin most often with the phrases: "It made me feel," "I felt like," "It gave me the feeling," and similar ones. Following are a few typical reactions to a variety of selections: "A restful feeling throughout, like one going downstream while swimming. I wanted to throw myself back and be carried along." "A great feeling of happiness; followed by expansion inside, leading to great excitement and breathlessness for a moment."

"I had a feeling of sorrow and dissatisfaction with everything. It gained on me. All the time I was trying to get the better of this feeling, but it wouldn't leave me."

"Sadness. An unsuccessful but constantly renewed attempt to throw off the burden of sorrow. A life of possibly more than usual melancholy with a ray of hope and happiness brought in unwelcomely."

"A death and the heavy sorrowing of friends, a sorrow too deep for tears, which soon finds relief in tears. This changes to a feeling of loneliness and resignation which is beautiful. It is the covering of a sorrowful heart with a smile."

2. The results obtained from experimental research on the physiological effects produced by sound stimulation provide further evidence of the emotional significance of music. These re-

sults show that the effects are all of the nature of those bodily processes that are typical of strong emotion, namely, change of heartbeat, pulse, blood pressure, deeper and faster breathing, and increased muscular tension. Thus, the experiments of Döglé, the first scientific worker in this field, showed that sound stimuli caused more rapid contractions of the muscles of the heart, a rise or fall in blood pressure, and respiratory changes. These results have been confirmed by all later studies. The influence of tonal stimulation on the skeletal muscles is stated concisely by Scripture: "With the thumb-and-finger grip," he says, "the greatest pressure I can exert during silence is 4 kilograms (approximately 8 pounds). When someone plays the *G-minor* Motive from 'The Rheingold,' my grip shows 4.5 kilograms (approximately 9 pounds)."

3. Even in experiments in which the subjects are asked to find a pictorial, dramatic, or narrative content of a musical composition, the reports show that, whereas the listeners vary enormously in their assessments of what the music is alleged to express, all the descriptions are of highly emotional situations. Thus, B. J. Gliman obtained the following results from four persons who were instructed to discover the dramatic story in Chopin's *Ballade in F major*, No. 2:

"Two happy lovers are sailing over smooth seas; the ship is attacked by pirates, who are beaten off. A fierce storm arises, the ship bearing the two lovers is destroyed; and after the storm the sun shines again upon the sea some-what calmed."

"The piece naturally suggests a murder. It opens with a picture of the assassin creeping slowly along, and you hear the shrieks of his intended victim when he is brought face to face with his slayer. Here the music, now shrill, now deep and low, seems to mingle cries and groans as the deed is committed and the man finally dies."

"The thumping and haste of the latter one-third or one-half were nothing to me but intolerably disagreeable noise, quite meaningless. The first uniform segment of the piece was delicious noise, of which the only dramatic suggestion was the passage through life of a rather rimmed sober and patient sort of man, with one leg shorter than the other."

"Extremely beautiful, especially at first. Early part suggests a music life, as it should have been, in the middle part it was sweeps over the country and demolishes the monastery. An effort is made to reconstruct the old life, but the attempt is not finally successful. The life movements confused, mingles with the cruel moral battle. At the last moment occurs a recollection of earlier peace."

Different Impressions

Another investigator, June Downey, obtained the following contradictory reactions in everything but in feeling value to Chopin's *Furinal March* from the "Sona, Op. 35":

"Funeral of a soldier."

"Grief, mourning, swelling to a climax. Reaction. Hope, doubt, abate alternate."

"Funeral procession of Abraham Lincoln."

"A life of possibly more than usual melancholy with a ray of hope and happiness brought in unwelcomely; or the hope of something unexpected coming without recognition."

"The first part of the selection brought to my mind a funeral train. I believe I could quite see the picture."

"Deep, hopeless sorrow for someone lost. A prayer for help. The answer to the prayer. Hope and courage given." (Continued on Page 202)

The Importance of College Bands and Orchestras to the Music Education Department

By William D. Revelli

EDUCATION DOES NOT stand still; it cannot, and it must not. To-day it is very complex, since it combines the search for knowledge and acquisition of culture with the mechanics of training and acquisition of skills. The well rounded graduate of our universities and colleges should have combined in him all of the cultural and skillful elements which best fit him for the intellectual and physical world which he is entering. That is why methods of educating are in constant flux—constant growth. If you will, The modern university has come to realize that it must cleverly combine theory and practice in its teaching. This is that the young lawyer-to-be, after studying cases and principles, appears before a judge's seat or jury box which may have been set up in the schoolroom, or which may be an elaborate replica of a courtroom set off by itself in one of the law school buildings of our leading universities.

And the neophyte doctor, coincident with the book poring he must do, is brought into the hospitals and operating rooms, and actually probes into the mysteries of the human body, long before he is given a degree, or is recognized as a doctor of medicine. In the same way, even the teacher of English, history, or any one of the numerous subjects taught in our schools, has opportunity to serve a sort of apprenticeship in a university-operated grade or high school.

Value of Apprenticeship

The point which I wish to bring out is that in many of our colleges and universities, the music education departments have failed to recognize the importance of combining apprenticeship with theory. For many years the curricula of the music education department have emphasized various methods courses which supposedly dealt with "Methods of Teaching School Music."

I cannot refrain from looking back to some of my experiences in these "methods" courses. I wonder how many of those of my readers who are in the music education field have slept through these various methods classes, but the literally or mentally? How many saved time and effort by purchasing the class notebook from a past-member of the course, thereby achieving the usual "A," or passing on the strength of hasty memorization? I am making no accusation, for surely the pranks of a student give way to the serious intent of the educator, but the extra hours of application to basic principles necessary after graduation, point to a lack somewhere in the undergraduate training. While this condition did exist—and possibly has not as yet been entirely eliminated—much improvement in methods courses has recently taken place. Perhaps the most notable improvement has been the pairing of many so-called "methods" courses, and a rejuvenation of others.

Let us recall the methods course which consisted of weekly lectures on "How to teach the such-and-such instrument." We were told that the flute or piccolo is capable of trilling like a bird . . . the bassoon is the clown of the orchestra . . . the drum is the oldest of all instruments . . . the French horn is very difficult to play . . . the oboe is a double-reed instrument . . . and so on. Frequently such lectures were not benefited by the attempt to sound a tone on any one of the instruments which the lecturer spoke upon so "authoritatively."

Perhaps we acquired quite a bit of information about the instruments, all of which was very fine, until we were given our first position in the music education field. Our own education really began then—aha, those were the halcyon, the good old days! But these are new days, in more ways than one, and we are coming to realize that college music education training means vastly more than the enumeration of methods. The student lawyer must get the "feel" of law, the student engineer must have the "mechanic's touch," the medical student must feel the surge of dedication to humanity, and the music student must acquire *musicianship*! We are faced more and more with the realization that it is not only advisable but necessary to maintain a balance between the instilling of the various methods and the building of musicianship. We are daily being convinced that where methods and theories of teaching may fail, musicianship and sound common sense abilities more often succeed.

Music Groups More Recognized

It has always seemed to me that it is illogical for our universities and colleges to look upon the band, orchestra and chorus as extra-curricular or as an activity program. Too frequently, even in the music education program, they are set aside as non curricular, or as an activity apart from the required courses of training for the prospective music teacher.

Gratifying, however, is the knowledge that in our modern and progressive music education program there is a coming recognition of the part which these musical organizations must play in music education, and participation in them is not only sanctioned and encouraged, but required and accredited. Gradually administrators are coming to realize that these organizations are indispensable to the building of a thorough

musical background and to the formation of sound teaching abilities. There are numerous experiences that courses in the methods and theory of music cannot possibly supply, but which can be had in the actual theaters of musical expression. The best trained student in music education will receive music methods as a complement to a sound, well rounded program of musicianship. A student will be better equipped to make the correct application of his teaching theories and methods if he is a *thorough musician*—the theories in themselves will not make a musician of him. Music techniques, a really intimate knowledge of music literature, and the inspiration which comes from good musical performances are not to be had in Music Education Methods Classes.

Rising Standards

Beyond question, the musical standards being demanded of public school music teachers are constantly rising. There is the requirement that somewhere they must acquire a rich, profound musical background. And why cannot this acquisition be made in the colleges and universities, where music education schools purport to prepare students for entry into the field. It can be done—through

- Serious study of the student's major instrument. By serious study is meant years of intensive preparation with thorough knowledge of the literature of that particular instrument.
- Intensive training in band, orchestra, and chorus.
- A thorough knowledge of the problems of tone production, and moderate proficiency on all wind and string instruments, including piano.
- The study and close investigation of musical literature.
- Firm foundation in sight singing theory.

If these elements are firmly established before the student begins his methods courses, or at least coincident with them, I believe the student will realize more from his methods classes and ultimately be a better teacher and certainly a better musician. While I agree with the dictum that all great performers are not all fine teachers, I do maintain, strongly, that *all fine teachers are excellent musicians*, and very frankly, one does not become a fine musician through a series of methods courses. All of the factors are of equal importance to the whole, yet musicianship should be the first consideration of the whole.

One of the chief weaknesses of our methods course is that they are frequently taught by an individual whose musical background is altogether too meager, and whose principal virtue is his ability to lecture without (Continued on Page 203)

BAND and ORCHESTRA
Edited by William D. Revelli

An Easy Door to Phrasing

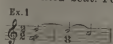
By Eugene F. Marks

MUSIC IS ESSENTIALLY an art of movement and sound, a cinema of changing tones progressing onward in rhythmic measures, much as does poetry. All music, however, possesses tonality, melody, rhythm, and proportion. Of these constituents, from the viewpoint of phrasing, we are interested only in rhythm and proportion.

Rhythm is dependent upon the tone impulses (beats) and proportion. The amount of time employed in the performance of a musical composition is divided into regularly recurring accents, in accordance with the accepted time divisions: seconds, minutes, hours. This usable time is exhibited in music notation by the bar line dividing the staff into measures. Proportion, the symmetrical relationship existing between a group of tones, demands comparative connections between such groups. It is obvious that a single tone does not produce music; two tones at least are required, as the least possible tonal quantity to allow comparison. This comparison cannot be determined by a variation in pitch when the same tone is repeated. In this case it becomes a matter of stress or accent. Since accent and unaccent cannot exist at the same time, only one of the two tones must be stressed; and at once the question is: which of the two should receive the accent?

Unaccent is the normal state in a mere succession of tones, which can be broken only by accent. Thus, the second or final tone receives the accent. Unaccent followed by accent is the smallest germ of musical expression, and this minute combination is termed a motive, equivalent to thesis and arsis in the laws of versification. Realizing that the accent ends the motive, we assume that the motive itself is used as the main factor in the measurement of time duration in music, and the expansion of this motive germ of unaccent-accent gives music its quality of motion.

Of course, the kinetical progression of music is produced by the repetition of the motive, which is expanded by enlarging the period of the normal unaccent until it is ended by the accent. Now and then, the accented beat is enlarged in cases of retardation, or suspension of the point of finality (the feminine ending), thus encroaching upon the unaccented beat. For example:

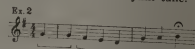


The point of finality of the motive, which should have occurred on the first beat, after the bar line, has been elongated to the second beat, which enlarges the accented portion of the motive. However, the accented part when enlarged becomes a continuation of the unaccented portion, transferring the accent from the first beat of the measure to the second beat (note C).

Metre

During the evolution of music from the motive germ there arises a regularity in arrangement which is termed metre, and which determines its poetic nature. In building up the musical structure from the motive, a first motive conjuncts with a second one, thus producing two component motives forming double metre (four beats). When a third motive is added (six beats), the progression adjusts itself into two three-component motives forming triple metre.

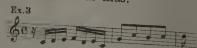
The bar, dividing the music, either into double or triple metre, falls between the unaccented and accented portion of the motive. Thus the bar line designates the entrance of the accent; from which we learn that the accent ends the motive or any expansion of the motive germ into metrical divisions. For this reason, music should never be read as existing in measures, but rather in its metrical divisions or motives. In order to illustrate the growth of music from the simplest germ-motive, let us examine the familiar tune, *Old Hundredth*. Scanning the tune as a whole, we find that it is composed of eight measures of equal notes, four notes in each measure. The beginning unaccented note followed by the next accented note gives the first motive. This motive in turn is followed by another, and so on. Thus is formed a series of sixteen motives of two notes each, which comprises the entire hymn tune.



We notice that every fourth accent in this hymn is prolonged by a pause sign; thus dividing the entire hymn into four sections of four accents each. This clarifies the metre rhythm and displays the poetic character of the music, which is comparable to four lines of a stanza in the words of the hymn.

Expansion of the Motive

The unaccent of the motive does not always consist of a single tone, as in the above hymn, but is frequently enlarged by several notes or writings of Bach; as, for example, in the first measure of the first two-voice invention. This measure consists of two accents or two (two-four) measures considered as one; therefore a bar line may be imagined as existing immediately before the third beat (second accent). With this in mind the example (treble only), devoid of embellishments, stands thus:



On the first beat we have a rest, which shows

that the first note, the unaccented C, begins the motive. The note G falls on the following accent, which ends the motive. Therefore, the preceding seven notes constitute the unaccent enlarged. In rendering such a passage no break should occur in the enlarged chain of notes, from its commencement to its conclusion on the accent. Hence this series of eight notes may be considered as a phrase, and should be enclosed under a slur. If your edition of Bach does not show such a slur, mark it yourself for the sake of clarity. Do not forget that, in the modern conception, the end of the slur also designates the end of a musical idea, which is shown in performance by removing the finger from the key. This shortening of the time value of the last note permits a fresh attack on the next phrase.

Applying a similar analysis to the second division of this same measure in the invention, we find that the notes C B C form an enlarged unaccent to the second motive and that the D (first accent of the next measure) terminates the motive. Therefore this second motive may also be placed under a slur. An exemplification of this first measure stands as two brief musical phrases, thus:



The eleventh and twelfth measures of this same invention offer another opportunity for analysis. The treble only is given in the following example:



The first note in the eleventh measure is the end of a preceding phrase. Therefore, the next note, C-sharp, begins a new phrase which must extend to and include the following main accent, note F, according to the law of the motive. The intervening notes, D and E, fall under a slur extending from the C-sharp to the F. Thus this phrase exhibits another example of the motive which an enlarged unaccent.

