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James Francis Cooke

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THE ETUDE

May
1941

Price 25 Cents

music magazine



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American Society
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30 Rockefeller Plaza
NEW YORK CITY



February 1, 1941.

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE NATIONAL SCHOOL MUSIC COMPETITION FESTIVAL, Region Five, which includes California, Arizona and Nevada, takes place in Fresno, California, May 9th and 10th.

ARTURO TOSCANINI

received a surprise birthday gift on his seventy-fourth anniversary, March 25th, when Madame Frances And and a group of friends presented the maestro with a bronze bust of Giuseppe Verdi, the work of the late Vincenzo Gemito, Neapolitan sculptor.



ARTURO TOSCANINI

THE PHILHARMONIC SYMPHONY SOCIETY OF NEW YORK, in observance of its centennial next season, has engaged nine distinguished conductors to appear with the orchestra: Leopold Stokowski, Serge Koussevitzky, Bruno Walter, Dimitri Mitropoulos, Walter Damrosch, Artur Rodzinski, Eugene Cosens, Fritz Busch and John Barbirolli, regular conductor.

THOR JOHNSON will direct the annual May Festival at Ann Arbor, Michigan, from May 7th to May 15th. Featured musical organizations and soloists include: The Philadelphia Orchestra, the University Choral Union, under Mr. Johnson; the Youth Chorus: Jessica Heifetz, Jose Hurl, Geyer Platigorsky, Jurnale Novotna, Suzanne Sten, Dorothy Maynor, David Souther, Lawrence Tibbett, Morton Gordon, Charles Kullman and Mack Harrell.

THE ROCKEFELLER FOUNDATION, during the year 1940, made three grants for music in various aspects of radio broadcasting: one to the Library of Congress, to enable the Library to broadcast radio programs; the second to the Rocky Mountain Radio Council, to explore the utility and value of a special radio service in a thinly settled area; the third, to Columbia University, in support of studies of radio listening under the direction of Paul F. Lazarfeld. The so-called panel technique, Prof. Lazarfeld will make an intensive study of the effect of radio on listeners.

VINCENTE GOMEZ, Spanish Guitar virtuoso, who has frequently been heard over the N.B.C. Red Network, will appear in a new version of "Blood and Power," a motion picture starring Tyrone Power, and now in production at the Fox studios in Hollywood. Gomez is scheduled to play four of his own compositions, to which should be of great interest to all guitarists.

MARIAN ANDERSON, Philadelphia contralto, received the annual Bok award of ten thousand dollars as the person who had done most for Philadelphia during the past year. The award was made at the historic Academy of Music in Philadelphia, on March 17th, when Deems Taylor presented Miss Anderson with the scroll and check which represent the highest honor her city can bestow.

THE INTERNATIONAL SOCIETY OF CONTEMPORARY MUSIC is giving its eighteenth festival—for the first time in the United States—in New York City, during the week of May 17th to May 25th. Heretofore, the annual Festival has been held in the most important cities of Europe. Composers of all nations were invited to submit works for performance during the Festival. Americans presenting their compositions this year are: Edward Cone, Aaron Copland, Russell G. Harris, Rudi Koeber and Paul Nordoff.

PAUL HINDEMITH has been commissioned by Benny Goodman to write a concerto for clarinet. Mr. Goodman is also negotiating with the Russian Government for Sergei Prokofiev to compose a similar work.

THE FAMOUS MONTREAL FESTIVALS of 1941 will take place in the little chapel of the College in St. Laurent from June 10th to June 18th. These delightful festivals were started in June, 1938, by Madame Alphonse of Montreal and Wilfred Pelletier of the Metropolitan Opera Association of New York. This year, Sir Thomas Beecham will conduct the Festival.

SERGE Koussevitzky, famous conductor for the Boston Symphony Orchestra, has passed his final examinations for citizenship to the United States and is soon to take the oath of allegiance, together with his wife, and his niece.

THE NATIONAL FEDERATION OF MUSIC CLUBS annual convention, to be held in Los Angeles during the week of June 18th to 25th, promises to be the most colorful and largely attended in its history. Among the many outstanding soloists engaged for the "American Music Festival" are: Josef Hofmann, Rosalyn Tureck, pianists; Helen Jepson and Charles Kullman of the Metropolitan Opera Company, and Elsie Houston, Brazilian soprano.



ROSALYN TURECK

NYLON WOUND STRINGS for violin, viola, violoncello and bass are the latest products of the wizardry of chemistry. Produced by the Dupont Company, they are considered a boon to musicians who play at the seashore or under any humid conditions, or who suffer from excessive perspiration of the hands. The nylon filament provides protection for the natural gut, without in any way interfering with the tone quality.

THE JOHN SIMON EUGENIEN MEMORIAL FOUNDATION recently awarded six out of eighty-five Fellowships to composers to assist them in research and creative work during 1941 and 1942. Those who received the award were: Paul A. Browne, Max Blumenthal, Earl Robinson, Hunter Johnson, David Diamond and Alvin Riler.

GRACE MOORE gives her first New York recital when she appears at Town Hall, New York City, during The Town Hall Endowment Series concert course for next season, which includes other such distinguished artists as: Richard Taubert, Geyer Platigorsky, the Don Cosack Chorus and Dancers, Lotie Lehmann, Jose Iturbi, Robert Goldsand and Lawrence Tibbett.



GRACE MOORE

THE UTAH STATE SYMPHONY ORCHESTRA recently did an unique bit of lobbying, when its members entertained members of the State Legislature and their wives with a buffet supper followed by an orchestral concert. The concert had the desired effect of exacting a promise that the State would take the proper steps in the future to promote the development of Utah talent.

THE BRISTOL-MYERS COMPANY of Hillside, New Jersey, is providing the employees in their chemical plant with four hours of recorded music, during the working day, to enable workers to "go through the day with a minimum of fatigue." The programs are made up of opera and swing music.

GEORGE CHAYKOVIAKOFF, famous young Russian-English pianist who recently gave two recitals in New York in as many cities of England, regardless of bombings and black-outs, made a successful American debut at Town Hall on March 18th.

ITALO MONTEFELICI conducted the first American performances of his lyric opera, "The Song of the Sea," in as many cities of England, regardless of bombings and black-outs, made a successful American debut at Town Hall on March 18th.

THE EASTERN MUSIC EDUCATORS CONFERENCE is being held in Atlantic City, New Jersey, from May 2nd to 7th. Together with Region Four of the National School Music Competition-Festivals, they will present timely programs in observance of National and later American Music Week. Among the organizations participating are the New Jersey All-State High School Orchestra and Chorus, the All-State Orchestra from Pennsylvania, the All-State Chorus from Maryland and an All-State Band from Delaware. (Continued on Page 344)

Competition

A ONE THOUSAND DOLLAR award for the amateur musical play adjudged the best work of the year by the National Thesis Conference is offered by the American Society of Composers, Authors and Publishers (ASCAP). Any resident of the United States, eighteen or over, may compete. All entries must be submitted not later than July 1st. For information write: Professor Barclay Leachman, Secretary of the National Theatre Conference, Western Reserve University, Cleveland, Ohio.

ROBIN HOOD DELL, concerts of Philadelphia, under a new manager, C. David Hocker, and Stadium Concerts, Inc. of New York City begin their summer outdoor series in their respective cities on the same date, June 19th. Fritz Kreisler is making his first outdoor summer concert appearances as soloist in both series. The Essex County Symphony Society of Newark, New Jersey, opens its season on June 3rd, with Frank Black conducting the orchestra.



Fritz Kreisler



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THE ETUDE

music magazine

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"Money Cannot Buy It"

MANY TIMES HAVE WE VISITED large homes in which their wealthy owners have installed magnificent organs. In some cases these men have acquired the ability to play these instruments with remarkable skill, and from this ability have derived the greatest joy. In most instances, however, these exceptionally fine and beautiful organs have been operated by the familiar perforated paper player-rolls, or they have been played by such expert organists as the distinguished and amazingly clever Archer Gibson who has been a kind of court organist to the American plutocrats, Carnegie, Frick, Rockefeller and others.

These wealthy men, unable themselves to make music, have had what to them was the next best thing: they have enjoyed not only the possession of a magnificent instrument, but the majestic inspiration of organ music in their own homes. However, as we have observed, it has been impossible for some of them to conceal a deep feeling of regret that, earlier in their lives, they did not have the training which might have given them the intense pleasure of playing music and enjoying the experience of "making" every note, instead of watching the little perforations pass over the pneumatic player. Perhaps it reminded them of the old vaudeville comedian's wheeze about the time he played the Nottingham curtains instead of a music roll.

The case of one western Croesus bordered upon the pathetic. He was a rugged, American "self-made" man, typical of the pioneer spirit of his Yankee ancestors. Someone has defined a Yankee as "a man who sin't leanin' on nothin'." Strong, self-reliant, keen, human, a "man's man", he had forced his way over the Great Divide of what we Americans call success and now rested in the happy land where he could gratify all his desires. Arriving in this paradise, he found that he could have almost everything but the few things he wanted most of all. One of these was a musical education which, like love and many of the worth while things in the world, must be earned and deserved. "Money cannot buy it." Our plutocrat's home was situated in a large estate splendidly landscaped so as to take advantage of the rolling terrain and beautiful lakes. His mansion was heronial in its stateliness and furnished in splendid taste. He showed us his beautiful pipe

organ, which he said had cost him a fortune, and then "played" various rolls, sitting at the bench, controlling the tempos and the tone quantity, as suited his desires. After that he asked us to play the piano. We played a few works he had never heard before. Then he told us this story:

"My father was a country doctor. He died when I was a child. My mother made a living by keeping a rooming house in town. We had a parlor organ, and my mother wanted to give me music lessons, but there was never enough spare change in the family teapot to permit this. As soon as I was old enough to earn a few nickels I went to work, and I have never stopped. I realize now that I might have taken a little time out for music study and music practice that would have gratified one of my great aspirations. I get a rare amount

of pleasure from my music, but as a matter of fact the very thing in which I am most interested, which is called 'the mystery of music' is still a closed secret to me. I would give almost anything to be able to do as you have just done, play the music I am interested in. At the present time I am in the position of a business man with great wealth, who has forgotten the combination to the safe."

The late Dr. Charles H. Mayo of Rochester, Minnesota, one of the greatest surgeons of history was another famous American who owned a valuable automatic pipe organ. Lacking a musical education, "Dr. Charlie" played the instrument with joy as "the next best thing." But he, too, was conscious of a great hiatus in his life, owing to the fact that he had never had a musical education. Dr. Mayo once said to us:

"I get something from being at the organ which is of a recreative and reconstructive value and which I can find in no other way. It helps to rest and rebuild me, every day. I would have given anything to have had a musical training. They have organs that are automatic.

That is, you can start them going and then go off and listen to them; but I like to sit at the instrument and vary the stops and dynamics so that I feel I am, in part at least, controlling the music. We have brought many musicians to Rochester to provide instrumental music for the community, but we tell them that we are not so much interested in the music they make as in stimulating and training our own young people to be

Continued on Page 328



AN ORGAN WITH A HISTORY

Everyone who knew the internationally famous Dr. Charles H. Mayo, of Rochester, Minnesota, knew that he insisted upon spending an hour a day of the organ installed in his home in 1912, because the world's most famous surgeon found a release from his daily strain through music that he could find nowhere else. He told the Editor of The Ende that one of the privations of his life was that he had never had a musical training, and was obliged to depend upon an automatic player. This picture shows the console only. The organ itself was in the basement of Dr. Mayo's home.