The remainder of this measure and the first half of the twelfth are to be treated similarly, thereby giving two motive phrases of four notes each, with two notes, C and D, yet unanalyzed. The D falls on a count (a secondary accent) and is prolonged. Prolongation nearly always indicates finality, as does the accent at the end of a motive. The C, then, the *staccato* touch on the note C, through contrast, brings out vividly the emphasis desired on the note D. At the same time, the two touches employed on the notes C and D must be so rendered, as to show the link between the preceding phrase of four notes. This may be secured by a slightly larger degree of intensity conferred upon these two notes.

The finality of a motive, cadence or any musical idea is indicated by a rest; by a prolongation of a tone; by an accent itself, whether occurring on a primary or secondary beat. Upon the two phrases in the eleventh measure we will show how the motive formation persistently asserts itself. The notes C, C-sharp, D, E, F of the first phrase naturally divide themselves into two motives. Likewise, the second phrase is composed of two motives, so we have the phenomenon of a motive within a motive, thus:

(Continued on Page 200)

PERSONS WHO WERE FORTUNATE enough to attend concerts during the time of Niccolò Paganini, account for his superb technical skill by saying that he was some supernatural being—not an ordinary mortal. Some even go so far as to say that often, at his concerts, they saw the Evil One standing by his side, helping him to overcome the difficulties of his compositions.

Be that as it may, Paganini in reality was a mortal, and a very weak one at that. His is a life of dissipation, declining physical strength, and mental instability, sustained only by an indomitable ambition, and the will to be a great artist.

Very little is known of his childhood, except that he was born at Genoa, Italy, February 18, 1781, and that his father, who was his first teacher, stood over him with a "rod of iron," and saw to it that he never neglected his practice. Little Niccolò was a nervous, delicate child, and the harsh treatment accorded him by his father tended to accentuate these qualities. His spirit, in truth, might have been broken had it not been for his great ambition to become a truly great violinist. He desired to surpass every player who had ever appeared on the concert stage. And he did this, and more. He surpassed every violinist

both before and after his time. He won for himself among violinists the place as "master of them all."

He was a good violinist at the age of six. Each Sunday he played in church, and this required him to learn new compositions each week. Before he was eight years old, he had learned all that his father and local teachers could teach him. And at the age of twelve he was taken to the great teacher Rolla, at Parma. When the boy and his father arrived at Rolla's home, the violinist was ill in bed, and refused to see them. While they waited downstairs, the twelve-year-old Niccolò took out his violin and played at sight. Rolla's last violin concerto which he found laying on the table. Rolla did not believe that a boy so young could play such a difficult composition at sight, so he jumped out of bed and hastened downstairs to see the prodigy. After hearing him play, Rolla admitted that he could teach him nothing, but suggested that he be sent to another teacher.

A Continual Struggle

From the time he was fifteen, Niccolò's life was a struggle against physical, mental and emotional ills. From that time on he suffered from fits of melancholy and depression, followed by periods of exaltation, and sometimes physical illness.

When he had finished his musical education, he carried out his childhood wish, and became a concert violinist. When he took to the concert

How Paganini Triumphed

The Life Story of the Most Famous Violinist's Incessant Battle with Incredible Obstacles

By Nellie G. Allred

stage, he was free for the first time in his life. There was no longer anyone to dog his footsteps, and to tell him how, when, and what to practice. It must have been wonderful for the boy, after years of servitude, to find himself a free human being at last. Is it any wonder, then, that he fell into the company of bad companions, and began gambling and dissipating? He who had always been at another's beck and call, wished to exert his new independence, and to be known as a "jolly good fellow," one of the "crowd." Often he had to pawn his violin to secure money for food and lodging. There is a story that at Leghorn he had found it necessary to pawn his violin, and could not have appeared in a concert had not a gentleman, named Mr. Livron, lent him a beautiful Guarnerius. After the concert was over, and Paganini returned the violin to its owner, Mr. Livron said, "Never will I profane strings your fingers have touched. The instrument is now yours." Thus the master won the instrument which remained, to the end, his favorite. At his death, he bequeathed it to the city of Genoa, where it remains in a glass case in the museum. This was the second violin he had won. As a boy, he won a Stradivarius for playing a difficult concerto at sight.

Paganini's great success was probably due to his father's severe discipline, and his own ambition to become an artist. His father's treatment, during the formative years of his life, forced him

to lay a firm foundation for his art, and his innate desire to be an artist led him to perfect it.

His own compositions often contained so many difficulties that he had to spend ten or twelve hours a day practicing to overcome them. At the end of these practice periods, the frail master was exhausted. In his later years, however, he did not practice. There is a story that a certain man once followed him from hotel to hotel, leased the adjoining room, and peeped through the keyhole, hoping to see and hear the master practice. But all he ever saw was Paganini take his violin out of its case, pluck the strings to see that they were in tune, and replace it.

Fact or Fiction

He especially excited admiration for his playing upon one string. There is a story that he was once imprisoned, and that his only solace in his cell was playing upon his violin which was fitted with only one string.

There is another amusing story which illustrates his ability to play on one string, and also the stinginess with which he was sometimes accused. One night he was late for a concert, jumped into a carriage and told the driver to rush him to the theater. His first number was the *Prayer* from "Moses," played upon one string, and he did not want to keep the audience waiting. When they reached the theater, Paganini jumped out.

"How much?" he asked the driver.

"Ten francs," was the reply.

"Ten francs! You joke!" the artist exclaimed.

"It is only the price of a ticket to your concert," the driver answered.

Paganini paid him what he thought the trip was worth, then said, "I will pay you ten francs when you drive me on one wheel!"

His stinginess, however, is doubtful. For on a certain occasion when the composer Berlioz was in great need, Paganini is said to have made him a gift of twenty thousand francs.

Difficult to Understand

After he gave up his dissolute life of gambling and associating with the wrong companions, he amassed a fortune from his concert tours. This fortune, together with the title of Baron which had been conferred on him in Germany, he left to his illegitimate son.

Paganini was considered a queer mortal, and people did not always know how to take him. He was severe with orchestras which accompanied him if they made mistakes, but if they did their part, he was very kind. During rehearsals, when they would reach a cadenza which Paganini was to play alone, the (Continued on Page 199)



NICCOLÒ PAGANINI

The oil portrait by Palazzo Palace, in the Red Palace, Genoa, said to be the most authentic portrait from life. This photograph was made by special permission of the Museum authorities.

VIOLIN

Edited by Robert Bräune

MARCH, 1942

THE ETUDE

Music and Study

Can a Band Accompany a Glee Club?

Q. The band director here wants to use my high school girls' choir in a joint concert, having the girls sing to band accompaniment. I have tried this twice this year, and it does not work, because the band plays too loudly and not smoothly enough. Then, too, I think the girls are too strident on high school girls' voices. Am I right? The music to be used is of the highest type and were it to be done to an orchestral accompaniment, I would not hesitate. We do not have an orchestra. How can I tactfully and diplomatically explain my reasons to the band director and my superintendent? I am afraid they will not see or understand my viewpoint. What can I do? I would gladly do this program if I thought it would work, but since I have already tried it, I know that it will not.—J. R.

A. Your dilemma is a common one, and I understand exactly how you feel about the matter. I advise you to have a conference with the band director at a time when you can be alone, when there is a good chance to talk it over; and then tell him frankly what your difficulty is. You might say that you remember a warning that a teacher once gave you to the effect that there is serious danger of overstraining girls' voices by having them sing with too big an accompaniment.

I suggest that you ask the band man whether he would not be willing to cut down the band to a small ensemble with only one instrument on each part for your accompaniment. This would probably improve both the tone quality and intonation of the band instruments for in that way the best players only would be heard. I would do this in the case of the vocal soloist also, and I believe it would make quite a point of it for the preservation of voices is highly important; and you, being responsible for the choir; and you, being responsible for the end of the game, have every right to do whatever seems to be necessary to preserve the vocal organs of your pupils.

Stage Fright

Q. I would like to know: 1. Is there any way to get over stage fright? I mean by that, getting so nervous before one plays even in church so that you "just can't seem to hit the right notes?" 2. Is there any way when one hand plays in Paderewski's *Minute of a Lullaby* or overcoming a tendency for the hand to play as fast as the right? (I am left-handed). 3. What exercises are good to strengthen the right hand? 4. Is there one of the main things in learning a simple piece? I constantly have trouble in following some fingerings which seem to be a little fantastic to me. My adviser will be greatly appreciated.—L. C.

A. 1. Stage fright is practically universal among performers and most of us never entirely overcome it. However, it may be brought at least partially under control by two procedures: (a) overlearn your material so that you may be absolutely confident that you can perform; (b) talk to yourself, tell yourself not to be afraid, and so on.

2. Practice each hand separately at first, and when you put them together, compel each to do its part independently of the other.

3. Any good volume of technical studies containing the problems you need to solve.

Sometimes the fingering indicated needs to be changed in order to "correct" for a certain performer. Experience with different fingerings will help find the one that seems most natural.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkins

Professor of School Music,
Oberlin CollegeMusical Editor, Webster's New
International Dictionary

Shall a Large Chord be Rolled?

Q. 1. When the left hand has more than an octave reach how is it played? How do you play this chord from Schubert's *March Militaire*? Does the right hand play the top note at times and how do you know?



2. *Melodie in F* is another piece that confuses me. Why are eighth notes in the bass continued with the treble? Please explain how this is played.

3. In playing triplets against two eighths how are they played? I was taught to play them like this:



while my neighbor insists they should be played like this:



A. 1. Composers do not always mark such chords with a wavy line; however, any chord that is too large for the fingers to span may be rolled. Frequently such chords are started before the beat as is your example from *March Militaire*. The fingering should be 5 1 2. Sometimes the low note is taken like a grace note before the beat and the upper notes struck together. If at any time you find that taking the top note with the right hand works better, do it that way, connected with the trouble because the part of the melody. The melody notes are played by the thumbs. The rolled chords in the left hand are started before the beat.

2. You have been taught correctly.



No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only musical or pedagogical queries will be published.

Guitar Methods

Q. Can you recommend some book about how to learn to play the guitar? I would like to know how to play the guitar and how to play guitar music.—G. K.

A. I do not myself play the guitar but I have looked through a number of instruction books, and I believe either of the following would be satisfactory: "Eureka Method for the Guitar" by Sepimius Winner; or "Nick Manoloff's Spanish Guitar Method." The latter work has two volumes; the former has one volume. Either publication may be secured through the publishers of *The Etude*.

Pythagorean Scale

Q. Will you kindly explain to me what the Pythagorean scale is?—Hal

A. The "Scale of Pythagoras" is the mathematical scale as contrasted with the tempered scale. Pythagoras was a B.C. and one of the things for which he is famous is the fact that he worked out a formula for the scale on the basis of simple mathematical ratios. Such a scale served very well so long as the music remained in the same key—especially if

it was music in one part; but with the advent of harmony and counterpoint, and with the growing tendency to use modulation to other keys, a different system became necessary. Therefore, a scale was developed in which all the half steps are of the same size, this making it possible to modulate freely to any key. Such a tempered scale was perfected during the time of Bach, and this great composer wrote his famous series of preludes and fugues in order to demonstrate that all keys are equally useful.

Slow or Fast?

Q. I have been taking piano lessons for approximately three years and I am going to have a new teacher this fall. However, my old teacher insisted that I play my exercises such as Czerny's "School of Velocity" and Cramer's "Studies" in comparatively slow tempo. When I practice them now I find that I cannot play them as fast as the exercises seem to indicate. Is there any way I can overcome this difficulty?—F. C.

A. Slow practice for perfection, with gradually increasing speed as you develop greater mechanical ability—this is the answer. Your new teacher will undoubtedly instruct you in such matters as posture, relaxation, proper fingering, and so on, but in the end it is a long period of intelligent practice that brings perfection in piano playing—as in everything else.

A Good Book on Harmony

Q. Do you know of a treatise on harmony, counterpoint, fugue, form, and composition that is not intended for teaching purposes? I would like a book that gives the various steps with illustrations but not exercises.—Mrs. B. C. C.

A. I suggest that you procure from the publishers of *The Etude* a copy of "Counterpoint and Harmony" by Beethoven. This will not give you all you want, but it is the best thing I know of for the sort of thing in which you are interested.

Which Is Right?

Q. 1. I have taken piano lessons two years from a teacher who taught the weight playing method and I have been very well. The teacher that I now have does not like weight playing and is trying to have me change my method. He teaches wrist rotation and believes in the wrist instead of the arm. I am a guide. I do not like to change my method because I think it is better. Would you advise me as to which is the better method?

2. I have been playing for a long time on how to teach weight playing.—Miss G. T.

A. 1. The limited space in this column forbids me trying to explain the relative merits of different piano methods. If you favor the weight playing method and have a fear that your teacher will get you away from it, I would advise this: See that, when playing, you keep your arm hanging loose from the shoulder, your wrist relaxed, and the first joint of your fingers firm. If you do these three things I am sure you will not be lost far off the track. There are many reasons besides method which hinder a pupil's progress. Keep the proper muscular conditions and always strive for good tone quality, and I think you will get along. Leschetizky used to say that there are no good teachers—only good pupils.

Frankly, I think the piano profession would be the better off if it had never heard of levers and fulcrums.

2. The most complete and most complicated work on weight playing is "The Art of Touch" by Tobias Matthay.

Outstanding Achievements of Negro Composers

By Verna Arvey

This article does not pretend to be a complete and all comprehensive review of the fine accomplishments of all of the Negro composers deserving serious consideration. It does, however, include a discussion of several who have commanded the wide attention and interest of musicians.—EDITOR'S NOTE.

(Left) WILLIAM GRANT STILL, Highly gifted composer whose orchestral works have been played by leading American Symphony Orchestras. (Right) DR. R. NATHANIEL DETT, Outstanding Afro-American Composer and Conductor.