COLLEGIATE MUSICAL COMEDIES are made—not born—and into their fashioning goes a chaotic blend of thought, energy, hours that rightfully belong to slumber, embolment, coffee, "cokes," aspirin and minor elation or despair that turn into major elation or despair when the completed show has the sparkle of sun on snow or the dreaminess of fog over mud. Here, as in commercial ventures of this sort, foresight in the matter of provoking the laughter and arousing the enthusiasm of audiences is dreamed of, hoped for and searched and prayed for, without avail. Audiences disconcertingly like what they happen to like.

Out of writing the book and music and lyrics for such a musical play there has been, in the past, little enough gained. If the show was a "flop", its creators could indulge in a few vain regrets over the time wasted; if it went over with a bang, they became campus heroes and secretly toyed with the idea of becoming a second Rodgers and Hart or George and Ira Gershwin. But that was all: local glory, inner dreams of fame. There was no other return from such youthful and wholehearted effort, except perhaps a cold in the head or a few days in the infirmary.

Then came 1940 and the decision of the American Society of Composers, Authors, Publishers—or ASCAP, as it is more familiarly known—to help the cause both of musical shows and student writers by putting some money in the jackpot of this college game of skill and chance. "Write a full-length, original musical show," they said in effect, "have it produced and make three copies of playscript and score, and we will appoint three judges who are specialists in the fields of music, creative writing and the theater to judge your work and decide on its merits. The United States will be divided into eight regions; you will compete only with those institutions of higher education in your particular region. If your musical play is adjudged the best one submitted we will

Men, Women and Song

By *Blanche Lemmon*

award you, or you and your collaborators, seven hundred and twenty dollars, apportioned in monthly checks. We will also bring the winning plays to the attention of commercial producers in the theatrical and motion picture fields."

With a prize of such real and potential value at stake, college students burst into immediate action. Where there had been feverish activity in years gone by, there was now frenzied pen pushing, floor walking and discussion. Campuses rang with original tunes. Hilarious, sentimental, dastardly situations developed under writers' fingers; anguish, sex, the nobility—anything and everything came in for a ribbing; subjects ranged over the alphabet from amours to zealots. When the last bright ideas were interpolated, the final curtains rung down and the last playscript and score submitted, jittery competitors awaited the decision of the judges. Their verdict: seven out of the eight regions had won awards; and the colleges of the winning students were Yale University, Columbia University, the University of North Carolina, Indiana University, Oklahoma University, the College of the Pacific and the University of Wyoming.

Yale Winners Capitalize Experience

The Yale winners were two seniors, John Gerald and William Stucky, and their playscript had its basis in fact. For Bill Stucky, the writer of the book, was one of a group of Yale men who went to New York in the summer of 1939, expect-

ing to capture Broadway's crowds and dollars in one easy attempt. While hope of putting on a show ran high and money lasted, the boys had a delightful time in the metropolis living in the clouds, both figuratively and literally. But when hope flickered feebly and money vanished, they were forced down from New York's more expensive mountain peaks to sleep on practically anything flat and longitudinal. At last, their pooled resources were no longer able to fend off collapse, and their midsummer's dream of blitzkrieging Broadway went the way of many such schemes. So they packed what they had not pawned and went back to New Haven.

A slip on the ice. Irritating to us, funny as a riot to the other fellow. Capitalizing on that acknowledged weakness in human nature, Bill Stucky set the record of that gullibility down on paper; the New York experience had begun to seem funny to him, too, in retrospect. With John Gerald, who had already attached some fame to himself by writing incidental music for a college production, he wrote a show about that summer interlude which turned out to be a witty, scintillating revue that lampooned, practically every foible of that sophisticated island known as Manhattan. He and Gerald even stole the title of a Broadway show, "Too Many Girls," changing just one word. They called theirs "Too Many Boys," and accurately so, for not one authentic woman stepped through their stage door. The ones who did appear had size (Continued on Page 352)



Scene from "Step'n' High," Harold Rogers' musical play which won the 1940 Sectional ASCAP Award, as presented by the students of the College of the Pacific.

Approaching an Operatic Role

A Conference with

Kirsten Flagstad

Internationally Renowned Soprano
Leading Soprano, Metropolitan Opera

Secured Expressly for THE ETUDE by BURTON PAIGE

THE STUDENT WHO APPROACHES operatic work should already have passed through several stages of development. First, his vocal equipment should be in good order. This means more than simply knowing how to produce good tone; it implies sufficient control of his voice to enable him to produce various gradations of good tone, at will and with security. In second place, then, he should have some experience in applying purely vocal principles to the interpretation of music. He begins this application with songs, progressing from briefer, simpler works to the more advanced lieder. And, as he achieves this progress, the student should be careful to strive for the psychological penetration of character and mood in each song he learns, remembering that his singing is the expression of his conception of the song's inner meaning.

But the very nature of the song form confines vocal and interpretive efforts to a comparatively short space of time. The duration of most songs can be counted in minutes. Thus, while the student of lieder must be prepared for great concentration of his effects, he is spared any considerable sustaining of mood. In the preparation of operatic roles, the opposite is the case. Here, the sustaining of mood assumes important proportions. The operatic performer must extend his effects, not during an aria, not during an hour, not even during the scenes in which he is on the stage, but during an entire performance. In singing, in acting, in feeling, in relation to the other personages in the opera, he becomes the character he portrays, from the time the curtain rises until its final descent. It is this element of sustained continuity of mood which differentiates an operatic performance from an evening of lieder, even if the actual time required for singing the rôle should be briefer than that of a recital program. It is this sustained fidelity of character portrayal, then, which becomes the important consideration in approaching a new operatic rôle.

Mental and Imaginative Approach of Primary Importance

How to achieve it? As always, I find it difficult to lay down systems of rules for other singers to follow. Singing is so individual a matter that one hesitates to venture upon general pronouncements. Indeed, the ultimate value of singing is largely determined by individualities of constitution, temperament, and approach. Happily enough, there are no fixed articles in art. Two interpretations of the same rôle may differ widely, yet both may be "right," in the sense that both reflect an honest and sincere effort to bring to light the intention of the composer—which is the goal of all earnest interpretive work. For this reason, I cannot tell others what to do. But I am glad to speak of my own experiences.

Take, for example, the beginning of a new rôle roots in brain work rather than vocal work. Before I sing a single note of music, I sit down with the score



Mrs. Kirsten Flagstad in the costume of Brunnhilde in "Die Walküre"

and explore the character for which I am to be responsible. The psyche of this character is of first consideration. Who is she? How does she think, feel, and act? Why? Why would different behavior be unsuited to her? The actual singing is simply my means of bringing this personality to life.

Certain facts come to light after the first reading: the period of time in which the opera is set, the manners and customs of that time, the historical or legendary accuracy of the part, the prevailing mood. Thus, from the very start, the basic groundwork is built. A heroic figure who dominates the outcome of a Wagnerian legend will require a very different approach from a lady of medieval Italy, let us say, who suffers

more than she commands. Gradually, the character becomes fixed within certain psychologically and stylistically accurate limits.

Next, I try to probe deeper into the personal forces which shape the nature of the character I am to portray. This requires much reading and research, and also much discussion with experts who know the rôle. An operatic coach (or teacher) of sound musicianship, experience, and integrity is invaluable to the singer. I am fortunate in being able to study under the direction of Mr. Hermann Weigert, of the musical staff of the Metropolitan Opera, who, besides being authoritative in his field, understands my work. When I was asked to prepare the part of *Kundry*, which I had never sung before coming to the Metropolitan, I referred the management to Mr. Weigert. If he said I could do it, I would; otherwise not. Mr. Weigert saw no reason for my declining the rôle, and so I learned it—with his assistance—in eleven days.

An experienced and understanding coach makes study easier and helps one to avoid errors, which is infinitely better than having to un-learn them! As a girl, I used to amuse myself by learning arias and even entire parts, without assistance. I learned the words and the notes, of course, but nothing of historic values, of nuance, of traditions of diction and style. No inexperienced student could! Such an equipment represents a lifetime of study in its own right. When I was first invited to sing at Bayreuth, I was made aware of points of diction and style which no young singer could absorb from a study of words and notes alone. I was told to watch out for the explosive crispness of diction values, in the German pronunciation of consonants. I was initiated into the Wagnerian style of singing, which excludes the possibility of a *portamento* unless it is expressly indicated. The experienced coach, or teacher, makes the student aware of these and many other points, thus sparing him many a false step.

Portrayal of Character Must Grow from Psychological Truth

Discussion with one's coach also brings to light the truest, most effective means of giving life to the character through music. Once the fundamentals—of time, place, mood, historic accuracy, and such matters—have been established, one must search the score for the means of emphasizing these points in singing. At this step, the actual vocal work begins. The singer master words and music, never as independent things, but always in the light (Continued on Page 338)

Our Friends, the Music Critics

From a Conference with

Alberto Jonás

Distinguished Pianist
and Teacher

Secured Expressly for THE ETUDE by Jay Media



ALBERTO JONÁS
Photograph taken from the painting by Alice Boscovitz, the
famous Viennese portrait painter.

Alberto Jonás was born in Madrid. He studied at the Madrid Conservatory and then, under Getaert and de Greef, at the Brussels Conservatory. For thirty years he has made many successful tours of Europe and the United States. From 1905 to 1914, while concerting in Europe, he taught in Berlin and had many noted pupils, including the famous precocity, Pepito Ariola, who startled the world as a child pianist. Ethel Legniska, Elizabeth Zug, Eugenia Buxton, Ellen Ballou, Leonora Cortes, Le-Roy Anspach, and Ruth Luty (now his assistant) are also among his pupils who gained renown on the concert stage. Since the World War, in 1914, he has taught an artist-class in New York and in Philadelphia. His very comprehensive "Master School of Modern Piano Playing and Virtuosity," written with text in English, Spanish, French, and German, and with the collaboration of seventeen of the world's greatest piano virtuosos, has attracted wide attention. It is now in the sixth edition.

—EDITOR'S NOTE.

Rubinstein. This would give him more or less the right to attend a piano recital and give a comprehensive and distinctive opinion upon what he heard. Very well. He might have his own ideal of piano playing, but his nature might be cold, warm, or tepid and permit him to have very little sympathy with the rival performer. Now suppose that this same critic was assigned to "cover" a violin recital in the next half hour. He knows literally nothing about the fiddle and its literature. Still he must pose as a great authority on violin playing. The next night he attends a symphony, or a choral concert, or a vocal recital, or a chamber music recital, or a recital devoted to violoncello, organ, clarinet, flute, French horn, bass drum, or "bassoon." This musical marvel is expected to be an expert in opera, oratorio, ballet, jazz, and "whistling."

An Honest Confession

One honest critic in an eastern metropolis once said to me, "Mr. Jonás, I am supposed to know all about the performance of every instrument I hear. Of course that is impossible, but I am paid to give my opinion and I strive to confine myself to the broad musical backgrounds and not be ensnared by the technical details of the playing. Many times I am wrong and I know that I have been wrong. But what can I do? What can any critic do?"

This reminds me of the famous story of Mark Twain, who was asked by a lady friend what he thought of Richard Strauss' "Salomé." "Terrible," replied Mr. Twain. "But, Mr. Twain," said the lady, "how dare you say that? You have never written a piece in your life." "Yes, Madam," replied the humorist, "and I never have laid an egg in my life, but I can tell whether one is fresh or rotten."

The noble stand taken by the Herald was continued only a few years. Then the editors found that criticism made (perhaps by a critic who

never in a thousand years would be able to play one hundredth as well as the artist) than to be ignored completely.

However, unintelligent criticism, widely spread, can ruin an artist unless he is so "strong" that he can survive it, like Brahms, Chopin, Schumann, Rubinstein, and Wagner. Just look at these torrid remarks by critics of another day.

The "Concerto in D minor, Op. 15," by Brahms, was played for the first times in Hanover, Leipzig and Hamburg, by the composer himself. After the Hanover and Leipzig performances (Leipzig was then reputed to be the most critical music center in Germany) Brahms wrote to his lifelong friend, Joachim, the great violinist: "My concerto enjoyed a brilliant and decided—failure." He added: "Such an occurrence increases one's courage."

Not less plucky was the attitude of Beethoven when the Vienna music critics disparaged his three concertos—those in C minor, G major, and E-flat major—all played by himself, with hardly a word of praise for these three immortal works. Nor the attitude of Schumann, when his wonderfully beautiful "Concerto in A minor" was performed in London, with a sequel of sneers and vituperation by would-be music critics.

Not Even the Masters Escaped

"Cavalleria Rusticana," by Mascagni, of which some fifteen thousand or more performances have been given all over the world, was "run down" by all music critics at its initial performance in Paris. They also criticized adversely Comand's "Faust" and Bizet's "Carmen"—two of the greatest operas vouchsafed to mankind. And who does not know of the torrent of abuse with which the Paris (Continued on Page 348)

IN THE FIRST DECADE of this century, the New York Herald made the rather astounding statement that it was going to do away with music and dramatic critics. This unusual step was taken at the behest of the proprietor, the celebrated journalist, J. Gordon Bennett. The Herald stated that it was doing this in justice to the artist and the actor, since no critic could possibly have a mind or an experience so omniscient that he could have the right to give a sagacious decision upon any of the hundreds of subsequent decisions that come up at concerts or plays. Such decisions, he concluded, were based upon snap judgments and were therefore worthless, largely because the critic had inadequate time to give proper consideration to the matter.

The critic, let us say, might have been trained as a pianist until he had accumulated the technique of a Liszt and the repertory of an Anton

Making Sure of Your Song

By Frank La Forge

WHEN RETURNING FROM A CONCERT in Wilmington, Delaware, one Tuesday, Lawrence Tibbett and I stopped at the Metropolitan and discovered that he was scheduled to sing *Valentine* in "Faust," with Chaliapin, on Friday evening of that same week. Tibbett realized that this was a real opportunity, but he did not know the part; having sung only the aria. He had only three days to prepare a part which normally requires a much longer time. Could he do it? He decided he must. It was his chance either to make or break his career.

There was no time to waste. We went over the entire score and mapped it out for study purposes. Fortunately for Tibbett, he was well grounded in musicianship. While not a pianist, he knew how to play the piano, and this ability is such a great advantage to singers. I am constantly stressing its importance. I have seen much heartbreak among singers, singers with beautiful voices, simply because they did not know how to play the piano well enough to study and prepare their songs. One should learn the rudiments of music in early youth, and that is when Tibbett learned them.

Tibbett took the score home, sat down at the piano and hardly left it during those three days. Beating out the time with his foot, he learned his parts. It was a wearisome grind, but because of it, he made the rôle his own. He not only sang *Valentine* on Friday night but did so in a sensational manner. That was the beginning of his success, and it was for that reason that he was later entrusted with the part of Ford in "Falstaff."

Many people have the idea that voice is everything in the success of a singer. The fact is that the most beautiful voice in the world is of very little value to its possessor unless he knows how to learn a song thoroughly and how to prepare a part quickly if necessary. Nowadays rehearsals are made as brief as possible because of the expense involved. One day you are given something to sing and expected to know it the next. When opportunity comes, it comes with a rush. Even with his glorious voice, Tibbett would not have been able to take advantage of his big chance if he had not known how to study, how to make every minute count.

A song is compounded of different elements, among them: words, rhythm, melody. To begin studying a song with all of these in mind is like

trying to catch three balls at once. The attention is scattered and does not have a chance to focus upon one thing. Take the words first; commit them to memory. Write them from memory ten times. This may seem childish and may recall the first few grades at school. Nevertheless, it is the first few grades which all my pupils follow. You are not merely committing words, remember; you are making them as much a part of you as your hat or shoes. They become woven into your thought as something you might have written, yourself.

Now if you know how to read music on the piano, you are lucky; if not, you can acquire what is called "singer's piano playing" without

with a little practice; and the time required is well spent and saves tedious hours later. It is always desirable to have a "piano background" if possible.

Now you are ready for the melody. Play it over on the piano just to become familiar with it. Practice in this manner not only the melody of the song but the prelude and interludes that occur. Take the upper notes of the prelude and interludes and learn them along with the melody. This is important. If Tibbett had not learned the entire score of "Faust" in those three days, he would not have known his entrance cues. To miss a cue by even the slightest margin is to ruin the whole effect of the song or aria.

The rhythm of a song is learned in conjunction with the melody; that is, the time is marked firmly with the foot while the melody is played. I have found the foot tapping to be the best way of establishing orchestral rhythm, which is lacking in so many singers when they come to sing with orchestras. The foot tapping is used only when learning a song, so that it does not become a habit. The singer must feel the pulsation of the rhythm within him, for it is only then that he can be said to have a genuine sense of rhythm. The most difficult operatic arias can be studied in this way just as well as simple songs.

There are a number of opera singers in Europe—well along in years—who still hold their jobs because the conductor knows that, although the voice is no longer pleasant, the singer's rhythm is perfect, the parts are thoroughly known and there will be no need for extra rehearsals. One should not require the conductor or accompanist to do any of this preliminary work; in fact, it cannot be done by anyone but the singer himself. After a number is once learned, the accompanist can be of greatest assistance. As for learning "singer's piano playing," I have known several singers without the slightest knowledge of piano who started in this way and gradually

acquired enough technique to cope successfully with the slower solo pieces.

All this may seem mechanical and in a sense it is, but it does not make for mechanical singing; in fact, just the reverse. A person who sings in a mechanical way, without expression, will often be able to release his emotions by going through this routine. When you have learned a song in this manner, words, melody and rhythm



FRANK LA FORGE WITH FAMOUS PUPILS AT HOME
Seated left to right: Lawrence Tibbett, Frank La Forge, and Richard Crooks. Seated left to right: Mrs. Lawrence Tibbett, Lucretia Bori, and Mrs. Frank La Forge.

great effort. To admonish singers, who do not play, to study piano is largely a waste of time. They are usually past the age of finger exercises. To learn to play the piano well, it is necessary to begin at an early age when mind and hands are pliable. The next best thing is "singer's piano playing" which is simply learning to play the melody with one hand while beating the time firmly with the foot. This ability can be acquired

become fixed in your subconscious mind. This means that you can forget about them consciously, and it leaves you free to give entire attention to interpretation, to put the utmost feeling into the song.

When you have cut your diamond to the shape desired, then you can begin to refine, to polish, to beautify. Take the words again and examine them for their appeal and emotional value. As an example, consider the song, *Passing By*, by Edward Paredon-Cochran. This song is like a faded love letter one comes across in an attic trunk, together with some old lace and lavender. It should be sung with naive simplicity as be speaks its character. The first verse goes:

*There is a lady sweet and kind,
Was we're a face so pleased my mind.
I did but see her passing by
And yet I love her, till I die.*

We can readily see that the first three lines are purely narrative. To try to give any emotional value to these lines would be ridiculous. It is the emotional values you give the "love" and "die" in the last line that will quicken a response in your audience.

After you have selected the sentence or words which have emotional value, the next step is to practice conveying that emotion in the singing voice. This is quite a study in itself. Madame Mojaska, the great Polish actress, was asked to recite in a salon in London. When she finished, the entire audience was in tears. She had recited the Polish alphabet.

The speaking voice conveys various phases of emotion, partly by inflection. The average speaking voice has a range of approximately one octave. When you say, "I'm so happy, I've never been so happy in my life," the voice is pitched high and is slightly staccato. But if you say, "I feel miserable to-day," your voice is about as low as your mood. Substitute "la-la" for the syllables in both sentences and see if you can convey the emotions suggested by the words.

Study the words of the song; find out what words are important, whether they are narrative or emotional, what emotions they convey and then strive to get that emotion into them. The art of a great singer is built upon these small details.

I am often asked how many languages a singer should know and if it is necessary to learn foreign languages in order to sing well in them. Obviously, better results are achieved if one knows the language, and especially in this age with English and French which are not phonetic languages. A phonetic language is one in which the letters making up the words are pronounced as written, as in Italian, German, Spanish. To meet the present day desire for foreign languages, I would advise singers to learn Italian and to sing their foreign songs in this tongue instead of attempting French when they do not know it. I have heard some ludicrous displays resulting from the feeling that one must sing in French.

A certain baritone was to sing with a Women's Club and had chosen, for one of his solos, *Visions Fantomes*, by Massenet. As the young man had never been exposed to French in any way, I gave it to him in Italian which he did with great ease and satisfaction. When he went to the Women's Club, the president asked me if he was to sing in French; and she told her that, since his Italian was so much better than his French, he would

sing it in Italian. Her reply was, "That is perfectly all right—just so long as it is something we do not understand." This seems to be the prevailing feeling in many of our smaller cities. Whether one condones it or not, the fact remains that the singer is expected to sing in one or more foreign tongues. That being the case, why not sing in good Italian rather than bad French?

If singers would learn thoroughly the rules of Italian and stick to them, they would satisfy the general craving for a foreign language and would not produce the ludicrous effects so often heard. It is a small matter to pronounce Italian quite well; it is without doubt the best language for the voice, with its many vowels and vowel endings. And who will say that Italian is not just as beautiful as French? I will go even further and say that it is much more beautiful than the type of French usually heard. A vast repertoire is available in Italian, and many of the French songs do not suffer when given a good translation into Italian. It may be more desirable to sing a song in the language in which it is written, if the singer knows that language. Otherwise, there is always Italian.

Creators of a Famous Song



One of the loveliest songs which has come from the New World is unquestionably "At Parting" with music by our recently deceased and widely loved composer, James H. Rogers (right), and words by the noted medical specialist, Dr. Frederick Peterson (left) of New York who also wrote much verse as an avocation. Shortly before Dr. Peterson's death he presented the composer of his Pasadena home where this memorable snapshot was made.

"Let's Make It a 'Tiptoe' Study"

By Stella Whitson-Holmes

The task of teaching the young child to play with curved fingers is almost insurmountable in some cases. There are many factors involved in this "straight finger" problem; and in the case of some children I believe it is monstrous to in-tin little little hands that the fingers resemble the toes of a bird. This type of child has weak joints

necessarily, and it is really hard for her to keep the nail joints from buckling in.

The opposite type of child with fat bulging "paddies"—to match her other proportions of body-build—as a rule does not require much telling. The inherent strength of her hands makes correct conditions come almost by "second nature."

However, there is an "in-between" type whom nature has endowed with "forgettery," apparently, instead of a memory, and who, although capable of doing the correct thing by physical endowment, remains careless and incorrigible in the matter of hand positions.

The correct treatment of the child who can, but who does not, is through an appeal to the imagination. The real trouble is mental, and as such we must deal with it. Saying nothing about hand positions or curved fingers, let the teacher mark out a phrase or so of numbers, letters, or notes in the child's notebook.

Each is to be captioned: "Tiptoe Study for the Week." Show the child how to play, on her "tiptoes." After all, do we not think of dancing fairies and happy skipping children chasing butterflies and kites and rainbows with the very sound of that word, "tiptoes"? Well, so does the child. By thus appealing to the imagination, we produce curved fingers naturally. Let us hold to this plan for a time, and when ready to incorporate it into the lesson, say, "Let's make a tiptoe study out of this exercise this week. A great big A-plus for Mary Jane if she can make it a perfect tiptoe study." If you have been enthusiastic enough to main response to the idea in the first place, you will be able to give that big A-plus. And gradually you can make all compositions into tiptoe studies and produce curved-finger playing without nagging.