DURING THE COURSE of an evening's conversation, the question was put to two individuals as to why they did not arrange an entire program of serious Negro piano music. One, an impresario, replied that there is too much available material, while the other, a colored pianist, dismissed the matter lightly by saying that there is not enough material. Now, being naturally an inquisitive soul, I set out to determine who was right.

After due investigation, it was discovered that both, in a sense, were correct. There is great deal of serious Negro music, but not all of it is worth playing. Other than writers like John Powell, Harold Morris and Edward Morris, who are not colored, but who write understandingly on Negro folk themes, the race itself has produced a number of fine composers.

It is interesting to note that a large percentage of the most famous Negro composers of to-day were born in our glorious Southland, where they grew up with that spontaneous folk expression, the Spiritual, which is also native of the South. Perhaps that is why so many of them have, at one time or another, arranged these lovely melodies for voice and piano, or for piano solo.

Clarence Cameron White was born in Tennessee; William Grant Still in Mississippi; Hal Johnson in Georgia; W. C. Handy in Alabama.

Although Hal Johnson has gained his fame largely through his arrangements of Spirituals, into which he put as much originality as in his methods of teaching his choir to sing, he has lately composed piano works, as yet unpublished. Similarly, Clarence Cameron White's works for piano, "From the Cotton Fields" and "Bandanna Sketches," later arranged freely by Arthur Friedheim, all are based on Spirituals. His little "Re-flets" is an exception; it is a short, expressive reverie for piano in romantic mood, bordering on the modern style, and very pleasant to the ear.

Among the First

Harry T. Burleigh was the first native American Negro to win recognition as a serious composer. This resulted from the interest of MacDowell's mother. In 1910, Burleigh wrote "From

the Southland" for piano. It is interesting to note that he feels he has advanced in his musical thought so much since then that he now does not regard those sketches as typical of his work. Nevertheless, though their keynote is simplicity, they are much more characteristic than the majority of works that are merely labelled "Negroid."

Burleigh's little composition, *A Jubilee*, for piano has a characteristic rhythm and rises to a joyous climax, though it is also simple in melody, harmony and form. It was Burleigh who influenced Dvořák to use, in his "Symphony from the New World," musical material which breathed the spirit of authentic Negro themes; for Burleigh (a pianist and composer) studied with Dvořák when he taught in America, and he spent many hours singing old plantation songs to his distinguished teacher.

Melville Charlot, organist and choir director in one of New York's large Negro churches, and a member of the American Guild of Organists, is one of the Negro composers who do not always write on folk themes. His *Poeme Eclogique* for piano, published in 1911, is cast in a decidedly European mold and is not displeasing, though it has no distinguishing musical features.

"Three Little Negro Dances" by Florence B. Price (whose father wrote the novel "Maudele") are delightful musical libidits. They are simple, clever, characteristically Negro. They are worthy of note in spite of their size, for it is surely no crime to write in small forms. Better a good "little" piece than an indifferent "big" one! However, this composer does not always write in small forms. Her "Symphony in E minor" won a cash prize and was first performed by the



THE FAMOUS HALL JOHNSON CHOR

This choir, often heard over the radio, was the musical backbone for the Broadway dramatic success "Green Pastures."

Chicago Symphony Orchestra on June 15, 1933. This work, together with William Grant Still's "Afro-American," was written before William L. Dawson, of Tuskegee, composed his "Negro Folk Symphony" and had it published as the first Negro symphony. Mrs. Price also composed a "Sonata in E minor" for piano which won for her another cash award. Her *Fantasia Negre* for orchestra (as yet unpublished) is based on two Spirituals and has been reduced to two-piano form. It is usually played by the composer and another pianist and interpreted in dance movement by gifted Katherine Dunham.

Other Unpublished Works

William L. Dawson has written an unpublished piano piece called *Ansieta*, and Mark Faxon of Paine College in Augusta, Georgia, has written "Two Preludes." Other Negro composers, whose piano works are as yet unpublished, are: Raymond Morris; Ulysses Kay, now studying in Rochester; and Samuel Brown, instructor in the public schools of Los Angeles.

Just as one might prefer a good little piece to an indifferent large work, one would surely prefer a good piece of synecopation to a counterfeited classic. The contribution (Continued on Page 210)

Try It in Your Community!

By Myles Fellowes

IN ITS FIVE YEARS of existence, the New York High School of Music and Art has progressed from a hopeful experiment to one of the country's most notable institutions of correlated education. Civic and pedagogic experts from a dozen distant states have visited

telligent arrangement of study hours and an intensive application to each subject during its assigned hour, "school" studies and art studies are fitted into the program of the school day. So much for the scheme itself. It still remained to find a person of sufficient aptitude to carry it through.

A Serious Problem

Mayor La Guardia's choice fell, happily, upon Dr. Benjamin M. Steigman, distinguished teacher, experienced writer and critic, and sensitive musician. For years, Dr. Steigman had struggled with the same problem that the Mayor wished solved. Dr. Steigman's chief grief was that most college entrance



Jane Arnold (at the harp) with Carlos Salas and students of the N. Y. High School of Music and Art.



(Above) A portion of the sitting section at the N. Y. High School of Music and Art. (Right) Refreshment time with Dr. Benjamin Steigman, Principal, in his office.

it to observe, to wonder, and to learn. The name of the school tells exactly what it is: a regular academic high school, subject to state Regents' Examinations and college entrance requirements, and a specialized school for the development of musical and artistic talent.

The first to envisage a specialized high school was New York's dynamic Mayor, Fiorello H. La Guardia.

An enthusiastic and erudite music lover, Mayor La Guardia realized the hopeless gap that lay between the prescribed school work demanded of high school students, and the specialized studies desired by unusually gifted youngsters who were determined to devote their study years to the subjects of their major interest, yet were unwilling to lose the education that alone could admit them to institutions of higher learning. Formerly, the talented music student was faced with a dilemma: should he work at music, thereby neglecting the prescribed high school curriculum, or should he follow a high school course, thus relegating music study to second place during four of the most formative years of his life? Realizing this impasse, Mayor La Guardia set about finding a means of combining art work and school work on an equal academic plane. The result is the High School of Music and Art, where, by an in-

boards allowed no credit whatever for music or art work, thus placing them somewhere on the level of marble shooting. Dr. Steigman objected to such a classification. He holds music to be a language quite as useful, as agreeable, and as disciplinary as Latin. It seemed illogical to him that educators should speak unofficially of the value of personal cultural development, yet go on officially excluding it from their formal programs. He determined some day, somehow, to do something educational plane with the study of any other academic subject. Thus, when Dr. Steigman was summoned to head Mayor La Guardia's newly projected school, the effect was of a match dropping into dynamite.

The High School of Music and Art provides the regular high school curriculum and, at the same time, affords highly gifted boys and girls the

chance to develop their special interests as part of their school work instead of as hurried, hurried after-hour activities. This is made possible by eliminating study periods and using the time to devote one third of the daily class periods (three out of nine) to music or art. In addition, regular academic subjects are allied as closely as possible with the work of major interest. Thus, for example, all students take prescribed high school English work during their first two years. During the last two years, however, students with special aptitude are given courses in Journalism, criticism, and creative writing, which count as part of their English work and which apply the principles of rhetoric to topics best fitting their inherent capabilities. Further, the arts classes cooperate with the English classes in getting out the monthly and annual publications. It is of special interest that these activities are not extra-curricular hobbies, for the few who feel willing to take part in them, but academic projects counting as part of curricular work. Required readings are covered as home assignments, and the students are so eager to get on with their "own" work that they master them willingly—maintaining a school average of 95% in Regents' Examinations!

Many Applicants

Entrants are selected from among some eight hundred annual applicants. Elementary school graduates and junior high school students are eligible, provided that they are recommended by their principals and that they pass the entrance tests of the school. Only two hundred fifty students are admitted each year—one hundred twenty-five in music and the same number in art. The entrance tests probe for musical capacity rather than for execution. Dr. Steigman's unwavering rule is to train musicianship, never professional showmanship. The entrance examination is made up partly of accepted tests (Seashore and Kewlwasser-Dykema) and partly of tests devised in the school. No student is accepted whose academic ratings (Continued on Page 201)

CLASSIC AND CONTEMPORARY SELECTIONS

HOPE

FELIX MENDELSSOHN, Op. 38, No. 4

The Mendelssohn "Songs Without Words" for pianoforte are forty-eight in number and were written between 1830-1845. The lovely hymn-like *Hope*, which we present here, was written in the year of Mendelssohn's marriage, 1837, and may well have been a bridal hymn commemorating his union with Cécile Charlotte Sophie Jeanrenaud, daughter of a French Huguenot pastor. Most of the names given to the "Songs Without Words" were created by the publishers, rather than by the composer. Grade 4.

Andante M. M. ♩ = 54

EPILOGUE

Composed in 1837

Epilogue (Ende Vom Lied) is the last of Schumann's famous set of eight *Phantasietücke* or *Fantasy Pieces*. Strangely enough, it was written in the same year, 1837, as that in which Schumann's intimate friend, Mendelssohn, wrote the preceding work in this issue of *The Etude*. This merry composition should be played as Schumann indicated, "with good humor and at the tempo specified by the metronome." Although markedly different, Schumann had as distinct a genius for the piano as Chopin. Up to 1840 all of his published works were for piano. Grade 7.

Allegro gioviale M. M. ♩ = 132

ROBERT SCHUMANN, Op. 12, No. 8

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HAWAIIAN TWILIGHT

Grade 3.

JOHN TIEMAN

In slow waltz time M.M. 104

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THE ETUDE

VOICE OF SPRING

Grade 4.

RONALD O'NEIL

Allegretto con moto M.M. 54

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FULL MOON

Full Moon is an interesting study in sevenths and ninths. It affords a fine opportunity to employ the piano's natural tonal sonority, if the pedal is carefully used. Be sure to see that each note is given its full metric value. Grade 4.

RALPH FEDERER

Slowly, but not dragging M.M. ♩ = 80

mf always smooth and well-connected

cresc.

f

mf

Faster, rather agitated

dim.

p

mp

8va...

sf

f

mp

p

sf

f

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THE ETUDE

Tempo I

mf

cresc.

f

dim.

p

8va...

ALBUM LEAF

Alexander MacFadyen's fluent and effective compositions have won him many admirers. *Album Leaf* has a fine melodic line with well balanced phrases. It makes an excellent encore. Grade 5.

ALEXANDER MAC FADYEN

Andante sostenuto M.M. ♩ = 84

p

cresc.

f

dim. e rall.

a tempo

dim. e rall.

ppp

pp

cresc.

f

dolce

poco rit.

pp

molto dim. e rall.

ppp

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Preset { CONTRALTO
VIB. OFF
BRILLIANT

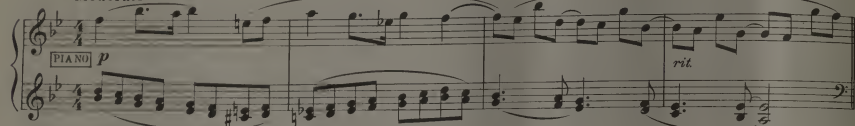
COME BACK TO ERIN

SOLOVOX AND PIANO

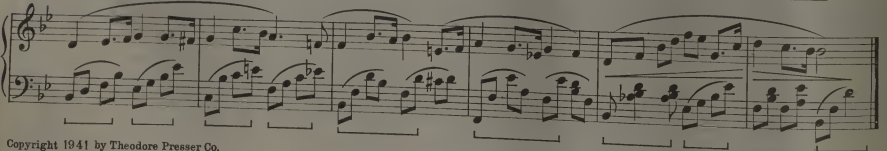
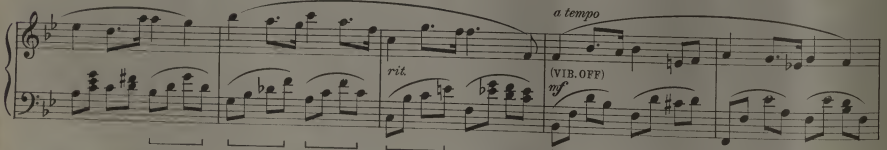
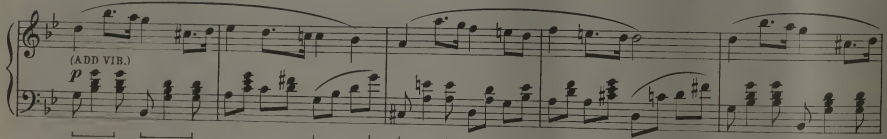
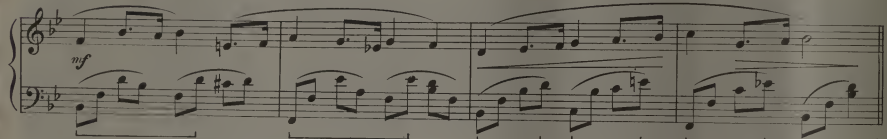
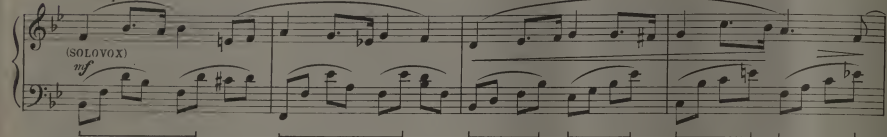
Mrs. C. BARNARD (CLARIBEL)
Arranged by John Finke, Jr.

While this arrangement of Claribel's *Come Back to Erin* may be played as a piano solo, it is also most effective when given on the Solovox attachment to the piano. Claribel was the pen name for Mrs. Charles Barnard, a very popular Victorian song writer, who died in 1869.

Moderato



a tempo



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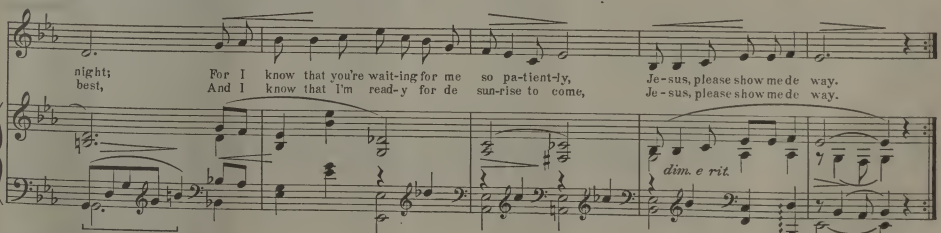
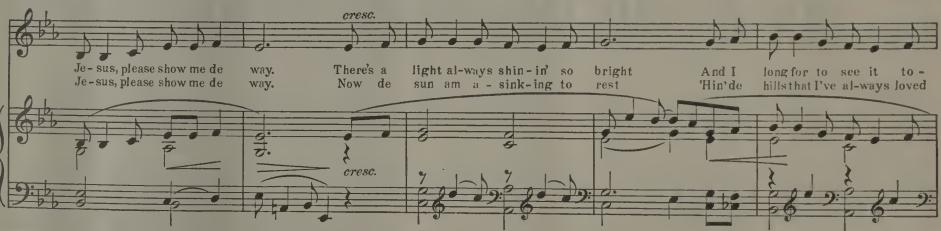
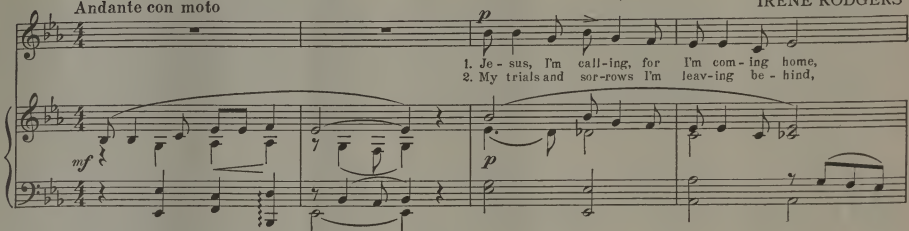
THE ETUDE

VOCAL AND INSTRUMENTAL COMPOSITIONS

JESUS, PLEASE SHOW ME DE WAY

Words and Music by
IRENE RODGERS

Andante con moto



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DAY OF DAYS

BEARDSLEY VAN DE WATER

Andante tranquillo

mp affettuoso

1. East - er day, East - er day, We
2. East - er day, East - er day, We

p dolce

p con espress.

love this day of days! Thy sto - ry sweet we know
love thee, day of days! Sweet flow - ers greet thee all

well! Thy hope and joy we love to tell; And
fair, And mu - sic on the balm - y air Tells

p con anima e cresc.

while the earth re - joice - es, Up - on this day of days, We
of a life im - mor - tal, Tells of a Sav - iour's love, Who

p con anima e cresc.

too would lift our voice in one grand hymn of praise! bow!
o - pens heav - en's por - tal Be - yond the stars a -

rit.

rit.

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THE ETUDE

Andante con moto

Sing we a song of ho - ly joy, and love, To Him by heav'n a - dored;

f

cresc.

Sing with the an - gels in the skies! Sing, while all earth in joy re - plies, To

mf

cresc.

ff grandioso

Christ our ris - en Lord, To Christ our ris - en Lord!

ral.

a tempo

ff grandioso

ral.

a tempo

Praise be to Him, the might - y King of Kings, O'er land, from shore to shore!

f

marcato cresc.

ral.

ff ad lib.

Heav'n is His throne, and heav'n is ours at last For ev - er and ev - er - more!

marcato

cresc.

ral.

ff colla voce

D. S.

D. S.

MARCH 1942

LONDONDERRY AIR

Andante con tenerezza

♩ 00 8520 000

Transcription by
CLARENCE KOHLMANN

Manuals

Pedal

Harp and strings

Sw. Tibia, Oboe
Horn 8ft. diapasons

Ped. Bourdon 16ft.
Ped. 4-2

② (7)

poco animato
add strings and Vox humana

② (7) increase Ped.

ben ritmato

open

crescendo pedal full organ dim.

a piacere

Gt. St. Dia.
Flute, then, Oboe

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* This composition may be ended here.

THE KNUDE

Sw. Harp and Strings

♩ 10

acc. sempre stacc.

Gt.

② (7) full

♩ 10 Sw.

open

crescendo shade full organ

close shade

② (5)

Gt.

Harp only

morendo

molto ritenuto

pp

Tibia only

MARCH 1942

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Chaminade's latest composition.

See article on another page of this issue.

ROMANZA APPASSIONATA

CÉCILE CHAMINADE

Andantino M.M. ♩ = 60

CELLO

PIANO

The first system of the musical score for 'Romanza Appassionata' is written for Cello and Piano. The Cello part begins with a series of eighth notes, while the Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *f* (forte). The tempo is marked 'Andantino M.M. ♩ = 60'.

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THE ETUDE

The second system of the musical score continues the Cello and Piano parts. It features more complex rhythmic patterns and dynamic markings, including *mp rubato*, *f*, and *pp*. The score is marked with 'MARCH 1942' at the bottom. The Cello part shows a transition from a steady eighth-note pattern to a more melodic line, while the Piano accompaniment provides a harmonic foundation with chords and moving lines.

MARCH 1942

THEME, WITH VARIATION

FROM SYMPHONY No. 20

SECONDO

Andante M.M. ♩ = 96

F. J. HAYDN

THEME, WITH VARIATION

FROM SYMPHONY No. 20

PRIMO

F. J. HAYDN

Andante M.M. ♩ = 96

DELIGHTFUL PIECES FOR YOUNG PLAYERS

THE WHIRLIGIG

VIOLA SLATER SWIHART

Grade 3.

Lively M. M. $\text{♩} = 63$

Musical score for 'The Whirligig' by Viola Slater Swihart. The piece is in 3/4 time, marked 'Lively M. M. ♩ = 63'. It features a piano introduction with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *mp*. The piece concludes with a 'Fine' marking.

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TWO LITTLE NEIGHBORS

Two little neighbors
Out walking together,
Busily chatted
About the fine weather.

BERNIECE ROSE COPELAND

Grade 1½.

M. M. $\text{♩} = 126$

Musical score for 'Two Little Neighbors' by Berniece Rose Copeland. The piece is in 4/4 time, marked 'M. M. ♩ = 126'. It features a piano introduction with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings like *mp* and *mf*. The piece concludes with a 'Fine' marking.

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THE KEYNOTE

LITTLE REAPER'S SONG

RICHARD L. BRUCE

Grade 2.

Moderately M. M. $\text{♩} = 88$

Musical score for 'Little Reaper's Song' by Richard L. Bruce. The piece is in 6/8 time, marked 'Moderately M. M. ♩ = 88'. It features a piano introduction with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *mp*. The piece concludes with a 'Fine' marking.

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MISTER FROG'S MORNING SWIM

SIDNEY FORREST

Grade 1½.

Moderato M. M. $\text{♩} = 80$

Musical score for 'Mister Frog's Morning Swim' by Sidney Forrest. The piece is in 4/4 time, marked 'Moderato M. M. ♩ = 80'. It features a piano introduction with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *mp*. The piece concludes with a 'Fine' marking.

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TECHNIC OF THE MONTH

Brilliant staccato with double-notes in both hands. Grade 6.

DOUBLE NOTE STACCATO

Allegro vivace M.M. ♩ = 132-144

With lesson by Dr. Guy Maier on opposite page.

CARL CZERNY
Op. 335, No. 42

The Technic of the Month

Conducted by Guy Maier

DOUBLE NOTE STACCATO

(Czerny Op. 335, No. 42)

SEEMS AS THOUGH we just can't get along without that Czerny "Legato and Staccato Volume" (Opus 335), doesn't it? Here's another gem ready to be shaped and polished by you. It is one of the finest double note staccato studies I know—short, practical, dashing, and above all, good music. I am bored stiff by the monotonous singsong of those persons (mostly amateurs with little or no technique, or virtuoso who have forgotten how they acquired theirs) who drearily chant that Czerny is a dullard, a mechanic, a despised "routinier," to be avoided like the pest.

Czerny is what you make him. You can turn him out an utterly unmusical rogue, or turn him into the solver, coordinator and applicator of all our "pure" technic. For many of us, a careful selection of his studies supplies the application of scale, arpeggio, chord, octave and double note technic, by means of concentrated pieces of stimulating music. To work over half a dozen Czerny studies for a period of years gives one a confident control of technical problems not otherwise achieved. "But," the amateurs say, "can't this be much better done in 'regular' pieces?" Not at all! The bulk of our repertoire is at the service of the solution of technical problems; technical mastery is presupposed. "But," you say, "what about substituting the Chopin Etudes for Czerny?" Good heavens, no! As everyone knows, these are not "studies"; they constitute supremely great—and for the most part, cruelly difficult—music. In them you put your acquired facility and technic finally at the service of great music. This cannot be done until you have learned first to control your mechanism in pure scales, arpeggios, and so on, and then to apply it in Czerny or other studies.

The payoff comes when, after degrading Czerny, the amateurs take up the cudgel for their precious Hanon. Now I have nothing at all against that gentleman or his accomplishments, but if there is anything more musically pointless than those dreary Hanon patterns, I'd like to see it. Long live dear young Czerny and all his Etude progeny!

This month's study is—I warn you—tough, but if you work at it for a week or two exclusively one handed,

sometimes legato, sometimes portamento (semi-detached), and then again very lightly staccato, you will be surprised at the ease, speed and grace developed. But remember always to play it with key contact finger staccato, with rotative freedom, without lifting the fingers in the air, and without up and down wrist flapping. If teachers would spend a little more time giving simple, sensible rotary forearm exercises to students, they would find technical problems (especially double notes) much easier to solve.

Before tackling this study, you'd better practice the E-flat major scale in double thirds, singly and hands together, in triplets for three octaves. For such scales there are two kinds of fingering: the legato scale never employs 1-2, but uses 1-3, 2-4, 3-5 in various combinations. The staccato scale uses 1-2, 1-3 once in each octave.

Legato fingering of E-flat major (starting on E-flat, G)

Right hand ascending:
5 3 4 3 4 3 4 5
3 1 2 1 2 1 2 3, and so on.
Left hand ascending:
1 2 1 2 1 3 2 1
3 4 3 4 3 5 4 3, and so on.

(Finger patterns are clearer in each hand if you start the scale on C, E-flat; try it that way and see.)
Staccato fingering: (also starting on E-flat, G)

Right hand ascending:
5 2 3 4 5 3 4 5
3 1 2 3 1 2 3, and so on.
Left hand ascending:
1 3 2 1 3 2 1
3 5 4 3 2 5 4 3, and so on.

Also practice this exercise in groups of threes, twos, and in various accents:



Be sure to work at the skips in Measures 8, 16, 18, 20, 23 and 24 without looking at the keyboard, instantly preparing each leap (that is, touching the key tops) before you play it.

For the octaves in measures 21, 23 and 24, stay close to the keys and use as little arm and wrist motion as possible.

It may be necessary to change (Continued on Page 196)

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Returning to Vocal Fundamentals

(Continued from Page 154)

...which Lamperti and Garcia have given, are so simple that they cause endless distress to singers who have been trained to produce their voices in other ways than by simply singing them out. These authorities have both given us in the plainest of words what they consider the great secret of singing. Garcia says that if the singer will master the three technical elements, the support, the ring, and the color of the voice, that he will be master of all the secrets of voice production. And he tells us how to do it.

Lamperti tells us that the great secret lies in the correct support of the voice and that this can be obtained by standing erect like a soldier and by vocalizing on the correct color of the vowel AH, which will open the very bottom of the throat. He says that any one who sings in any other way than this, with the support obtained by this process, does not sing, and can never have a tone which conveys emotion, regardless of the brilliance of power of voice which he may have. And it is this statement which explains why so many beautiful voices convey no message and carry no feeling to the listener.

Perfection of Vowels

Most modern vocal training is largely concerned with the mask and the nose as resonators. Yet Lamperti and Garcia never discussed them at all! This indicates that the great artists whom they trained did not use the mask production. As a matter of fact, both of the great masters were concerned with the open throat and the perfection of the vowels. The overtones of the vowels which is so important, resulted in the Lamperti procedures from singing pure vowels and gradually rounding them, until they became so round as to fill every corner of the head. But they never lost their openness and never failed to emerge from the mouth.

When they desired the character in the voice, which most modern teaching develops by humming or hooting into the nasal chambers, they simply asked for a rounder, more somber vowel. On this subject, Lamperti gives definite advice. He says that he earnestly warns the student against humming, as there is nothing which tines the throat more or makes the intonation more uncertain.

"What about the many types of singing other than opera and classical music?" someone may ask.

The answer is that the type of singers to-day is probably just the same as it always has been. A teacher has to train his students for available markets if they are to earn a

living with their voices. Hence it is his duty to prepare himself in every type of song which his pupils will have to perform. Vaudeville is not entirely dead, for what else is the radio variety show?

When I was a young teacher I was rather "highbrow" and dealt only with the "artist" phase of singing. But when one of my pupils forgot his Mozart and Handel arias and got a job in a Revue singing a song about Blue Bubbles for over two hundred dollars a week, I saw the light! I learned that any type of song is possible as a characterization on a basis of *bel canto* technique. Also I learned that it was my duty to help my students find the fields of song in which they were most valuable.

Bel Canto for All Singing Styles

Singers have always had to sing the music which is the taste of their time preferred, otherwise they would not have been able to sell their singing. And so to-day as in the legendary time of *bel canto*, singers have to perform the music which the people want to hear. This includes every style of song: opera, light opera, church music, concert music, oratorio and the contemporary repertoire, which includes all the styles mentioned above, and in addition, the commercial type of singing known as "popular."

All of these styles can be sung by the *bel canto* artist, provided he has the talent and persistence to develop them all. He can croon perfectly with a *bel canto* voice provided if he will regard these songs as characterizations using colloquial speech and rhythms. So to-day every modern teacher knows that "pop" isn't a stick he should beat, and if he is a *diversification*. It offers a great field for imagination and musical playfulness.