Help for the Poor Sight Reader

By Nell V. Mellichamp

The problem of the very poor sight reader is one common to all teachers of piano, and is a very puzzling one in most instances. Let me cite the case of a child who has exceptionally slow eye in for his lesson, he sits at a table of proper height and is given score paper of over sized staves. He places treble and bass clefs and listens as the teacher plays a simple melody from a given starting point. At this work, he is very capable and writes readily.

After several melodies have been written, he comes to the piano and plays from his own manuscript. He seems to be less apprehensive when he sees his own notes, and before him. The next step is to mark off the melody into correct rhythm and perhaps to harmonize some chords of his own which he finds first by ear, then must place correctly upon the staff.

We try to do this work in such a way that, when the lesson is over, he has two or three simple, create and write, which he has helped to

In connection with this work the flash cards are helpful—used in two ways. At first, placing them, one at a time, on the music rack and having the child play them; then, as he reads more quickly, letting him see the card for a half minute before removing and having him play from memory what he has seen.

When it seems possible to use regular music score, we will be sure that his sight reading is fully a grade lower than his usual work. This builds up confidence and ease.

ALTHOUGH MUSIC IS A UNIVERSAL language, each nation approaches it in terms of its own distinct psychology. Thus, in presenting my personal views on piano study, I am conscious of reflecting French study methods, as well.

The French really envisage piano study in terms of two goals, one within the other. The larger, more extensive goal is music; the smaller goal, included within it, is technic. Technic is never to be looked upon as the ultimate purpose of study; yet, it is so necessary to the making of music (which is the purpose of study) that it assumes considerable importance. Hence, without losing sight of the place of technic in the larger scheme of music study, we French place great value on technical studies and devote much time to them, thereby achieving an ultimate freedom difficult to obtain otherwise.

The first step toward technical progress is the

The Place of Technic in Music Study

A Conference with

Robert Casadesus

Distinguished French Pianist and Composer

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attention to the fact that, while the key of C major is the "easiest" to read, because of the absence of sharps or flats, it is not necessarily the easiest to play. Chopin himself preferred the

key of E major, pointing out that the way the hands fall in striking E, F-sharp, G-sharp and B affords them the most natural piano position, the slight lift involved in striking the two sharps corresponding exactly to the natural arching of the fingers. Another good posture exercise is to place the hands in correct position on the notes of the diminished seventh chord (C, B-flat, F-sharp, A) and to play this chord as an arpeggio, first slowly and then with increased speed. Again, the point at which the acciden-

als occur corresponds to the needs of natural hand posture, thus aiding the acquiring of comfortable facility.

After the hands have formed the habit of correct posture, they must be made strong and flexible. The development of strength, or force, may be greatly facilitated by attention to the way in which one plays. Never play from the shoulders. Indeed, the source of strength that lies behind the heaviest chords should never go beyond the hand, the wrist, and a very little (less than half) of the lower, or forearm, forearm. If the source of strength is allowed to go beyond that—into the upper forearm, the elbow, or the shoulder—the resulting sound is harsh, instead of forceful, and opens the way to fatigue, which

ruins tone. It should always be remembered that a beautiful tone is one of the greatest assets to the successful artist.

The acquisition of strength and speed leads, eventually, to the making of music; in itself, it is quite unmusical. It is entirely gymnastic, or mechanical, and for that reason should be approached apart from music as such. I do not believe in practicing technic by selecting a technically difficult passage from some major composition and working on that. The student should acquire technical mastery over the problem as a whole before applying his knowledge to any one manifestation of that problem. For example, it is a mistake to use Chopin's *Etude in G-sharp minor* as an exercise in mastering the sheer technic of double thirds. The process must be reversed. The student should have worked at the entire problem of double thirds, in all keys and rhythms, for years, before he is ready to attempt this *étude*.

A technical foundation must be acquired in its own right before it can properly be applied to musical interpretation; and the surest path to such technical foundation lies through the traditional system of scales and exercises. Nothing can take their place. Every piano student, regardless of his degree of advancement, should devote a fixed proportion of his daily practice hour to the sheer gymnastics of technic. The little beginner, who practices no more than thirty minutes a day, should early be trained to spend ten of them in scales and exercises. The advanced student, who works upward of four hours a day, should devote at least one full hour to scales, exercises, and formal technical studies.

Actually, such a division of time accomplishes more than the mere strengthening of finger-muscles, important though this is. In addition, it aids concentration and self-discipline. Technical drill is neither musical nor pleasant. It is harder to concentrate upon it than on playing some lovely work, from beginning to end, enjoying melody and harmonies as one goes along. Yet this very enjoyment tends to take the keenest edge from self-criticism. I am by no means implying that the student should not enjoy his work. Far from it! But a limited time of concentrated and critical technical drill, quite regard-



(Above) M. and Madame Casadesus with their two sons. Madame Casadesus is also an accomplished pianist. (Right) Robert Casadesus at the keyboard.

correct posture of the hands. The "correctness" of posture derives, not from rigid rules, but from years of observing the most comfortable and the most practical way to play. The best posture is the one we call "Chopin's position." It consists in holding the hands immobile and relaxed, with the wrists flexible, the wrist and knuckles level, and the fingers arching downward from the knuckles in a rounded fashion, so that the cushioned fingertips seem to "lock down upon" the keys. If wrist or knuckles are either too high or too low, fatigue results and, with it, forced, harsh tone.

Chopin himself is said to have perfected this posture, and the enormously difficult technical feats he was able to perform attest its value as a basis for sustained playing. Further, Chopin drew

Sidney Lanier: Poet, Man and Musician

By Gustav Klemm

"Music Is Love in Search of a Word"—Sidney Lanier

THE WAR BETWEEN THE STATES still goes on. The struggle has narrowed down now to only two States, Georgia and Maryland. A valiant battle rages within their confines—a war of love, as it were—over the Life and Works of Sidney Lanier.

Georgia, his native state, served as a base for the activities of the first thirty-one years of his life, from his birth at Macon on February 3rd, 1842. But these were tentative formative years, and the real Lanier, the Lanier we know to-day,

together they sang their way out of the world of war and into the land of dreams they both knew so well.

While serving as a signal officer on a blockade runner, the twenty-two-year-old Lanier was captured and sent to the prison at Point Lookout in Maryland, at the confluence of the Potomac River and the Chesapeake Bay. Here the delicate Lanier spent nearly four months under pestilential conditions that make the death-rate of fifteen to twenty daily readily believable. But through it all—a description of these distressing days may be found in his first and only novel, "Tiger Lilies"—Lanier dreamed his poems into being and made translations from Heine and Herder. Many of Lanier's prison prisoners have written of the cheer and comfort he brought to their dismal, disease-laden surroundings during the hours he played upon his flute which he had smuggled into prison by hiding it up his sleeve. One of his improvisations was remembered by the young Virginian, John Ban-



SIDNEY LANIER IN HIS EARLIER YEARS

The poet was fifteen years old and was already manifesting his talent. The picture is loaned to THE STUDY by the Johns Hopkins University Library of Baltimore.

was to prove fatal only sixteen years later, and to rob not only Georgia and Maryland, but all America, of one of its sweetest singers, one of the first true poets to emerge from a land laid waste.

The Restless Spirit Wanders

After trying his hand at teaching and the law, not to mention a period as night clerk at a hotel in Montgomery, Alabama, Lanier turned his eyes northward, to that glamorous land of large universities and libraries, symphony orchestras, famous people. This singer of songs was eager to try his wings. As John Saulsbury Short tells us in his excellent monograph, "His scant equipment, when he set out, was an antiquated flute, a few poems, and open-eyed ambition."

His original destination was New York, but he got no further than Baltimore. It was in this Maryland metropolis, housing both the Peabody Conservatory of Music and the Johns Hopkins University, that Lanier spent the rest of his days. Both of these institutions, their fame brightened by the association of this poet-musician, are becoming increasingly proud of the honor brought both to them and to Baltimore from the time of his arrival in September, 1873, until his death, at thirty-nine, in 1881.

On that famous trip north Lanier stopped off to play the flute for Asger Hamerik who, as director of the Peabody Conservatory of Music, was busy with ambitious plans for a large Peabody Symphony Orchestra. The discerning Dane was enthusiastic over Lanier's playing—Lanier had had only a few lessons worthy of the name—and spoke very encouragingly. That night Lanier wrote his wife, who had remained at home in the South until the young voyager could find a safe harbor that promised shelter for his family: "It is therefore a possibility that I may be first flute in the Peabody Orchestra, and so we might dwell in the beautiful city among the



(Above) Sidney Lanier's Home at Macon, Georgia. (Right) Sidney Lanier's Desk at Wesleyan College, Macon, Georgia, where Lanier lived, standing beside the desk of Miss Ida Stephens, a graduate of the class of 1940. Miss Stephens is the great, great niece of Alexander H. Stephens, vice-president of the Confederacy.



came into being during that pathetically brief span of eight years which followed his settling in Baltimore in 1873. It was in those last eight years of his life, in Maryland's largest city, that he wrote "Sunrise," "The Marshes of Glynn," "The Symphony" and other of his major works. And so it is that Georgia and Maryland do battle to honor one of their most illustrious and famous figures. A gentle smile must break through his great beard as, perched on some distant Parnassus, he contemplates this friendly struggle between his native and adopted states.

Lanier is no stranger to war. This gallant Southern gentleman, armed with a flute and the pen of a poet, served through nearly four years of the Civil War. On the march or in camp at night, when cares were light or heavy, Lanier invariably turned to his beloved flute, and to-

gether they sang their way out of the world of war and into the land of dreams they both knew so well.

When Lanier finally emerged from Point Lookout, he had already contracted the disease that

Music on the Ether Waves

By
Alfred Lindsay Morgan



RUSSELL BENNETT

Mr. Bennett is one of the most distinguished of American experts in orchestration, apart from his reputation as a composer. His "Russell Bennett's Notebook" is one of the delightful musical features on the air.

DURING THE PAST YEAR, there has been a number of shifts of radio programs on very short notice. And so, if, at any time, we write glowingly about a certain program and then you find we've seemingly gone haywire, give us the benefit of the doubt and refer to your newspaper. It may be that the program in question has been shifted to another time period, or it may be that it has been replaced at the very last minute. It so happens that, several months ago, we waxed very enthusiastic over Russell Bennett's Notebook, but just about the time one of our write-ups on this unusual show appeared, the program of this American composer had changed to a half hour recital by Joseph Szigeti and the WOR Symphony Orchestra, directed by Alfred Wallenstein (Mutual network—Sundays, 7:00 to 7:30 P. M., EDST). Now, there's no question that Szigeti's programs were among the most important musical series in the history of Mutual's New York station, WOR. It may seem strange that such an important event was not announced far enough ahead for us to speak about it sooner. But radio is wholly unpredictable. After all, the engagement of a noted artist like Szigeti may not be arranged far ahead, for a number of reasons. It could be that the artist might have concert schedules which would have to be altered to fit the line for the broadcasts; or, as was presumably the case, the artist might be on a concert tour and unable to complete the contract to the satisfaction of all concerned until he returned. Any one of a dozen things could have prevented advance news, or rather news far enough in advance to make copy in a musical periodical of *THE ETHER'S* importance. We did hope that the Szigeti concerts would be continued during the spring season, but toward the

free expression of Bennett's musical ideas; and, as before, he acts as his own commentator between numbers. Most of the music on this program is Bennett's own, although occasionally he performs the works of other contemporary American composers. Mr. Bennett at all times conducts the orchestra. The latest news on the Bennett show is the composer's promise to present a new series of "Music Box" operas. It will be recalled that last fall he introduced to his listeners his "Music Box Opera No. One" based on the old song, *Clementine*. These "Music Box" operas are a novel form conceived by Bennett. In them he develops an entire one-act opera within the framework of a traditional American folk melody. By way of opening the series at the end of March, he gave us a miniature grand opera based on *The Man on the Flying Trapeze*.

New Opportunities for American Composers

Russell Bennett should hardly need an introduction to our readers, but just in case some folks are not up on their American composers, we would like to point out that he is one of the country's most versatile. In the theatrical and movie world he is widely known and much admired for his brilliant orchestrations of such musical shows as "Panama Hattie" and "Show Boat." And also he is considered by many to be an important composer of concert music.

Frank Black, general musical director of the National Broadcasting Company, has long been a great friend of American composers. His latest

gesture toward them is the program, "New American Music," a symphonic series designed to bring before the country's listeners the best creative efforts of contemporary composers (Tuesdays—10:30 to 11:00 P. M., EDST, NBC-Blue network). Mr. Black tells us that, in keeping with the theme of the program, "music of, by and for Americans," listeners will be invited to write letters of criticism after each broadcast. The best letters, favorable or unfavorable, on the program as a whole or any part of it, will be subsequently read on the air. Besides presenting first performances of worth while new works, Dr. Black says he will give second and third performances to works which he and the radio audience feel warrant further hearing. Third performances will largely be determined by the letters received. In this way he hopes to be helpful in perpetuating new works which might otherwise be forgotten following their premieres. This broadcast seems to us a further testimony to Black's pioneering spirit. In his years as NBC's general music director, he has been instrumental in introducing countless works by the rising generation of American musicians.

The promise of second and third performances to works previously heard on this program will of course greatly help in giving listeners a fuller idea of the composition's worth. Samuel Chot-snow, director of the musical division of the NBC, points out that this broadcast will be an experimental one, and therefore "will only be continued as long as we have the help and sympathy of listeners, no longer." Since the interest in American music has grown by leaps and bounds during the past year, we feel certain that the help and sympathy of listeners will be widely manifested. And, since this is a distinctly worth while program, one of America for Americans, we urge our readers to contribute to its success by writing in upon occasion and telling those who sponsor it what they like and what they dislike.

Spring is the season of the year for planting gardens. Maybe you need some expert advice on gardening. If you do, turn your dial to Tom Williams (Columbia network, Sundays, 10:30 to 11 A. M., EDST). In his broadcasts, the "Old Dirt Dobber"—as he likes to be called—answers questions from listeners in all parts of the country and makes nominations for members in the "Order of the Green Thumb"—that organization for gardeners with a magic growing touch. "The early bird gets the worm, and the early gardener gets the plants and flowers," says Tom. Around the end of March he is (Continued on Page 333)

RADIO

THIS FINEST RECORDING of a Toscanini performance yet made with the New York Symphony Orchestra is to be found in the Victor Set (M-740) of Brahms' "Concerto No. 2 in B-flat major, Op. 83" for piano and orchestra, in which the conductor's noted son-in-law, Vladimir Horowitz, is the soloist. Fortunately, for all concerned, this recording was made in Carnegie Hall, New York City, rather than in the studio from which the orchestra broadcasts, where the tone is often shallow and harsh. The superb coordination of the pianist and the conductor in this set raises the old question of whether this work can be rightfully regarded as a piano concerto or a symphony with a featured piano part. In truth, it is something of each—a work that demands incomparable virtuosity from its dual protagonists. Twice before has the concerto been recorded, and although at least one of these previous sets—that of Schnabel and Boult—has its admirable moments, neither had the flow and drive of piano and orchestral parts that is apparent here. Brahms' second piano concerto is perhaps more readily understood than his first; since the musical thought is less complex. And even though the first movement is somewhat involved, the form of the work is clearly worked out. The *Scherzo* is delightfully capricious in rhythm; the slow movement is poetic, lofty and serene, and the finale is music of sheer enchantment.

It becomes increasingly evident of late that without the type of realistic reproduction we have been given in the past two or three years, a performance of a major orchestral work can prove unsatisfactory despite an excellent interpretation. Nothing, in our estimation, illustrates this contention better than the set of Strauss' "Ein Heldenleben, Op. 40" by Artur Rodzinski and the Cleveland Orchestra (Columbia Set M-441). Here we have a reading that has thrust and drive, and a full understanding of Strauss' intentions. But the reproduction is lacking in instrumental clarity, and when compared from this aspect to the Ormandy-Philadeiphia from this aspect, it leaves much to be desired. Orchestra set, "Symphony No. 3, in D major, Op. 9," commonly called "Polish," is a work far from the morbid qualities of the fifth and sixth symphonies. True, it does not have the vitality of its successor, the fourth, but it has a distinctive charm of feeling, invention and skill. It is far more effective, as one writer has said, than many over-performances by other composers. For this reason, as well as the fact that the performance is admirable, the new set of this work played by Hans Kindler and the National Symphony Orchestra (Victor album M-

747) is most welcome. The best of the work lies in its first three movements; and one of these, the second—marked *à la Tedesco*—is among the composer's most gracious lyrical utterances. There is more of the German than the Polish flavor in this music, but the fact that the final movement is in the style of a polonaise has prompted its sobriquet. Superior recording makes this set preferable to an earlier, though perhaps more brilliant, reading by Albert Coates.

Victor has issued a "Sibelius 75th Anniversary Album" as a tribute to the composer. The three compositions recorded are *Finlandia*, *The Swan of Tuonela*, and *Lemminkäinen's Homeward Journey*, all played by the Philadelphia Orchestra under the direction of Eugene Ormandy (Album M-750). There are several fine recordings of *Finlandia* (notably the Beecham and the Rodzinski ones), but none is more clearly performed and recorded than this new one. Ormandy's performance of *The Swan of Tuonela* flows more smoothly and hangs together better than either of the previous issues; *Lemminkäinen's Homeward Journey* is more descriptive music, similar in formula to Wagner's *Ride of the Valkyries*, but Sibelius provides more contrast and color and a more imposing climax. Ormandy gives a brilliant performance of this work.



VLADIMIR HOROWITZ
Noted Concert Pianist and Recording Artist

"Music for the Theatre", composed in 1925, is an excellent example of the way many American composers were writing at that time. Music for the theatre means music of entertainment; and Copland's music is derived from many sources. The influence of jazz, for one thing, does the work to-day. There is much of the Stravinsky of "Le Sacre du Printemps" in this music. But, side by side with passages of jazzy implications and marked dissonance come others of great poetic beauty. The work is ingeniously scored, but less skillfully worked out from a standpoint of form than Copland's more recent music. Howard Hanson and the Eastman-Rochester Symphony Orchestra do justice to this composi-

Recorded Musical Art

By Peter Hugh Reed

tion, as well recorded in Victor Album M-744.

Those who have not already acquired a set of Beethoven's "Symphony No. 8" ("Pastoral") will do well to hear the Bruno Walter-Vienna Philharmonic Symphony version along with the Toscanini-BBC Orchestra performance. For Walter's performance shows a rare understanding of the romanticism of the music; and his set (Victor G-29) offers a fine example of the taste and musicianship which has distinguished his conducting for years.

The last conductor recording a standard work is apt to have the final word these days, as far as reproduction goes. This is borne out by the recent issue of Mozart's delightful miniature symphony, "Eine Kleine Nachtmusik" (Columbia Set X-187), which is played by Felix Weingartner and the London Symphony Orchestra. Weingartner's performance is marked by a fine feeling for good phrasing and generally, but it does not exceed the high standard of Bruno Walter's previous performance (Victor set M-364). Only as recording does it top the other set.

Howard Barlow and the Columbia Broadcasting Symphony give a brilliant and colorful exposition of Dvořák's delightful *Cosmopolitan Overture* (Columbia Disc 70739-D). Not only is this an excellent performance, but it is a most impressive and sonorous recording.

Mozart's *Serenade No. 10, in B-flat, K. 361* (for Thirteen Wind Instruments) is a work as unique as it is impressive. Written at a time when he was composing the opera "Idomeneo", it shows greater strength and variety than any work of its genre that he wrote. Edwin Fischer, conducting his Chamber Orchestra, gives a good account of this music in Victor Album M-743. Not all of the work is played, a first minutet and a romance being omitted; but there is more of the score in this recording than was previously available on other discs.

A "Paderewski Golden Anniversary Album" remains more a sentimental gesture on the part of the sponsors (Victor Album M-748) than a great artistic one. For Paderewski was not in his prime when he made any of these recordings, and without being at all patronizing it must be said that all the pieces offered here, with the exception of the Mozart *Rondo in minor, K. 511*, can be played in better performances. In our estimation Paderewski has given finer performances of other works on his recordings than those selected for other works on this album.

Rachmaninoff's "Suite No. 1 (Fantaisie) Op. 5," for two pianos is a youthful work, which is more attractive for its technical flourishes than for its melodic content. It is a highly difficult Album M-741, give a brilliant and effective performance of this music, and the recording is realistic; but the record surfaces are far from smooth.

Perhaps violinists alone know of the innovations that Pablo Casals has brought to the performance of his instrument. By the introduction of violin fingering and bowing, he has revolutionized the tech- (Continued on Page 341)

RECORDS

IN THE BELIEF that the preferences of musically aware motion picture audiences can do much toward raising the level of motion picture music, the editor of *THE ENR* is launching a vote contest to determine which films, in the opinion of readers of *THE ENR*, shall stand as "the best of the year." Any reader may record his vote. Films are to be judged solely in terms of their musical value. Two classes of pictures will be included: first, musical pictures, in which music is an integral part of plot development; and, second, dramatic pictures with incidental music, in which incidental music occurs.

The contest will extend from April 1st, 1941 to October 31st, 1941, and announcement of the names of the winning films will appear in the December issue. The producing companies of the films which receive the most votes, will be awarded a certificate.

Here is your chance to tell about the motion picture music you want to hear, by expressing your preferences in regard to the music you are hearing. We invite our readers to list their choices and to send them to: Musical Film Award, *THE ENR*, 1712 Chestnut Street, Philadelphia, Pennsylvania. A post card will do to record your votes.

Although the weeks between the "big" winter season and the summer holiday period show a



Paulette Goddard, James Stewart and Horace Heidt in a scene from "Pot o' Gold."

showing-up in the number of star releases, they bring us one musical film of sufficient news interest to make up for the deficiency. The picture is "Pot o' Gold" (Globe Productions, Inc., through United Artists), and it marks the first independent producing venture of James Roosevelt, eldest son of the President of The United States; the screen debut of Horace Heidt and his Musical Knights; the film adaptation of one of the country's most popular radio programs; and the launching of closer Pan-American industrial cooperation.

Mr. Roosevelt had some two years' experience in motion pictures before launching his own productions. He attended Harvard but did not receive his degree. After studying law, he entered the insurance field, founded his own firm, and left it to become first Administrative Assistant and later Secretary to the President of the

United States. He is the second presidential son in American history to hold such a post, his only predecessor being the son of John Adams.

While recuperating from an illness, Mr. Roosevelt went to California and had a look at Hollywood. As the guest of Walter Wanger, he made the acquaintance of Samuel Goldwyn, who immediately offered him the vice presidency of Samuel Goldwyn Productions. During the following year, Mr. Roosevelt served an intensive apprenticeship, acting as liaison officer between studio and sales departments, supervising the presentation and distribution of "Wuthering Heights" in England, and representing Goldwyn in conferences. In December of 1939, the Goldwyn-Roosevelt contract was cancelled, by mutual agreement, and Roosevelt founded his own producing company.