One responsibility of the singing teacher which is seldom discussed is his guidance for the student who desires to be a professional singer, nay, who is determined to be one, and yet, who for various reasons will probably be unable to succeed in that field.

Many of these pupils should be part-time singers, church singers, who fill occasional engagements. They have plenty of talent and voice, but do not have the certain thing which will click in a big way. For there are few artists of any sort who are "naturalists." With this type of students teachers should insist that they develop themselves in some sort of job with a future while they are studying.

I have seen too many cases of students, particularly young men,

who gave their whole time and thought to studying to be singers, and who have had to face the world and learn to adjust themselves to a commercial career about ten years later than they should have done. This is heartbreaking to watch and infinitely more heartbreaking to go through. I like to tell young men in this category about two great films which I know, who were brokers till they were thirty and how their business ability developed by this experience has been such a tremendous asset to them in making both their artistic careers long ones.

Sensible Guidance Necessary

The student then, who wishes to make a career of singing, needs the very soundest and most sensible of guidance in his exploration of the musical field. He must learn if he belongs in it at all, and if so, to what extent his talent may make him successful. And he certainly needs guidance in his readjustment in life if it becomes apparent that he does not belong in music. Especially he needs help if he is one of the students who has spent years in his study and finds he is a misfit in music. Music study does not make misfits in life if the readjustment in such a case is accomplished wisely; which is meant choosing a business or profession in which vast musical education will be of actual use.

Just what type of student is the most interesting to work with, is a little hard to decide. Talent and voice, and the correct attitude toward study we must have. I find great pleasure in working with students who have been well prepared and need only coordination of their energies to make them well balanced artists.

And then, there is always the great joy in working with a beginner who has a fresh natural voice, unimpaired enthusiasm and good musical training. Also the students who bring me abused voices, offer unusual rewards for the work I do in untangling their abilities. Their surprise and happiness when their voices begin to sing again is most inspiring.

Double Note Staccato

(Continued from Page 193)

fingertips occasionally. For example, the right hand of Measure 20 is much easier for me with

5 3 5 3 5
3 1 3 2 1, and so on.
When I started to suggest various combinations for the rest of the study, I found so many good alternate fingerings that the page looked like a modified blank! So I original.

Fifty Years in a Volunteer Choir

(Continued from Page 185)

training. And some singers are totally unaware of these faults, and may be difficult to convince. Perhaps the best cure would be to record their voices and let them hear their faults on a phonograph.

Still another difficult situation is a volunteer choir, or even one of semi-professional singers, occurs when the singer knows that her voice is good, and feels that it should be heard above all others. Then her neighbor, believing her voice to be still better, begins the competition.

Other singers must meet this enthusiasm and there is noise a-plenty. Imagine Stainer's *Sevenfold Amen* shouted at the tops of all voices. The professional musician in the choir senses that he is but a cog in the wheel, and that if he is a larger cog than the others, unless he be dressed down to uniformity with other cogs, no matter of what good use it is made, he invites complete disaster. And this is true of the stuff, the worse the stuff, the volunteer choir singer may never have learned this. And in some cases, never will. The professional may be replaced easier than the amateur, and that is a business proposition behind that is the professional and his employer. To fire an amateur may give the director more trouble than to interfere in a family fight; indeed, there are possibilities that it might disrupt a congregation.

Minister and Choir Director

The director may consider his job and that of the preacher as being entirely independent of each other. In so doing, he errs exceedingly. It is the director's task to do the best he can with the material at hand, or to recruit more if it is impossible to do effectively. He must direct the singers, so that they may work together as one group. He must assign solos to such voices as his best judgment may suggest. He must select the material to be sung. But he should ever keep in mind that the preacher is the Master of Ceremonies, and that the choir's part in the service should conform to that of the man in the pulpit. It is proper that the minister should select such hymns as may be in harmony with the theme of his sermon, and he should have a voice in choosing the anthems, if he so desires—possibly not specifically, but that the general thought of the service may be carried out. Surely it is not good that the sermon be of wrath to come, and the choir sing "When I Meet Thee Gladness In My Heart." Nearly all preachers are pleased to confer with

(Continued on Page 198)

Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and admirers, we cannot express no opinion as to the relative quality of various instruments.

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Q. I am enclosing excerpts from two organ books which I have been able to identify the compositions, which I would like to secure if you are interested in it, but under present conditions, cannot quote prices or indicate any opinion as to the relative quality of various instruments.

Q. I am enclosing excerpts from two organ books which I have been able to identify the compositions, which I would like to secure if you are interested in it, but under present conditions, cannot quote prices or indicate any opinion as to the relative quality of various instruments.

Q. I have been considering rebuilding a manual reed organ, installing a pedal action, and desire detailed information as to the particular construction of such an instrument, as well as the names of different sets of reeds (best suitable), whether a set of magnets could have to be purchased for each set of reeds or for each manual; how, if possible, to obtain varied tones from reeds; and the registers. My teacher said I could purchase a book in which a book is published with diagrams on such an organ. I would appreciate the name of such a book, where I might purchase it, and any information you could give.

A. If by electronic action, you mean the system by which the tone of a reed organ is amplified, we are not familiar with such construction. However, we are familiar with Emerson Richards, organ architect, that there is a very complete book on how to

build a reed organ by H. F. Mallin. The publishers of The Etude would make an effort to secure it for you if you are interested in it, but under present conditions, cannot quote prices or indicate any opinion as to the relative quality of various instruments.

Q. Our church has a small organ made by Clough & Warren Co., Detroit, Michigan. The organ, probably about twenty years old, is a one manual, operated by foot and has the words "Acoustical pipe organ" printed on it. Can you advise whether the makers are still in existence? If not, what is the name of the manufacturer? Your opinion would be wise to install an electric blower. Are you in a position to advise us as to how to look over the organ and make repairs if necessary? I would like to have the name of reliable persons which might have new or used organs for sale.—A. G. H.

A. According to our source of information, the factory you mention was destroyed by fire and not rebuilt. The firm has been out of existence for over forty years, so that the instrument in your church must be much older than the twenty years you name. The makers of the Austin Organ Company (now Austin Organ Inc.) of Hartford, Connecticut, we cannot intelligently advise you as to the wisdom of installing an electric motor, since we are not informed as to the condition of the instrument on general principles, taking the age of the organ in consideration, we would not recommend it. We suggest that you have an expert organ mechanic examine the instrument. We do not know any person in your city whom we could recommend for the work, and as noted at the head of this department, we cannot recommend a particular make or type of instrument.

Q. Can you tell me where I can get material on organizing a "Choral Club in a rural community?"

A. For your own information, you might read "Choral Music and Its Practice," by Noble and "Choir and Choir Conducting," by Woodell, either or both of which can be secured by the publishers of The Etude.

Q. I have recently purchased a two manual and pedal reed organ, with electric blower and stops included on enclosed list. Because this instrument operates like a piano, I am at a loss when ordering music whether to order reed organ music or pipe organ music. What is your advice?—B. V. M.

A. Since the instrument has two manuals and pedals, similar to a pipe organ of like equipment, we suggest that you can use either type of music (reed or pipe organ) and that you order accordingly. Of course, the variety of tone color is limited to that of the instrument you possess, but technically it is possible to reproduce the music for a pipe organ or like equipment.

Q. In the course of my study of the pipe organ, I have found Twelfth and Fifteenth Great stops mentioned in several registrations. In a recent issue of The Etude I found the Twelfth called a 2-4-8 stop, but I do not help as the organ here has only 2-4-8-16-32-64 registers. My teacher said I am curious to know what this means. What are organ pitches given in feet?—B. C. T.

A. The Fifteenth is a 2 stop. The Twelfth is a stop producing an octave between the second and the 3rd stop—namely when Middle-C is played the sound heard is C, first space above the staff. The stop is not included in your organ. Organ pitches are given in feet because an open pipe has a vibrating note of the rank is approximately that number of feet in length.

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An Easy Door to Phrasing

(Continued from Page 158)



This motif idea is obviously a powerful agent in expression by demanding a differentiation in touch between the accent and unaccented of the motive. This discrimination of touch in a single motive is clearly exhibited in the following excerpt from Chopin's *Etude*, Op. 10, No. 12:



Each of these two isolated groups of notes comprises a motive; the ends (accents) being designated by the prolonged tones represented in the half note and whole note, respectively, occurring on the first beat of each measure. The unaccent is enlarged, and each motive is composed of two sub motives (see Example 7). In rendition, the touch must be so graduated as to exhibit the unaccent of each motive in comparison with the accent in that group, and at the same time show that the two sub motives are forming a larger one. The intricacy of touch demanded by this expression is indicated by the crescendo marks under the notes.

In the first group the C may be played piano; the D, mezzo-forte; the first E-flat, mezzo-piano; and the E-flat ending, forte. The shading of the second group is similar, but slightly more intense throughout the figure. However, in performance, especially in running passages, it is almost impossible to manifest these minute subdivisions of tone color. Incidentally, note that the first chord in this *Etude* is conceived as an accent, the end of a motive, which is clearly defined by the rests which follow.

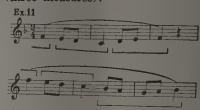
The Three-Component Motive

The motive power of a three-component motive in triple time is usually presented as unaccent-unaccent-accent, represented by the second, third and first counts, respectively. In reality, it consists of unaccent-subaccent-main accent; and the finality of such a motive falls quite frequently upon the subaccent (third count) as well as upon the accent (third count (first count); occasionally it ends upon the second count. Because we have two accents (sub and main) we frequently encounter two accents in succession.

Thus far our examples of the motive influence have been in duple or quadruple time. We will now apply similar analysis in triple time, using Chopin's *Waltz in E minor*, posthumous:

of cadences. (This is also an excellent example of alternate unaccented and accented measures moving in duple meter (two measures). The analytical accent falling in Measures 2-4-6-4 make these measures accented. Thus we conclude that with motive analysis, harmonic changes may be disregarded as we deal only with the melody.

Measure motives sometimes assume the dimension of a three component motive moving in triple rhythm (three measures).



Since the rest in Measure 3 denotes the end of a phrase, we see that Measures 1, 2 and 3 are linked with three motives instead of the usual two or four motives. Measures 4, 5 and 6 are duplicates of the foregoing three measures extended by those notes. These two notes, A and B-flat, may be conceived as forming a separate motive, as in the case of the last two notes in the Bach, Example 5; or as a motive extended to the secondary accent.

Compound time will prove more intricate and difficult of analysis than simple time; yet it is to remember that each measure in compound time is in reality two measures of simple time and each division progresses in the motive triple metre

(unaccent-subaccent-accent) we will soon clarify the subject. It is to be observed that three-beat and six-beat rhythms move more naturally and frequently in unaccented and accented measures than by the simple motives.

Any musician, who will devote his attention to the phrasing of motives, cannot but gain a larger insight into the minute details of music structure, and find unexpected beauties revealed through his efforts. However, a few facts must be kept in mind when undertaking such a task, among them:

1. Phrasal endings usually occur on the main (bar) accent, except in feminine endings.
2. The simple motive (unaccent-accent) induces rhythm by the beats.
3. Enlarged motive induces rhythm by measures (unaccented-accented measures).

4. Poetic balance, which is the most essential and decisive factor in the whole field of music kinematics, must exist; so motives will tend unphonically to motives; phrases to phrases; and so on. This balance is sustained by duplication of musical items: two tones producing a motive; two motives, a phrase; two phrases, a sentence or period; two sentences or periods, two filling four, eight, or sixteen measures. The most advantageous method of analysis is to divide the sentence into phrases, and each phrase into motives, keeping in mind that every division must be displayed in rendition by an adroit and discriminating touch.

Making the Fourth Finger Useful

(Continued from Page 164)

weight upon this finger in increasing amounts and to gain vertical balance of the forearm and hand at the wrist.

3. Keeping the forearm perfectly still, lift the knuckle of the fourth finger up and down through the agency of finger exertions and movements of the hand at the wrist, permitting, as you do so, the other finger knuckles naturally to follow suit. Add weight very gradually and make the test consistently continuous—somewhat as the movements of a horse on a merry-go-round. This is an excellent means of gaining strength and balance between the hand and the finger joints.

4. Twist the forearm from side to side on the tip of the fourth finger as in turning a door knob, keeping the upper arm perpendicular to the shoulder, and test, with variously dispensed amounts of weight, for rotary balance of the forearm.

5. Make sure that the tip of this finger readily senses the resisting

key. When large quantities of weight have been released upon the finger tip, the key bottom will appear to be exerting a strong, upward force.

The fourth and final step in our effort to make the fourth finger useful is to find effective and natural means of promoting independent. By cultivating a very short downward stroke of this finger; by developing its down muscles, while, at the same time, developing the muscles of the associated fingers; by temporarily removing tensions caused through muscular opposition; and finding a means of gaining flexible strength through the act of resting, a good part of the road toward finger independence will have been travelled. This is indicated at (A) below. The last lap of the journey, next shown at (B), will mainly concern the mental side of the finger which follows to the intended procedure which follows to a beneficial and vital approach to the usual difficulty of gaining finger

(Continued on Page 204)

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(Continued from Page 172)

are low. It is Dr. Steigman's aim to dispel the notion that a child turns to music or art only if he can't succeed at anything else, and the results of the academic work of the school are his soundest argument. Where in the average New York academic high school class, 88.9% of its students are passed, the average passed in the High School of Music and Art is 95%. The students' IQ's range from 84 to 165, and the average age is nine months younger than that of the ordinary high school; some students enter at the age of ten, many at twelve.