Although the first production of the new company was scheduled as "The Bat," from the Broadway play by Mary Roberts Rinehart and Avery Hopwood, Mr. Roosevelt felt dubious as to his choice. "The Bat" had been pictureized at least twice before; also Mrs. Eleanor Roosevelt advised against it. James respects the judgment of his mother. Accordingly, he heard the Horace Heidt band, at the Ambassador Hotel in Hollywood, with something of an open mind, and concluded that a picture might be built around Heidt and his radio program, "Pot o' Gold," which keeps telephone subscribers from going out on Thursday evenings. He discussed the idea with Heidt, who listened attentively. Kay Kyser, Gene Krupa, Paul Whiteman, and other band leaders had entered motion pictures with marked success, and Heidt was eager for his own chance. The upshot of the talks was that young Roosevelt shelved "The Bat" and announced "Pot

o' Gold" as his debut production—months before he was sure of his story, stars, funds, a studio, or release facilities. All he had was a promising idea and the services of Horace Heidt.

For some twenty months, Heidt had been in the unique position of looking for people to give money to. Since he began his "Pot o' Gold" radio program, in September of 1939, over the networks of The National Broadcasting Company, he has given away nearly \$100,000. Heidt found the clue for his program novelty in the fable about the pot of gold at the rainbow's end. The winner of the weekly gift of \$1000 is selected by means of a giant vertical wheel, which is spun three times

Screen Music

By Donald Martin

during each broadcast. All the telephone books of the country have been bought together in volumes of five hundred pages each, and the rotation of the wheel selects the volume from which the evening's choice is to be made. The second spin selects the page in that volume, while the third spin indicates the numerical position of the name on the page, counting from the upper left-hand corner. Then, while the Heidt band provides music, the telephone call is put through. If the number chosen answers, its owner receives \$1000. If it does not answer, the owner receives \$100, the other \$900 being held over for the following week's broadcast.

When "Pot o' Gold" finds no one at home for several weeks in succession, the value of the pot rises by \$900 leaps. It happened once that the numbers called failed to answer for four consecutive weeks; the fifth winner, W. B. Conroy, of Jameson, New York (who was at home), received \$4,500—the richest single pot to date. Miss Lillian Gantz, of Marietta, Ohio, took her dog for a walk one Thursday, before the "Pot o' Gold" call was put through. When she returned, she switched on her radio just in time to hear Heidt voicing regrets that her number had not answered. Miss Gantz earned fame as the lady who took her dog for a \$900 walk.

The popularity of the "Pot o' Gold" program grows out of the chance of winning plus the charm of Heidt's music, and the new film makes good use of both assets. The plot concerns itself with a music-mad youth who comes upon a band of struggling musicians in the jolly professional boarding house run by Mr. McCormick and her pretty daughter. He throws in his lot with the boys of the band; sides with them when their practicing annoys his wealthy uncle to the point of taking legal action; prevails upon his uncle to put new life into the radio program advertising that magnet's production; works the band into the air show; turns the scorn of the pretty daughter who accuses him of exploiting the band for his own ends; and solves all difficulties by becoming inspired with the "Pot o' Gold" idea which gives away \$1000 of his uncle's money weekly, to the accompaniment of Heidt's band.

The picture stars James Stewart and Paulette Goddard, and features Charles Winninger, Horace Heidt and his Musical Knights. George Marshall is in charge of production. Musical numbers include *Broadway Cabellero*, by Henry Russell; *When Johnny Toots His Horn*, by Cy Heath and Fred Rose; *Knife, Fork, and Spoon*, played upon musical glasses; *Pete, the Piper*, by Lou Forbes and Henry Russell; and *Do You Believe in Fairy Tales?* by Vee Lownhurst and Mack David. Lou Forbes scored the picture, after rendering similar service to "Gone With the Wind," "Rebecca," and "Made for Each Other." It is the first picture in which Mr. Stewart and Miss Goddard have been so played.

Although the film is typically American in character, it will be used as the high-spot of Mexico's first Motion Picture Festival, to be held in Mexico City from April 12th to April 15th, by proclamation of (Continued on Page 347)

MUSICAL FILMS

Suggestions for the Singer

By Eva Emmett Wycoff

Noted Singer and Teacher

FOREIGNERS, AS A RULE, enunciate much more clearly than Americans. This is particularly true of linguists, who generally speak very clearly and, if well educated, have perfect diction. Americans, however, are careless in their speech, have little knowledge of the use of the vowels and seldom make an effort to improve. Perhaps this is because they do not know the importance of the vowel, in enunciation.

First of all, there must be a clear understanding that enunciation is a matter of activity of the lips, tongue and teeth conjointly working together. Enunciation is not to be confused with pronunciation which pertains only to the speaker's academic knowledge. Enunciation is a problem merely because so few know anything about it. The word comes from two Latin words that mean, "to send out a message," and thus we have come to associate it with clearness and distinctness. To maintain this distinctness, the tongue must not be allowed to wobble about in the mouth cavity, but must be held under control by keeping the tip pressed gently against the lower front teeth. If one will observe how the tongue behaves itself in enunciating the vowels, he will be conscious of the following results:

In forming the vowel *A* (the American vowel not the Italian) the tongue lies flat and wide in the mouth; for *E* there is a slight hump; for *I*, it elongates itself, and a little hollow will form just back of the tip; for *O* and *U* this hollow extends itself from tip to back, with a much deeper hollow for the *U*. To perfect *O* and *U*, always keep in mind that the lips must assume a pointing or relaxed position. The tip of the tongue, meanwhile, must be kept gently pressed against the lower teeth. Learn to sing or speak the vowels with these tongue positions. The use of a hand mirror will help. This practice is beneficial to the singer, reader or lecturer.

The vowels are constantly mispronounced, not only by the individual but too often by congregational and group singers, who evince much ignorance in this matter. Thus one hears *Uppear* for *Appear*, *shEll* for *shall*, *uterial* for *material*, *End* for *And*, *civU* for *civil*, *evil* for *evil*, to mention only a few of the glaring faults so commonly heard.

All vowels should be built on the *O* position; not on the *E*; a statement that is quite contrary to the general idea, but none the less correct. The trick is to strengthen the lip muscles by keeping somewhat of a pout, thus creating the loose or relaxed lips. This brings the voice forward and prevents lip stiffness. Once this freedom of the lips is understood and rightly grasped, the student has everything within his accomplishment.

Likewise the Consonants

Consonants are another study for serious regard. These are formed by the contact of the tip of the tongue with the teeth and lip to lip. Every consonant contains a vowel sound. Let us spell them out: *be-ce-de-ef-ge-gitch-fa-ka-*

el-em-en-pe-qu-ar-es-ee-le-re-su or double *u-er-ur-ze*. This spelling of the alphabet often proves an eye opener.

The Italian language is probably the easiest and most perfect to enunciate. The Italians have more or less pouted or loose lips. Their facial muscles are very active, which fact produces a facial ease that reflects in their expression. To obtain this facial ease one must have a perfect coordination of the lungs, vocal cords, tongue and lips.

It would be much easier for the young singer to develop and maintain perfect diction, if the words of his songs were divided phonetically rather than according to the dictionary. For example:

Correct	Better (for good diction)
in-age	i-mage
ev-er	e-ver
mem-o-ry	me-mo-ry
wi-eth	wi-leth
dwell-ing	dwe-ling
real-ly	rea-ly
trav-el-ing	tra-ve-ling
last-ing	las-ting
wait-ing	wai-ting
meet-ing	mee-ting
div-ing	dii-ving

The voice for singer or reader must vibrate high and forward. By that we mean, driving the tone to the nostrils and upper lip (not the bridge of the nose.) The more breath force there is, the more resonance will result. If the student will pucker the lips as for the vowel *O* and hum loudly, he will feel very decidedly the resonance back of the nostrils (and again we say nostrils not nose.) This is as it should be, but one will notice that much breath is required to produce it. All this prepares the voice or column of air to streak through the lips with sufficient force (breath) back of it to gain the needed resonance on the way. Resonance results from whirling air striking the roof of the mouth (hard palate) and thus gaining facial or cheek resonance. Observe this high cavity in the roof of the mouth with a hand mirror, or thrust the thumb into this space, and you will see that it goes to the first joint. Note that this

cavity must be filled with whirling air to produce results.

In correct healthful breathing, the lungs absorb air as a sponge absorbs water, and they develop down and back. Therefore, as the diaphragm (a muscle) is pushed down by the enlarged lungs, the ribs are pushed sideways (laterally). It is amazing how few people know anything about lung development; yet this process continues throughout a lifetime.

"Correct" breathing is "natural" breathing. How do we know that is "correct?" Watch a baby, your pet dog or your cat while they are sleeping. You will notice that they "center" their breathing and that the flow is easy and perfectly relaxed. This is "natural" breathing and is what

we know as "diaphragmatic" breathing.

In singing, the lips should be kept in an oval (up and down) position, not spread out toward the cheeks. Thinking *O* while singing any vowel on a low tone—middle *C*, for instance—will help to hold the tone firmly forward.

Now a word to those afflicted with tight throats, a husky voice, or a voice so thin and lacking in power that it is scarcely audible. These faults can be remedied to a great extent with practice on this exercise:

Take the gamut, beginning with middle *C*. Focus on the *C* with a close, round *O* and in ascending the scale broaden gradually to the sound of *Ah* until at the top you have assumed fully the *Ah* position. If the *O* is started firmly, the tone will not slip back into the throat. In ascending the scale be sure to keep the lips on an "up and down oval" position. Through the jaw movement, train the corners of the mouth not to spread into the cheeks.

A voice may be high or low in pitch and range, yet there is but one resonating place of the mouth. Keep the tone must not be allowed to stay in the back of the mouth, but must be driven to the teeth and controlled by the lips and the tip of the tongue. Of course, we should never for a moment overlook the importance of the body position. Every individual should keep the torso well set on his hip bones (pelvis). The (Continued on Page 364)



Miss Helma Traubel, Prima Donna of the Metropolitan Opera Company, whose development has been unusual during the past five years.

VOICE

Why Was Leschetizky Great?

The gist of the methods of the famous Viennese Pedagog who taught more eminent pupils than any other teacher since Liszt.

By Florence Leonard

Miss Leonard has presented, from time to time in THE EXPOS, digests of the methods of the great piano teachers in history. The following gives the high lights in Leschetizky's manner of teaching, although he always denied that he had a method.—EDITOR'S NOTE

THEODOR LESCHETIZKY, born in Austria Poland, in 1830, began his study of the piano at the age of five, and made his first public appearance when he was nine years old. His early instruction came from his father, who later took him to Czerny, in Vienna. He made the acquaintance of Filsch, a pupil of Chopin and an excellent pianist, at about the same time that he went to Czerny. And at the age of fourteen he was widely known for his playings, both among dilettanti and among the artists who passed through Vienna.

Here he heard for the first time Schulhoff, who was a friend but not a pupil of Chopin. Although Schulhoff's reputation seems to have rested chiefly on the brilliancy of his playing, Leschetizky heard in him something different from the style of most players of the day and some quality aside from mere brilliancy. He heard a singing tone which gave to him an entirely new ideal for his own achievements. He believed this quality to be due to more than "the perfect finger" which up to that time he, like most of his contemporaries, had supposed to be the most necessary and desirable element in piano technique. So he withdrew for a period from public playing and set about acquiring a new style for the piano, a style which should express poetry rather than technical virtuosity alone. At the age of fourteen he had already begun to teach, and he continued for many years to hold a growing circle of pupils.

His Career in Russia

In 1852 he went to Russia, to play and to teach, and there he renewed his friendship with Rubinstein whom he had known as a boy in Vienna. In 1862, when Rubinstein opened the Conservatory of Music at St. Petersburg, Leschetizky transferred his class of pupils to that School and remained in Russia until 1878. His home and his class were there, but he played in all the cities of Europe, and his fame continually augmented his classes in Russia. In 1878, however, he decided upon a return to Vienna, and settled there permanently.

The Famous Method

Leschetizky himself was accustomed to say that he had no technical "method." He explained: "There are certain ways of producing certain effects, and I have found those which succeed best; but I have no iron rules. One pupil needs



Photograph by Pauline Kreny: Harkness, Faxon
Theodor Leschetizky with his famous American preparatory teacher (Vorbereitlerin) Marguerite Nellie Lismanova.

this, another that; the hand of each differs; the brain of each differs. There can be no rule." And again, "There is but one part of my teaching that may be called a 'method,' if you like; and that is the way in which I teach my pupils to learn a piece of music. This is invariably the same way for all, whether artist or little child."

This way consisted in a thorough analysis and understanding of the musical elements and spirit of the composition. It would be beyond the scope of this article to discuss that "method" or to enlarge upon the force of the personality by means of which Leschetizky impressed upon his students the high ideals of study and of interpretation for which he was so famous.

But the fact remains that there were certain exercises which he considered necessary. In fact indispensable for the development and control of the hand. These exercises were collected by his assistants, who prepared pupils to study with him, and were arranged in logical sequence and published by the pupil-assistants. One by Ma-

thilde Brée has been given Leschetizky's own endorsement; the other, by Fräulein Prentner, had the tacit endorsement of its constant use in preparing the students who worked with her. That the two agree on many important points goes without saying.

A few of Leschetizky's precepts will now be touched upon. They were quite as revolutionary in his day as are those of our modern piano teachers who no longer regard the entire Leschetizky approach as the proper means of winning finger "freedom." The position at the keyboard should be unconstrained, erect, like a good horseman on his horse, yielding to the movements of the arms as far as is necessary, and at a comfortable distance from the keys. The elbows should be "neither too close nor too far away from the body, on a level with the keys or very little higher. Not too high, so that the wrist can be easily bent downward; and not too low for "too low a seat compels greater exertion, especially in forcible chords." The position must look well and not give the effect of a pose.

Special Finger Movements

The hand must be arched, "rounded upward for strength." The knuckles should be held so high that three fingers of the other hand may be inserted between the thumb and the knuckle. The wrist must be kept on a level with the key, that is, on a level with the elbow also. The fingers must be curved so that the tips fall vertically on the keys. The thumb must be bent at the tip, playing with its edge, and must be held away from the hand. The tips of the fingers must form a curve on the keys, one and five on a line, two and four on a line just in front of them, and three being extended furthest in the curve. This position of knuckle, wrist and fingers varies somewhat in certain figures and "touches," as will be observed later as presented in this discussion.

The principles of the movement of the fingers, for tone production, are developed in a series of exercises. The finger which is to play is placed without sound upon the key, and then the key is depressed. This previous placing of the finger is called "preparing." Therefore the first principle is that of *contact* playing for *legato*; the second is "preparing."

After some preliminary exercises, the student proceeds to the "completed *legato*." This requires the raising of the finger when its movement is completed. That is, "in a *legato* exercise, in slow tempo, all the fingers except the thumb are raised fairly high after the stroke; the thumb remains constantly on or close to its key, for the sake of keeping the hand steady."

So by completed *legato* is understood the pressing down of a key by a finger already placed in contact with it (prepared), without its having been previously raised above the note, soundless repetition of the pressure—in slow tempo—and

the raising of the finger only when the next one in order of playing has begun striking in the same manner.

In non-legato the tone is not "prepared." Thus, with the hand in the original position, count down one and two while the finger rises with the key. But on three and four the finger continues to rise, until it is raised as high as possible above the key. Then the finger drops quickly to the key and strikes, following the stroke with the inaudible silent procedure. The fingers play in succession, one finger not leaving its key until the next has struck.

When playing either legato or non legato, the "inactive" fingers are held high and curved, with the exception of the thumb. This is completely contrary to modern piano teaching.

The finger staircase is produced by causing the finger to strike a "short, swift blow," after which it "flies back in rounded form." This stroke is used as an exercise "to promote elasticity."

Exercises introductory to scale-playing develop still further the idea of preparing the tone. The position of the fingers is altered slightly. The elbow is shifted a little away from the body. The second finger is placed almost in the center of the key; D, the third on E, but closer to the black key; the thumb, which has been "passed under" onto F without disturbance of the hand position, strikes gently with its extreme point. Thus the second and third fingers are held somewhat slanting to the keys. Otherwise, the position of the hand is not changed; the knuckles remain "high, the fingers well curved, the first and second joints inflexible, the wrist light and the arm in a horizontal position.

The thumb repeats its note, accelerating in each measure, then the third finger plays its repeated notes, then the two fingers play as in a trill while the second remains stationary. An exercise requiring the thumb to strike first C then F, always "preparing" its note, follows, and a wider interval also is struck by the thumb, "which" solves greater difficulty in keeping the hand quiet." For the quiet hand is insisted upon; the exercise must be played "without jerking the hand in the slightest." But in the wider intervals the wrist "is now allowed to turn a trifle."

The Scale Figures Prepared

After the drill in the movements of the thumb, the student proceeds to an exercise which applies the idea of "preparing" to the forms of the scale. This includes the passing under of the thumb, the preparing of the new notes and the shift to the right (for the ascending scale, right hand) of hand and arm, while the hand stays close to the keys. The steps in the evolution of the practice of the descending scale follow a similar order. The hand is made to turn slightly inward (pronation) in the descending scale. "As scales the thumb must not jerk forward when the thumb turns under, but follows the movement horizontally. The wrist is loose but not moving up and down. The fingers are curved even on the black keys."

Each finger must be trained so that the tones will be even, whether in slow or rapid playing. Therefore special attention must be given to the second and fourth, to strengthen them, and they are directed to play with particular accenting and with special force exerted on the key.

Change of position in the chromatic scale is advised for the fingers, when two white notes occur in succession; the fingers should be more sharply curved, "to keep" (Continued on Page 340)

Music Week Again

National Music Week dates from 1924 and was due to the organizing initiative of Mr. C. M. Tremaine, who, as Secretary of the movement, still directs its destinies from his office at 45 West Forty-fifth Street in New York City. It was the result of the success of two notable local celebrations, which are said to have taken place in the year after the Great War (1919) in Boise, Idaho, and in Dallas, Texas.

The following year Mr. C. M. Tremaine, who had not heard of the western celebrations, started a campaign in New York City. Working with great persistence, the plan has been extended so that millions of people, young and old, now participate in the event in person or over the air.

Mr. David Barnoff, President of the Radio Corporation of America, is the present Chairman of the Music Week Committee. The movement has gained the warm support of many distinguished national figures.

The plan for 1941 is very thorough, as is evidenced by the program issued by Dr. George L. Lindsay, the Director of Music Education of the School District of Philadelphia.

Special Emphases for 1941—Unity Through Music

Slogan: Make Good Music Familiar Music
Any of the following may be chosen for the week's activities:

1. Inter-American Music
American Music
Traditional—Indian, Negro, Cowboy, Appalachian Mountain
Composers—MacDowell, Foster, Cadman
Music of the Other Americas
Mexico, Central and South America and Canadian Music
2. Folk Gifts of Other Lands to America
3. Anniversaries of Famous Musicians
Dvorak—1841—100th anniversary of birth
Prokofiev—1891—50th anniversary of birth
Paderewski—50th anniversary of first concert tour in America
4. Musical Hobby Lobby
5. Discussion of better musical radio programs
Presentation with records of a good symphonic concert
6. Concerts by special vocal and instrumental groups. Presentation of playlets, operettas, etc.

Extending Music Activities of the School and Community Through:

1. An integrated program in the classroom
Art
English: oral and written
Industrial Arts
Physical and Health Education
Social Studies
2. Libraries—Display of books on music
3. Display Boards
4. Radio—Aid in carrying out the 1941 National Music Week Slogan
"Make Good Music Familiar Music"
5. Parent-Teacher Associations
6. School Publications
7. Festivals

Source Material

- 1 and 2—Inter-American Music and Folk Gifts of Other Lands
Song series:
Music Hour—Third, Fourth, and Fifth Books
Aids: Highways and Byways
Music of Many Lands and Peoples
World of Music

Songs of Many Lands
Blending Voices
Tunes and Harmonies

Foreman

Third, Fourth, and Fifth Books
Folk and Art Songs—Books One and Two
Universal

Rhythm Songs, Introduction to Part Singing, Art Songs and Part Songs
Singing America—Augustus Zanzig
We Sing—Armistage—Dykema-Pitcher
Victor Records

See following in "Outline of Lessons for Music Appreciation"

Lesson 11—3B Grade
Lessons 2 and 10—4A Grade
Lessons 10, 11, 12—5A Grade
Lesson 10—5B Grade
Lessons 1, 2, 5, 7, 9, 10, 13, 14—6A Grade
Lesson 10—5B Grade

3. Anniversaries of Famous Musicians
Song Series: see list above

Victor Records:
Dvorak (20130) Humoresque (20164)
(20177) Valse Cracieuse
Prokofiev (24775) March-Love of Three Oranges
(Album M 566) Peter and the Wolf

Paderewski (20164) Minuet (20169)
Any piano compositions played by him

4. Musical Hobby Lobby
A program showing how music in its various phases can be a hobby. Singing, playing an instrument, composing music. It is suggested that the creative side of the program be emphasized and, in order to keep the program on a high plane, careful selection and preparation be made in advance.

Teaching Phase by Phase

By Gladys M. Stein

Unless the piano teacher—especially one who teaches children—has some plan or program to follow, his work is likely to drift along without showing the results which he wants and which the pupils' parents demand.

One fall, the writer decided to devote each month of the season (September to the end of June) to a certain phase of teaching. September was given to eliminating wrong notes from the pupils' playing. Of course, other mistakes were corrected, too, but the main point was playing right notes. During October, the attention was even style, to time, note lengths, and developing an studied accents and where these fall in measures of different time signatures. December was given over to pedaling; January to shading and expression, and so on. For the remainder of the year checked results and, to her great delight, found that the pupils had made better progress during this season than in any of the past. They had been more interested, too, because each phase had lasted only four weeks. This had been long enough to build correct habits of playing, but not long enough for the children to grow tired of the subject.

THE AVERAGE SMALL CHURCH sooner or later finds itself confronted with the problem of installing a new organ. Upon the successful solution of that problem depends most of the organization's future musical welfare, for many years to come. All too often the problem is worked, but the wrong answer secured, and as a result years upon years of bad music are foisted upon a congregation which comes to worship, and remains to write at the catacombs.

The picture presented is not overdrawn. The writer, a professional organist, played organs all the way from the Gulf of Mexico to the straits of Juan de Fuca, over a period of thirty-two years. The most magnificent instruments of various builders have been tried, but, as well as the most pitiful 3-rank straight unit organs, purchased by worthy and credulous congregations whose members had been tragically deceived. It is in the hope of doing a little toward clarifying the minds of music committees with reference to organs this article is submitted.

The Right Organ is Found

I recently ran across a small organ which seems to be an ideal installation. It is located in Los Gatos, California. It is designed by J. B. Jamison, to whom a halo should be bestowed for his artistic achievement. Small as it is, such compositions as Franck's Piece Heroique and any Bach numbers can be played upon it. The multitudinous transcriptions of piano, orchestral, or string quartet literature sound well, and definitely impressive, on it. We do not claim that it is the equal of larger organs designed with an equal eye to tonal design, but as one eminent authority recently said of it: "It is better than many organs twice its size." The cost of the complete installation, including Chimes given as a memorial, was \$4,500.00.