In addition to his high school work, the music student follows a four-year course in instrumental or vocal work, theory, composition, and music history. Solfegeio and harmony are taught as aids to musical understanding and creation. Instrumental courses are in charge of Mr. Alexander Richter, who directs the most advanced of the seven school orchestras. Instrumentalists are taught a secondary instrument in their first term. Pianists learn the violin or the woodwind; violins learn brasses; the pianello, or the harp, and so on. For six months they apply themselves to mastering their major and secondary instruments; then they are ready for orchestral work. Each of the remaining seven terms (with the exception of the fifth, where the band work is substituted) has its own grade orchestra, of about one hundred members. The Senior, or eighth-term, Orchestra, which it was their privilege to hear, reveals a depth of tone, a precision of attack, a purity of intonation, and an ensemble of ensemble give-and-take that are astonishing, coming from

the hands of smooth-cheeked boys (some in short trousers!) and girls in socks and hairbows. There are special practice rooms throughout the building and credit is allowed for practice and performance. The school is perhaps the only one in the country to maintain a harp class.

The vocal department, under the direction of Miss Helen C. Moore, must meet the special problem of adapting its work to the needs of the adolescent voice. At no time does the instruction attempt to build full, mature voices. Its first goal is to acquaint the student with the riches of vocal literature. The voice work proper concerns itself with the conservation and care of the voice, correct posture, breathing, tone focusing, and enunciation, and sound vocal habits. Only the head voice is used, as it is in a boy's choir.

The harmonized classes combine "the rules" with teaching the students how to hear—how to listen for patterns, modes, rhythms. Stress is laid upon dictation and the work is given added zest by competition: the first students to finish their work show it to the instructor for approval, and then circulate among the others, assisting them with directional hints. The advanced classes study counterpoint, orchestration, arrangement, and composition. The original works they come to light at the great annual concert reveal powers of conception and construction far beyond the average scope of high school age.

Each year, Dr. Steigman invites a number of established artists to visit the school, to listen to the students and to give them practical hints in execution and rehearsal drill. The guest artists have included Emanuel Feuermann, Elisabeth Schumann, Georges Barrère, Albert Spalding, and Adolf Busch. After Mr. Busch had listened to the orchestra for a while, he borrowed one of the violins, and joined the practice session of the group, under Mr. Richter's

baton. At another artist rehearsal, Mayor La Guardia entered the room, looked at the scene—saw a Haydn symphony—and gave an introductory analysis—it, with penetrating understanding of the symphonic form.

More impressive than any facts about the school, however, is the infectious spirit of enthusiasm that pervades it. Each youngster is imbued with the joy of doing what he most wants to do, and the fact that his work counts as part of his regular education adds to his pleasure. There is no such thing as "being kept in"; the students stay voluntarily until after four o'clock, practicing, polishing up, testing the sweetness of putting their best selves into the work they love best. Class work flows over into numerous clubs that serve, not as a release from regular work, but as an organized development of various personal outlets stimulated in class. There are the Social Studies Club, the Camera Club, the Poetry Club, and a dozen more. Weekly teas are held in Dr. Steigman's office, for discussion and sociability.

Dr. Steigman is firm in discouraging "professionalism." That hope is reserved for only the outstanding. No more than 10% of the students are advised to seek professional goals and of that number, several have earned scholarships at the Juillard and the Eastman Conservatories.

The large proportion of the students will go out into the world as business men and women who have had the advantage of special, individual cultural development and who, one day, will take a hand at furthering just such development in their own communities. In evaluating the school, Mayor La Guardia writes: "The founding of the High School of Music and Art is the most hopeful for a while, and one of the best, which the school offers a practical hint for other communities."

Important Radio Broadcasts

(Continued from Page 158)

the 24th, and on March 31st, symphonic compositions by various composers of the two continents will be heard.

There will be three *Music Appreciation Hour* broadcasts, under the direction of Dr. Walter Damrosch, this month. These are to be on March 6, 13 and 20.

Turning to the series, *Music and American Youth*, we find the five programs for March will mostly emanate from the middle West. On March 1, the broadcast comes from Omaha, Nebraska, featuring the Council Bluffs High School Groups under the direction of an organist, Dorothy Wagoner. Various public school groups from Los Angeles, under the direction of Louis Woodson Curtis, will be heard in the program of the 8th, and the Hutchinson Junior College A Cappella Choir of fifty-six voices, conducted by Bernard Regier, will be broadcast from Hutchinson, Kansas, on the 15th. On March 22, the Maine Township High School A Cappella Choir of Des Plaines, Illinois, direction of Alexander Hervey, is to be heard. And the broadcast of the 29th will come from the National Conference Meeting in Milwaukee, Wisconsin.

On several Sunday mornings of late we have tuned into *From the Organ Loft*, featuring Julius Mattfeld (9:15 to 9:45 A.M., ET). The unacknowledged programs that we have heard by Mattfeld, and the fine quality of the organ tone has led us to believe that many people who are not familiar with this broadcast might like to know about it.

The Mutual network has a new Monday evening show called "Music That Endures," which comes from the studios of WGN in Chicago.

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I worried just how these young people felt about being admitted to this Orchestra; what they thought about the training they received whether they considered their time well spent; and, particularly, whether they were appreciative of the Association's work in their behalf. To this end I wrote to a list of members and graduates asking them what they thought of the idea and of the organization. In reply I received not diversified criticisms but a composite pean of praise for the "NOA" and Mr. Barzin. Every member and every graduate was without exception, an enthusiast.

We quote from one letter, written by a young man who prior to his admission to the Association Orchestra, had received some orchestral training. Yet he found this training different, and he gives some interesting information as to why it is different and why it is so valuable. And, despite the advantages he had previously enjoyed, he, like all the others, is grateful for the privilege of working under Mr. Bardin and in this training school.

Not the least important is our privilege of rehearsing and performing in Carnegie Hall, where one can help becoming aware of the standards that have been established here. After the first concert of the season, which was my first with the Orchestra, I did feel a little like a veteran, and this is a feeling

"Not to be omitted is our good fortune in having a musician and conductor of Mr. Barzin's capabilities to direct the Orchestra. Inspiration is contagious, and sound music and good taste should be given with for true familiarity."

To the state of enjoyment that they found in belonging to the organization, the graduates add, in their letters, the satisfaction they have found in going into professional symphonic organizations fully prepared for their jobs. And, once arrived at the scene of their new field of action, most of them found that they were not lonely. They found that they were not fraternal jays who have NOA alumni who have

Doctoring With Music

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granted the fact that music and emotion are closely related, it is that music does to emotion accounts for its effectiveness in treatment of emotional disorders? This is the crucial question of musical therapeutics, for if music no more than arouse emotion in the ordinary sort it would aggravate rather than appease emotional ailments, since an emotional condition is a disordered state.

*"By music, minds an equal
temper know,
Nor swell too high, nor sink too
low;
If in the breast tumultuous joys
arise,
Music her soft assuasive voice
applies;
Or, when the soul is pressed with
cares
Exalts her in enlivening airs."*

Now it is Hanslick's perception that music evokes feelings that are emancipated from worldly affairs, an observation that has been corroborated by experimental researches, that can unveil for us the mystery of musical therapeutics.

The researches along this line show, first of all, that the feelings aroused by music are not those of ordinary daily life. Ordinarily our feelings are of a specific nature, because they are aroused by specific situations that call for action. But the feelings stimulated by music is not a specific emotion. Music arouses a general feeling state, or a mood. This is the first point about musical emotion.

The second point is that even the moods created by music are not ordinary sort. The moods of daily life can be positive or negative. A person can be in a dreamy mood, in which case he is relaxed and reposeful. He can be in an irritable mood, when he is tense and restless. But the musical mood is unique in two respects. It is always positive, and it is always relaxing and peaceful. —and this is the crucial point— it is *reposeful*, it is also one *relaxing*, but which means of strong emotion is of *repose* in emotion. The tension is of relaxation. The physiological indication of circulation, heartbeat, breathing and pulse rate have been steered

"When I am in a state of the most intense enjoyment of music, I am never introspective. I never catch myself at it. Looking back on it, I should say that I have rather become the music than remained something apart with some attitude toward it. On the less intense absorption, I should say that music in a very definite way restores me in body, mind and spirit. I am afraid I am a poor informant though in this respect, for I cannot state confidently any one reaction except that of a rapid condition, at the end of which I take a deep breath and come back."

The story of music as a healing agent for the emotions can now be simply and briefly told. Music is the most feelingful of the arts because its material, sound, is the natural medium and the natural outlet for feeling. All men possessing vocal organs produce sound, and emotionally wrought up, while the angry, frightened, or joyous person either uses his voice or feels a strong drive to do so. This is the reason why music has been used at all times and in all places to arouse, allay and unify feeling, and has thus acquired the reputation of being the universal language of feeling. But the arts can create feeling, but music is feeling. And, since music is organized sound, it creates an organized feeling state, which is a wholesome condition of the physiological system.

So we see that the therapeutic use of music is not limited to pathological emotional states, but performs that rôle in all life. Its healing quality is most noticeable in pathological cases, because there its effects are most clearly observable. But music is a universal healer, and for this reason that the great general public, most of it musically informed, nevertheless seems to use music only in a pastime, procession, fad or hobby, but not to use it as the great assets of life, which like sun itself, penetrates our existence and constitutes one of the foremost factors in happy civilized living.

What is really best for us lies always within our reach, though often overlooked."—LONGFELLOW.

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disturbing the quite peaceful semi-consciousness of his listeners. He must be replaced by the individual who can demonstrate dynamically not only his knowledge of the theory and mechanics of methods, but his actual experience in the field—his close contact with the "laboratory," so to speak.

During the past two decades, instrumental music has led the field of public school music activity in a growth and progress that has given new life and impetus to the entire music field. With this growth has come a demand for more and better equipped teachers of instrumental music.

If the function and responsibility of our college music education departments is definitely that of developing thorough musicians and preparing them to become expert teachers of school music, then our college bands and orchestras can and should play an important part in their training. It is evident that at times music education departments have attempted to make teachers of students whose musical backgrounds are entirely inadequate. This attempt is analogous to the building contractor's trying to build the roof before having laid the foundation.

The college band and orchestra must provide the ambitious student much opportunity for musical growth. Here he can develop his initiative and leadership qualities. Here he can recognize the needs of musical organizations, and how best they are met. These organizations are excellent laboratories for students who are interested in arranging, conducting, and music business computing. Most college concert organizations are constantly experimenting with instrumentation, seating arrangement, transcriptions, arrangers, musical literature, harmonic sonorities, and timbre. Here the student sees practice and theory commingled. In addition to these important training features, the band and orchestra offer the student an opportunity for the observation of the many different problems of balance, methods of

securing good intonation, precision, blend, unity of ensemble, tone production, the interpretation of band and orchestral literature, all are here for him to examine at close hand. Then there is the distinctive almost unnoticed experience that comes out of fellowship with other members of a musical organization—one comes directly into contact with another's problems, approaches, ideas. Who

can place a limit on the automatic experience that comes in ensemble playing and rehearsals, when the problem of one instrument, or group of instruments, one player, or group of players are worked out. Even the witness must gain from this work, let alone the student who is himself a player.

In addition to these fine experiences, the college band offers excellent training in other activities. The band group is a social group, which is required of every student of public school music. For example, there is the organization and administration of the band department. One can readily see the importance of the band's constant activity program and the constant demands upon the conductor and his staff. The staff must be sometimes large and always competent. With its tremendous program of recitals, pageants, concerts, radio and recordings, the band group, as its many university or college functions, a wealth of opportunity is given to the student interested in gaining experience which will be invaluable to him later, and which cannot be acquired in any other manner than actual participation.

In matters of organization and administration, there is no other school music activity that demands so much from its department as the college orchestra and college band, or from the high school orchestra and high school band units for that matter. The reason is well set up because of the unusual combinations of instruments and its wide variances in types of music played for all occasions from "pep rallies" to formal concerts. The orchestra needs fine organization and administration, and the band needs necessary musical and instrumental finesse. The prospective public school music director who is fortunate enough to be a member of a fine university band or orchestra has a splendid opportunity to reap rich experience which will be of unlimited value in the work he expects to do later.

We are rapidly leaving behind us the old days of "note-book" music education, and are advancing, happily to the point where it is recognized that the fitting of theory with practice is a principle in education that cannot be overlooked. The modern public school instrumentalist must go far beyond method and theory courses if he is to rise above the

(Continued on Page 208)

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(Continued from Page 152)

The unique provision of her gift was her insistence that they never meet nor know each other personally. And, since Tchaikowsky respected the terms of the agreement, they never did meet. "I can only serve you," he wrote, "by means of my music. Every note which comes from my pen in the future is dedicated to you!"

We shall now discuss a king, who has been carried to immortality by great music, and the man who wrote the music. The king is the composer Ludwig II. of Bavaria. The composer is Wagner; and the king is the Ludwigs of Bavaria. The latter's name lives on to-day for one reason only: his connection with Wagner's music. The king was the patron and friend of the Bayreuth Theatre and of Richard Wagner, the Bayreuth Festival, and the Bayreuth Festivals. Ludwig, as a prince of eighteen, had heard "Lohegrün"—an enchanting music which fired him with a lifelong enthusiasm for Wagner's music. Three years later, Ludwig became king, with a vast treasury at his disposal. He was determined to realize Wagner's dreams of an ideal theatre, and to give to the world the "Nibelungenlied," a reality. In October, 1865, Ludwig decided that the great Tetralogy would be produced at Bayreuth. In the following year, architects were called in by the king to discuss plans for the

When Wagner died, a wreath, tied with blue and white satin streamers, came from Ludwig. The streamers bore an inscription in gold letters: "To the Master, Richard Wagner, from his devoted admirer and King, Ludwig." Wagner has repaid that devotion many times, and the years will continue his tribute. While the future looks precarious for kings, Ludwig II of Bavaria has achieved a measure of immortality through his befriending of a mere musician.

A century ago, Aurore Dudevant—far better known under her pen name, "George Sand"—was a celebrated figure. She was the talk of Paris, and of all sophisticated world centers, where she ignored the social conventions with the cool nonchalance that characterized her smoking of big black cigars. She was a famous writer, with dozens of popular novels to her credit, not to mention the various essays and articles that she wrote from the tip of her flying pen. Her lovers were legion, and there was hardly a famous novelist, painter, or poet who had not enjoyed her affections.

What a shock it would have been to the vanity of the prolific Sand to know that her sole existing claim to immortality, a century later, would be based largely on the decade she spent with a tubercular genius who loved her, despite the scathing remarks she made about him. She once wrote, "Chopin is a detestable invalid," and, on another occasion, she addressed him as "My Dear Corpse."

great and near-great in music will be devoted to that lovable, God-fearing Austrian, Joseph Haydn. To sound the middle "C" of Papa Haydn's name is to hear, almost immediately, overtones of Esterhazy and Salomon.

preceding head of the Esterhazy family, Prince Paul Anton Esterhazy who died in 1762. Everything was carefully detailed: Haydn and his musicians were always to wear clean linen and white stockings; their wigs were to be powdered and worn in a net or with a pigtail; Haydn was not to be too familiar with his men; all music that Haydn wrote was to be the property of the Prince. All these and more outlined each daily duty of Haydn and his men, including the fact that they were to eat with the servants.

The pay was small and the duties many. But, fortunately, Esterházy coupled his sincere love of music with a respect for Haydn's great ability, and thus ample time was permitted for the composer to spend on his writing. Esterházy was deep in the woods, far from Vienna; and, aside from his duties as *kapellmeister*, which freed him from all material worries, there was little for him to do but write out the pieces

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And here are some highly recommended books of "remniscences," biographies, and so on, entertaining and absorbing:

"Clara Schumann," J. W. Burk; "Jean Sibelius," Ekman; "My Musical Life," Rimsky-Korsakov; "Reminiscences," Recollections, Riesemann; "Man and Artist," Challaipin; "Debussy, Man and Artist," Mahler; "Fact and Fiction About Wagner," Newman; "Schubert: The Man and His Music," Glaser; "The Music of Wagner," Stefan; "Gustav Mahler," Bruno Walter; "Music is My Faith," Mannes; "Midway in My Song," Lotte Lehmann; "Mozart's Davenport," Mozart, on the Music of Prague; "Mooricke: Beloved Friend" (Tschakowsky), von Meck; "Beethoven Piano Sonatas," discussed: Blom; "Of

Except in a few cases, Professor Dayton's suggestions are all books of recent vintage. He assumes that we already know those other well known volumes by Huneker, Krehbiel, Finck, Cooke, Elson, Amy Fay, and so on.

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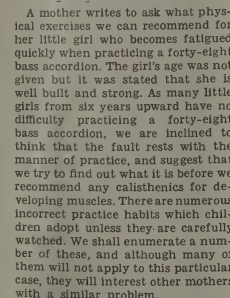
3. After the mind has had sufficient time to "catch on," release the fourth finger and repeat.

(B) 1: As soon as the above exercise has produced precision of fourth finger movement, this finger will act independent of the other fingers as a whole. It would be well

(Continued on Page 208)

As Told to Elvera Collins

A former pianist writes that he has recently taken up the accordion and wishes he could produce an arpeggio on the bass keyboard. An arpeggio effect can be obtained by substituting chords for the upper octave. Example No. 1, shows a few measures of an exercise written for this purpose. It was taken from the text book "Bass Solo Studies for the Accordion."



First in importance is the matter of correct posture. This is so vitally important to growing children who are studying the accordion that we never miss an opportunity to mention it. A child should not slump down in a chair and hunch the shoulders over the instrument. This posture would bring quick fatigue even if the child were not practicing. The spine should be kept straight.

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
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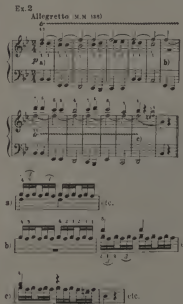


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Posture and Other Problems

(Continued from Page 205)

One of our young readers claims that he recently encountered some measures of accordion music where the treble was in thirds with one note to be held while the other was trilled. He asks how this and similar measures should be played. Example No. 2, taken from "Technical Passages for the Accordion" is self-explanatory and provides a good example of an exercise in trills where one note is held. We might add, too, that it also provides a very fine exercise to strengthen the weak fourth finger. We suggest that students transpose it in all keys and include it in their daily practice program for a while.



Accordion Questions Answered

Q. I would like to know if a person who can play the piano, and understand the mechanics of the instrument, is capable of taking up the accordion without studying under a teacher. I refer to one who can play fifth grade music. If you think it advisable, what studies do you advise? M. G.

A. A person who has had piano instruction under a capable teacher and can play fifth grade music will be able to study the accordion without a teacher. Numerous text books covering every branch of accordion playing are available and most of them have excellent explanations. Correspondence courses are also a help. We still believe, however, that at all possible to have an instructor at the beginning. It will be advisable to do so, and then you will be sure to start correctly without forming any bad habits.

"Where words fail, music speaks."
—Hans Christian Andersen.

The Importance of the College Band and Orchestra to the Music Education Department

(Continued from Page 203)

average in his chosen field. We are beginning to put some "Music" in Music Education, and our young graduates are more and more proficient as performers upon their major instruments.

Just a few years ago, President Roosevelt, in speaking to college students, told of a man he knew who had spent thirty years in getting his education, and who had a wealth of degrees of all sorts, including one in medicine. The President stated that the man was a "veritable walking encyclopedia"—but, he had never accomplished anything useful, never made use of the amazing store of knowledge he had acquired. "It is better," advised the President, "to use your talents for the benefit of your nation and mankind."

That is why I believe that the college orchestra, band, and chorus are part and parcel of the higher education process, and that they are essential activities. That is why I plead for their acceptance as an important part of the music schools of the higher institutions of learning in our country. They are the living, vital

laboratories, the real schools of music. They give the spark of music to the person who is learning methods of teaching. If a student cannot become a member of these organizations through lack of ability, interest, initiative, he does not belong to the school of music any more than the young lawyer who cannot debate, or the young doctor who cannot grasp the practice of medicine.

The time has arrived for a closer coordination between the music education department and the various college musical units. One cannot survive without the other. Properly unified, they can be indispensable to one another. So long as they are looked upon and administered separately, the students are the losers, and the cause of music generally suffers.

Better high school bands and orchestras will eventually materialize when the college music education departments give true recognition to the values of band and orchestra participation. And more than that, music in America will be recognized as one of the professions, one of the necessities, and one of the joys of living.

Making the Fourth Finger Useful

(Continued from Page 204)

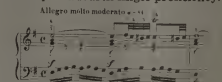
to experiment, in like fashion with the items regarding independence as shown in chart, Illustration 3.

2. To facilitate the reading of the chart, it might be found helpful to note several important points concerning it. At (I) a downward force (↓) is exerted with the fourth finger. At (II) an upward force (↑) is exerted with the associated fingers or finger as indicated opposite each item. At (III) a new feature is introduced: a neutralized force (↔) keeps the remaining finger or fingers, as the case may be, stationary at key-surface level in an easy, controlled condition.

The poor fourth finger has unfortunately gained a reputation for being peculiar and troublesome; therefore, in order to offset these time-honored prejudices, we have presented an ordered arrangement of facts and remedies which definitely keep within the bounds of this finger's capabilities. That it is capable, there is no question of doubt. Where we appreciate its value, as it benefits in a novel manner from the act of

forearm rotation. This condition, which particularly involves the fourth finger, is the process of gripping variously placed objects, is greatest and strongest when the muscles are exerted so as to turn the forearm and hand upmost. Even the very much abused fourth finger ligament has its particular value as its function is to lend additional support and control to this side of the hand.

In conclusion, we quote an excerpt from *Prelude in E minor, No. 10*, of the "Well Tempered Clavier," Book I, by J. S. Bach, to give the pupil an opportunity to exemplify his acquired fourth finger proficiency.



By thus becoming cognizant of certain important truths respecting this finger and applying them with discretion at the keyboard during our home practice, our playing will be greatly facilitated.

Highlights in the Art of Teaching the Piano

(Continued from Page 150)

for the visual impression to reach the brain; 2. It takes time to transform the impression received into a command of the brain; that is, to switch from the sensory to the motor nerve centers; 3. It takes time for the brain's command to travel along the motor nerves; 4. It takes time for the nervous impulse to be transformed into muscular movement.

Now, in normal individuals, the time to transform the visual impression into a command, and the time to transform the nervous impulse into muscular movement are negligible; if either be of appreciable length, then the possessor of such sluggish nerves or such refractory muscles is utterly unfit for such work, which requires so great rapidity of thinking and acting. But the time to carry the visual impression to the brain, and the time to carry the brain's command to the muscular system are appreciable even in highly gifted individuals, and the earliest steps in reading at sight should be aimed at shortening both periods. Fortunately no separate training is necessary: the sensory and the motor centers can be quickened together, simply by insisting on the pupil concentrating his attention on playing the correct keys. Allow him ample

time to reach each note, but never permit him to strike a key until his finger is actually over it, and he has fully verified through touch that it corresponds with the printed note. Most pupils fall in their attempts to read just because they urge both brain and fingers to work at a speed of which they are incapable; the mind thus loses itself in a fog where it cannot distinguish the relation of notes to keys, and playing becomes guesswork. Clear realization of, and perfect preparation for what has to be done, is the only sane process.

At this stage, all questions of rhythm and fingering must be deliberately set aside. All the energy of the mind must be focussed on clearness of perception and correctness of the responsive action. Exercises should, of course, be well graded; reading single notes must precede the reading of chords. Accidental and key signatures should be introduced in due order, and so on. What exercises to give each pupil and how to compel him to give concise, coherent attention to his work are details each teacher must settle for himself.

This valuable discussion will be continued in the next issue of *The Etude*.

Have You a Song in Your Heart?

(Continued from Page 206)

horse, because, as far back as John Dunstable (1370-1453), we find that melody writing produced harmony, the sensations of harmony, and finally the laws of harmony. In fact the whole idea of harmony grew out of melody-writing. Dunstable discovered that one melody played against another, which he called counterpoint, produced a beautiful effect. Harmony was born. Rules began to grow, and were known to high estate several centuries later by such giants as Bach and Handel; and then the big-wigs of music made the great mistake of thinking that one must learn these rules in order to write melody; instead of the Dunstable method of writing the melody and thereby producing the rules.

The point I wish to make is that melody-writing comes first, not the mathematics of it. Just as a little child listens to language for its first two years; learns its block alphabet with its "cat, rat, hat," during the next four years; then at six goes to kindergarten to learn to read and write; and finally at seven enters the

regular class of the first grade, just so should that child be exposed to music—good music, beautiful music. For the first two years of its life, this child should be exposed to the melody, the radio, or sung to the child by its mother. Songs, songs, songs! Then, at the age of two, it would begin "humming" its "blocks" and taking notice of its "alphabet" music, making the next step quite natural, the "cat, rat, hat" stage.

Please, Dear Reader, be careful to note right here that the child has not yet had its first lesson in "music"; it has not yet been pushed up against this monstrous impediment destined to choke it to death. No, the child has been only listening, so far, as it listened to the language of its mother and learned to talk. Just so should the child learn to talk music, not on a paper, not on a slate, and not on a blackboard. Music is something we hear, not something we see. That must be kept foremost in the mind. As we study intimately the works of Beethoven and Mozart, we find (Continued on Page 216)

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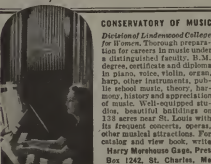
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Outstanding Achievements of Negro Composers

(Continued from Page 171)

of the Negro to jazz and to certain technical elements of writing for the piano is undeniable. These men, prominent in their field, represent composers from the earliest ragtime era to the most modernistic jazz: W. C. Handy (Father of the Blues), Spencer Williams, Clarence Williams, Ma. Pinkard, William T. Scott, Joplin, Jimmie Johnson, Porter Granger, Duke Ellington, Turner Layton and Shelton Brooks. And, speaking of fine piano playing in the popular manner, who was not thrilled to the work of Art Tatum?

Reginald Foreythe, in England, began his career as a composer by writing sophisticated jazz. Few know that he is also the composer of the interesting songs in a finer, more serious style! The late Edmond T. Jenkins, originally of South Carolina though he resided for some time in England, wrote much piano music. Samuel Coleridge-Taylor, who was a native of Sierra Leone; his mother was English. Therefore, the composer himself is classed as an Anglo-African. He was born in England in 1875 and died there in 1912. In the Royal Conservatory of Music he was educated, won scholarships and taught. Later in his life, this composer became an enthusiastic devotee of his own color. "White Bread" has done for Hungarian folk music, Dvorák for Bohemian and Grieg for the Norwegian, I have tried to do for these Negro melodies," he declared. It was through Frederick Lounsbury, manager of the Jubilee Singers, that he first began to appreciate the folk music of his race. When, in 1904, he visited America, he was so enthusiastic about musical Negroes that he incorporated a Negro Spiritual theme into the overture of his "Eluwatha," an American Indian fantasy! The Spiritual was *Nobody Knows the Trouble I see*. In this way he quite confused American musical traditions.

From the South

Negro composers are not without other traditions. The famous antio Carlos Gomez, composer of the opera "El Guarany," was a colored man. Bridgetower, the mulatto violinist who played with Beethoven, wrote forty-one studies for piano-forte. Edmund Dédé, born in New Orleans in 1829, entered the Paris Conservatory where he became an accomplished violinist and composed numerous pieces in the life of the Negro Race; and in 1835, he wrote the Opera of Bordeaux. Chevalier de Saint-Georges, born in 1732, in Basse-Terre, Guadeloupe, composed also, but only for stringed instruments. He died in Paris. (The concert artist who is interested in pre-

senting a varied program of the works of Negro composers must interest himself in studying some of these orchestral or violin works with a view to transcribing them for his own instrument.) José White, who was born in Cuba in 1836, also studied violin at the Paris Conservatory and composed entirely for that instrument. He died in 1920, in France.

From the North

R. Nathaniel Dett was born in Canada. He attended Niagara Falls Collegiate Institute, Oberlin and Columbia University. He has conducted many enterprises for the advancement of music among members of his race and has composed much for piano. He believes that as it is possible to portray the customs of a people without using the vernacular, so it is also possible to portray racial peculiarities without the use of national tunes or folk songs. However, in some of his music, he shows that it is possible to write music with Negro titles and still not succeed in making the music typical of the race. The *Sanctus* section of his "Magnolia Suite" might be a cabin anywhere: even Italy or China. This suite, composed many years ago, is more sentimental than descriptive. Dett's "An Evening Song," which comes the famous *Juba* (to which the composer has lately put words) was composed a year later than "Magnolia" and is much more characteristic. The various sections of this (His song, *Berocello*) are very pleasant, as is Dett's "Tropic Winter" suite. The "Cinnamon Grove" is conventional, though in the second part occur harmonies straight from a jazz album.

William Grant Still bears the same relationship to Negro music that the late Silvestre Revueltas bore to Mexican music. He is a genuine creator and, while he draws on the native heritage, he seldom uses folk themes. He tried to find a purer source: musical instincts that were inherent in the race long before the Spiritual was developed.

Although many of his ballets and orchestra compositions have been arranged for piano from the orchestral scores, and although a piano suite from his "A Deserted Plantation" was published in 1936, it was not until 1934 that he actually created an opera especially for the piano. Earlier ventures had not pleased him, and he resigned himself to the mere inclusion of the piano in orchestral works. In 1934, he wrote "The Black Man Dances," a series of dances for piano and orchestra, depicting four different phases in the life of the Negro Race; and in 1935, he wrote (on a commission from the League of Composers) "Kaintuck" for piano and orchestra, based on a short poem with two simple themes. In this he displays a simple but exotic harmonic scheme, with a simple but per-

fect form and a pure, pleasing melodic line.

Many of the afore-mentioned composers have written in larger forms and have gained critical acclaim thereby. Their wisdom in giving us occasional piano pieces is appreciated, for the piano is still the instrument that makes music known to the majority of people!

Dear Harp of My Country

(Continued from Page 181)

Here was the magic formula from which so much of lasting beauty sprang.

Successive numbers of the "Melodies" were the poet's principal productions until 1816, when the first volume of "Sacred Songs" appeared. These were mainly selections of common through from the first word to the last. The placing of the consonants at the accented parts is beyond praise. Shining, at the end of the first line—Moore was very fond of a breath attack, and brighter the last important vowel in a phrase, when the lungs might be getting empty, "gloriously," with the slight delay of the double consonant, the pictorial vigour of the word, opening into the ring and brightness of the rising 'on'; the supreme aptness of 'declining,' which, so naturally, and again so pictorially, comprehends that awkward little run of notes.

In 1818, came the first number of "National Airs" in which Moore had chosen folk tunes of various countries for which he wrote imperishable lines—*Off in the Silly Night; Hark the Vesper Hymn is Stealing; Those Evening Bells*. And from then on, for twenty more years, there came from his pen continuing volumes of "National Airs," "Sacred Songs," and "Irish Melodies."

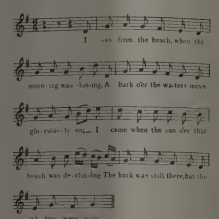
Briefly, how may Moore and his work be evaluated? He brought to his task, says one commentator, "a mysterious quality—the power to articulate the soul of a country." And, says another, "he contrived to convey a mingling of mirth and melancholy, of sentiment and tragic undertone, of humor and plaintive nostalgia, which the world has agreed to recognize as characteristic of Erin."

To be appraised fairly, Moore's lyrics should not be judged apart from the music they were written to accompany. And it is a matter for wonder that they stand so highly as poetry apart from the music. But the essential thing about the lyrics is that Moore intended them to reach his audience through the mouth of a singer, and his first care was to find words that fitted the air and were singable.

His expression is clear and immediate, his sentences short and to the meaning such as can be taken in without effort at a first hearing. It has been said of the lines which Moore wrote for musical accompaniment that the voice cannot help singing them. The singer immediately notices an ease in the vocal

line and words which bring out the best in him.

L. A. G. Strong uses a few lines and measures to illustrate Moore's verbal and rhythmical skill.



"First of all," says Strong, "his lines have an astonishing forward flow, an impulsive running rhythm, from the first word to the last. The placing of the consonants at the accented parts is beyond praise. Shining, at the end of the first line—Moore was very fond of a breath attack, and brighter the last important vowel in a phrase, when the lungs might be getting empty, 'gloriously,' with the slight delay of the double consonant, the pictorial vigour of the word, opening into the ring and brightness of the rising 'on'; the supreme aptness of 'declining,' which, so naturally, and again so pictorially, comprehends that awkward little run of notes."

Moore's singing of his own creations in a London drawing-room is admirably described by N. P. Willis, the American poet, who was a visitor in London at the height of Moore's popularity. "The effect of his singing," wrote Willis, "is only equalled by the beauty of his own voice. Every shade of thought is syllabled and dwelt upon, and the sentiment of the song goes through your blood. We sat around the piano, and after two or three songs he rambled over the keys and sang, 'When first I met thee,' with pathos that beggars description. When the last word had faltered out, he rose, said good night, and was gone before a word was uttered. For a full minute after he had closed the door no one spoke, and I could have wished for myself to drop silently asleep where I sat, with the tears in my eyes and the softness upon my heart."

Frequently Moore stands as the genius who in his own person represents the wedding of poetry and music, and thanks to him, the old airs of Erin are still with us.

"Proudly my own island harp I thus hand thee."

Thus hand thee, in an exultant mood. But the closing lines were in another vein:

"I was but with the wind passing needlessly over, And all the wild sweetness I waked was thine own."

THE ETUDE

Vocal Guidance for Children

and Adolescents

(Continued from Page 194)

throat tension is encountered. Even if the boy practices only in the lower octave of A in the full-bodied tone, it will serve to strengthen the muscles which must soon take on the weight of his maturing voice and thus prevent the sudden "break."

Boys in this transitional period of their vocal experience should sing in their unchanged voice in the higher range so long as it is entirely comfortable for them. When it becomes a bit of a struggle to reach the upper pitches they should be moved down to alto or alto-tenor. As the mature quality and weight begin to appear in a voice it should be again shifted to baritone or tenor part. But all during this transition period—from ten years on—the low, full-voiced tone should be systematically practiced. Furthermore, boys should be persistently encouraged to use this low-pitch, full-voiced tone in speech.

If voices of girls and boys are thus guided during the pre-high school age, they will be able to enter heartily into the more elaborate singing activities of the upper grades program and contribute resources of quality, range and power that are now rarely encountered in our schools.

In this discussion of training methods for young voices I have apparently focused upon schoolroom teaching; but a large and increasing number of "private" voice teachers are being called upon to meet the same problems. The development of class (group) voice teaching during recent years has involved many studio and conservatory teachers, and the lower tuition rate made possible in group teaching has lured parents to seek out teachers and girls in voice training at an early age. Thus voice teachers who formerly

merely trained only voices past adolescent ages are being confronted with a new situation.

In almost any class group there will be one or two students with better than average vocal endowment, and perhaps with superior singing facility. As these emerge, their teacher and their parents usually agree that they should have more specialized training than is possible in group work. And so the teacher finds himself (or herself) facing the whole problem of giving intensive training to immature voices.

While I personally disapprove of exploiting children, even when they have singing precocity, I believe thoroughly in the advisability of voice training for boys and girls of nine or ten years and upward. Every principle of training that has been indicated in this article for the schoolroom would apply equally well to private or group training outside the school.

As a matter of fact, the difference in training procedure for the immature and the mature voice should be in degree rather than in kind. No sensible teacher would encourage or permit children under his charge to attempt physical tasks beyond their reasonable capacity, whether he is teaching voice or supervising playground activities. And no teacher would expect normal muscular development without activities which bring the muscles into vigorous play. The problem of voice training for the young is solved by inducing them to use their vocal mechanism vigorously (vitality) without allowing them to exceed their comfortable capacity. Educated parents will maintain this balance will be able to teach adults correctly.

Ferdinando Carulli 1770-1841

(Continued from Page 207)

a very exceptional degree of merit showing the ability and ingenuity of the author in displaying the various resources of the instrument. He was most prolific writer of duets for two guitars, characterized by richness of harmony, elegance of form, variety in the effects of instrumentation and individuality of style. His concertos for guitar with accompaniment of string quartet or other orchestral instruments, in which the guitar is the most important factor in their rendition, could only emanate from an artist fertile in musical resource and musical science.

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EASTER IS THE ALLELUIA SEASON

Matie Fleck gives us the story of the music of Easter, the music of the new life, the springtime of the soul. You will find her article most appropriate, especially at this time of world confusion.

TWO CENTURIES OF THE MESSIAH

When Handel's "Messiah" was first given two centuries ago in a little hall seating his hundred, in Dublin, Ireland, the authorities sought to secure room for one hundred more. Some impertinent person, however, told the ladies, disrobe with you, and the problem was solved. Rudolph Krumpholtz' article upon the "Messiah" is very graphic and entertaining.

RHYTHM MUST BE FELT

Perhaps rhythm has always bothered you. It is not easy to catch its tricky essence, that it does not sound mechanical. Chester Berry, a discoverer to Etude columns, is a gifted pianist and teacher. His explanation of rhythm and its feeling cannot fail to attract attention.

THE PROBLEMS OF ORGAN PLAYING

Pietro Von Komor and Organs, has been widely recognized as a virtuoso upon his instrument. Formerly a member of the St. Peter's in Rome and later Organist for many years at St. Peter's Cathedral in New York, a post which he still holds, he has written a telling article upon organ study which all students may read with profit.

Great Music in Great Recordings

(Continued from Page 157)

never came to this country before the upheaval in Europe. Despite the fact that "Otello" in German is somewhat incongruous, the singing of Lennitz is of such a high order that few will want to miss these discs. It is unfortunate that Ralf is not vocally on a par with his partner.

Great Songs of Faith: Marian Anderson with orchestra conducted by Charles O'Connell. Victor set 850.

The selections are *He Shall Feed His Flock* and *He Was Despised from Handel's "Messiah"* (disc 18324); *But the Lord Is Mindful of His Own* from "St. Paul," and *O Rest In the Lord* from "Elijah" (Mendelssohn) (disc 18325); and *Es ist vollbracht* from Bach's "St. John Passion" (disc 18326). Miss Anderson sang all these with flowing beauty of tone, infusing particularly the Handel and Bach airs with a rare feeling of deep sincerity and understanding.

Wagner: Traume, Schmerzen, and Im Treibhaus: Helen Traubel (soprano) with Philadelpia, directed by Leopold Stokowski. Victor set 872.

Miss Traubel is at her very best in these songs; the sincerity of her approach here and the fine quality of her tonal work remain among the best things she has done for records. Mr. Stokowski provides the soprano with a rare tonal background.

Danish and Swedish Songs: Lauritz Melchior (tenor) and Ignace Stratosfog (piano). Victor set 851.

There are Norwegian songs in this set as well as Danish and Swedish. The best musical substance is provided by Grieg, whose songs *Til Norge* and *Elros*, are splendidly voiced by Melchior. Sibelius' *Suarta Rosor* is also included in the album. Most of the other songs of a popular and pathetic genre were undoubtedly recorded with Danish and Swedish audiences in mind. Melchior sings all of the songs with fine many fervor. A booklet, with translations of all songs by Mr. Melchior, is included with the discs.

Duparc: En Rose and Poldowski: L'Heure exquise: Donald Dickson (baritone) with piano. Victor disc 2194. Verdi: Don Carlos—Per me giunto; and Skiles: Ballad of the Duel (Cyrano de Bergerac); Donald Dickson with orchestra. Victor disc 18393.

Dickson sings with a throaty tone which robs his voice of the essential vitality needed to make these selections enjoyable. The subtlety and style of the Duparc and Poldowski songs are hardly conveyed. He is more successful in the "Don Carlos" and "Cyrano de Bergerac" numbers, but even here the singing is lacking in true distinction.

Chopin: Etudes, Op. 25. Edward Kilenyi (piano). Columbia set 473.

The youthful pianist Edward Kilenyi reveals accomplishments more technical than interpretative in his performance of these études from "Opus 25." The best of Kilenyi's playing is to be found in the C minor, the A minor, and the G-sharp minor études. The recording is decidedly uneven, and one suspects that the noisy quality and rattling in some of the pieces have perhaps helped to defeat the pianist's efforts.

Recommended: Mozart: Three German Dances, K. 605; Bruno Walter and the Vienna Philharmonic Orchestra. Victor disc 4564. Mozartean music of entertainment, delightfully played. **Flamenco Suite:** Julio Martinez Oyanguren (guitar). Victor disc 13799. Virtuoso material for the guitar, brilliantly performed. **Saint-Saens:** Omphale's Spinning Wheel, National Symphony Orchestra, conducted by Hans Kinder. Victor disc 18358. Saint-Saens followed in the path of Liszt in his tone poems, but he lacked the latter's fine exuberance. Kinder seems less impelled by this music than Gaubert did in an earlier recording issued by Columbia. **Mascagni:** Cavalleria Rusticana—Siciliana; and Leoncavallo: Serenata; James Melton (tenor) with orchestra. Victor disc 18366. The American tenor sings clearly and smoothly; this recording should find a wide audience among his many admirers.

Have You A Song in Your Heart?

(Continued from Page 209)

that they wrote myriads of little melodies in the tender years of their youth. It is obvious that they were exposed to music; music was all around them, beautiful music. Improvisation grew in them, just as all nature grows.

Our modern composers are, for the most part, writing only notes, patterns, percussions. Most of them cannot write one melody, let alone two, three, four. They lack the gorgeous equipment which would be theirs had they come by music as they did in the glorious days of yore, the melody way, the folk-song way.

Letters to THE ETUDE

A Stimulating Letter

To THE ETUDE:

It might be interesting to know that we are running at top speed to a full house here at our school. Personally I am sold from the word line (2:30) with 11:15. We are all serious throughout the night to night, however, and we are working on the night shift. It has come to the point where I am forced to give a few lessons on Sunday. I have never done before. Nearly all of our other teachers report extra fine results. I always try to sleep pupils up for *The Etude* as soon as they are ready to play first grade music.

—LEOYD C. RUDY, MICHIGAN

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