The Matter of Costs

This may appear to be a dogmatic statement, but any church which desires to hear the greatest and most wonderful liturgical music would do better to get along with the old melodion for a few more seasons, waiting until a truly noble instrument could be had, rather than to secure one which is inadequate. The above cost could be cut down a few hundred dollars by omitting the Chimes.

Specifications

Great	
Diapason 8'	61 pipes
Melodia 8'	61 pipes
Dulciana 8'	61 pipes
Octave 4'	12 pipes
Grave Mixture	122 pipes
Swell	
Rohr Flute 8'	73 pipes
Sallcional 8'	73 pipes
Celeste 8'	61 pipes
Gemshorn 4'	73 pipes
Trumpet 4'	73 pipes
Pedal	
Open Diapason 16'	12 pipes
Liedlehl 16'	12 pipes
Flute 8'	32 notes

The usual inter- and intramanual couplers, unisons off and on, tremulant on each manual (fan tremulant, and very lovely), 7 generals and 7 pistons for each manual and pedals. There are separate swell boxes for each manual—everything being enclosed except the last 12 notes of the pedal open. Chimes are in the swell chamber.

The Small Organ

By
Le Roy V. Brant

The element of space always being an important consideration, exact dimensions of the chambers, are here given. These do not include the 12 lower notes of pedal open, nor the chamber for the motor, blower, and generator. Each organ chamber platform is 11"3" by 5"7"; height at rear is 4'11", at front 7'5". Chambers are located on either side of the chancel, the floor of each chamber being 7'4" above the floor of the church.



ROBERT LEECH SEIDEL

Official organist of the Brooklyn Museum of Art.
Radio and concert artist.

It will be perceived that no floor space has been lost in this installation. The side walls of the church form the back walls of the organ chambers. The pedal open lower 12 pipes occupy a space around the edge of the entrance to the ambulatory 6' by 2'.

Scales

One might, of course, duplicate these specifications and still have a poor organ. For the benefit of serious minded readers, a description of the

scales and cutting and mouths of the various stops is given.

The Diapasons are on the Schultze order, although a bit milder, 42 scale, 1/4 mouth, cut up a scant 1/4; 15th is scale 46; 12th, scale 48, voiced soft. C/C on pedal open is 8 3/4" x 11" and bearded, on 5" of wind. It will be seen that the only unification is that of the Diapason, which is playable on the pedal at 16' pitch, and on the great at 8' and 4' pitch. Inasmuch as the present trend is toward a full scale octave, this device is passable, although the writer prefers a smaller scale and slightly brighter octave. This would take more room and cost more money! Our personal preference also is that the swell Trumpet might be extended down to 16' and drawn on the pedal only. This treatment, however, would increase the cost and the space requirements.

The Swell Flute, is metal, with a chimney, against the clear Wood Flute on the Great. The strings are of medium large scale, with especially large trebles. The Trumpet is small scale, but with true trumpet quality. To the organist who would substitute an Oboe for the Trumpet, I can only say, "Don't!" One of the high points in the ensemble of this instrument is the Trumpet, which adds a brilliancy to the full organ which an Oboe could not give. And it is a lovely solo voice, requiring only a bit steeper hand on the wheel than would an oboe. On such a specification it would be well to voice the Gemshorn rather louder than is this one. The inclusion of the Swell Trumpet and the Great Mixture gives this organ its real character, and makes it a work of art rather than a mediocrity.

What Can Be Done?

A lovely combination of accompaniment and solo is the Dulciana 8' and 4' played as a background to the swell Rohr Flute; another, the Sallcional against the Melodia; (remember, Two Swell Boxes double the flexibility of the instrument); the Full Swell against the Great Open; and a thousand others. Does the average organist realize the beauty of an Open Diapason as a solo voice? The Diapason Chorus aided by the Trumpet make this specification outstanding, make possible the playing of any great music.

In the playing of Bach the Great Mixture clarifies the whole structure of that manual, while the Swell Trumpet (not an Oboe!) gives the fire so much desired, and so often lacking. The Swell to Swell 4', without Reed, used with box closed, is a marvelously beautiful accompaniment for voice; add the Trumpet, still keeping the box closed, and you have all the fire needed for Elgar's Land of Hope and Glory, or what will you. One might go on, without end; these few instances will, however, suffice to suggest what any good organist can work out with a small but rightly designed specification.

What Can We Afford?

No outsider can say what any church can afford to spend for an organ. But this writer is sure he knows what a church cannot afford to spend. No church can afford to spend any amount of money, however small, for an organ that is not properly designed; and no church can afford to spend any amount of money, however small, for an instrument that is inadequate for the playing of good organ music and the satisfactory accompaniment of all music for divine worship. Again the warning is repeated: "It is much better to use the old melodion until the real organ can be afforded."

ORGAN

Conducting

I hear that you advise conducting movements for piano pupils. Will you please explain what you mean by this? Are there any books I can get on the subject?—A. N., Ohio.

All students—old, young, beginners, intermediate and advanced, should become adept in simple, flowing conducting movements to free and coordinate bodies, arms and hands. I have found rhythmic problems in piano playing much easier to solve if they are first simplified by practice away from the instrument.

Dalcroze Rhythmics and similar courses invaluable to pianists, are often not available; therefore a few minutes should be taken from time to time in piano lessons to develop the bodily coordination indispensable to all players. The best practical help I know on the subject is Effa Killa Perfield's "Rhythmic Drills," a series of almost two hundred exercises for single and both hands, presenting an astonishing variety of rhythmic patterns. Her "upward whiff" method of conducting gives the perfect feeling for easy, well coordinated pianistic pulse. It enables that stiff dome best suited to us by many teachers of conducting. And, incidentally, is another argument for up touch!

A pianist, with only himself to "conduct," should not employ a sharp angled down pulse, for he is more concerned with the initial upward spring of his measure, and the subsequent undulating out of phrase groups into smooth, curved shapes. Mrs. Perfield's "arabesques" are an ideal solution.

In another volume, the "Constructive Music Book," Mrs. Perfield combines the Rhythmic Drills with a series of short pieces to develop "musicalness." For work not only in pianistic conducting, but in rhythmic, chord, form, and so on, I highly recommend the "Constructive Music Book."

Tapping or clapping should be used sparingly, for they are unnatural and persons do not understand larger meanings and emphasize time measurement instead of the rhythmic element.

Confusing Technic

Could you not give a summary of different touchings? After reading (name deleted), a famous book on Solos and Chords, I discovered myself more confused than when I started. Surely there is a way of comparative simplicity by which one can get a clear idea of all these various and divergent touchings. Often I find a pupil doing something correctly without knowing it. I have seen the physical and mental processes they become tense through their trials. Hence, a teacher should know clearly at least how the wheels go round.—M. B., Colorado.

Yours is a very sensible question; I only wish there were space enough to give you an adequate reply.

It burns me up to hear well known artists state that methods of tone production are "a little thing," a diminishing detail of a whole subject with, "The way you play doesn't matter—the only thing that counts is the result." Oh yeah! And when the result is ugly, constricted and painful alike to pianists and auditor, what are you going to do about it? Where place the blame? What, pray, causes bad tone, insecurity, lack of spontaneity, poor playing—but big, big endurance, poor playing—but big tone production? Can't it quantitative un-

stead of qualitative if you like, but don't blame it onto anything but the pianist's approach to his instrument. There are good, sound ways of playing—but also poor, faulty ones. Artists with exceptional ears and plants blessed with out-of-the-ordinary muscular response often produce excellent results in spite of faulty methods. Is that any reason why harmful methods of tone production should be foisted on the overwhelming majority of students who do not possess either natural faculty or outstanding talent and who can learn to play well only if they are taught a logical, thoughtful, well coordinated approach? Indeed, most people do not find piano playing a cinch. Obviously, our Maier did not have piano playing exclusively in mind when he craved us. Moreover, most of us have ordinary brains, ears, arms and fingers, and find that the processes of growth and maturity hinder rather than help the development of good piano playing. In other words, we need to be unrelentingly on our guard against excessive muscular contraction, as well as mental individuality. Like you, we find that we cannot trust blind (or dumb) instinct in playing or teaching. And, as you put it, we crave to know what makes the wheels go round.

Unlike your experience I have yet to find a single student who became tense when clearly shown sound methods of tone production. On the contrary, the results invariably lead to decreased tenseness in playing as well as markedly increased concentration in practice.

Here are a few points to emphasize:
1. No tenseness before tone is made; instant release as soon as tone is heard.

2. Floating elbow; arm poised over piano like a gently moving paint brush.

3. Rotary forearm freedom resulting from this light elbow tip.

4. Contact with key top before making tone; swift, relaxed, lightly "flipping" preparation over each tone cluster to be played.

The "pure" touches are two, up and down. For up touch, hand and elbow are



Correspondent with this Department asks, requests to mail letters to due hundred and fifty words.

The Teacher's Round Table

Conducted Monthly

By

Guy Maier

Noted Pianist and Music Educator

OUR AIM

An Invertebrate Round Table. Mrs. E. F. of Washington, sends in an appropriate motto for our page:

To be serious but not solemn;
To be merry and not silly.

Orchids to her for those inspiring lines! Even if (as she says) only the first is original (the second is by Shakespeare), she has not a soul which any of us would be proud to reach.

How difficult it is to obtain profundity without pomposity, to keep our sense of humor, at the same time summing up all possible concision, vitality and authority.

Here's to the light touch in teaching, playing, writing—in fact, in life itself!

held quite low; tone is made by delicate upward and outward push of elbow (not by wrist or finger). Amount of tone, from pp to f.

For down, touch, hand and elbow are held high (finger tip touching key top always); tone is made by letting whole arm move into the key (wrist does not sink, sag or pull down before, during or after making the tone). Amount of tone for pure down touch, pp to p only.

Other touches are variations of these—the full arm rebound, full arm flip, forearm rebound, "scapped" finger, quick persuasive digger, rotary finger, and so on. Someday I'll take a whole page to try to clarify these for you, but I despair of doing it, for illustration and guidance "in the flesh" are indispensable.

And don't let anyone fool you by saying: "Both! What is the use of all that nonsense? The best it does is to make you feel better, but in reality the results are no different." Whereupon, you, with becoming modesty, will ask, "Oh, you kind sir? Isn't that enough? If I feel so much better when I play, won't the insecurity, ease, smoothness, endurance, control, in fact, my whole attitude toward the piano, justify taking the pains? And the quality of my tone?"

Yep! You bet it would . . . and then some.

Floating Elbow

I was very much interested in your reply to Miss T. N. in THE KEY that I have been taught with movement for octaves with a shoulder weight for heavy chords. I have a sense of the elbow, although I have assumed to be in the elbow or forearm. I have been sure to be in the elbow or forearm since I was a child. I have seen you mind explaining how to float the elbow. It can be obtained and how can it be taught? I hope it is there any day. I, Colorado.

When you play the piano your body

remains in one spot, doesn't it? Even if the music calls for the extreme outer reaches of the instrument, you cannot move up or down, can you? What then takes the place of the body's movement? The shoulder? The wrist? The upper arm? The lower arm? Yes, all of them; but what is that slide, those to the proper positions? The elbow tip. If this tip is heavy or tight, if it is yanked or pulled, your playing freedom is destroyed. When, at high or low, the elbow tip must be prepared in a split second to "give in" to the rotative demands of the forearm, slide finger music, to apply a flash here or there, to make a dash, to make a dash along the keyboard, gliding effortlessly up and down or in and out. It acts like the of those marvelous machines which, weighing tons, yet are so delicately poised that they move at the slightest touch.

Teachers and pianists notoriously neglect this all-important factor. Indeed, I have seldom found one who intelligently and systematically tried to develop a "floating elbow." Isn't it about time to start?

And I ask of you is to sit as close to the stage as you can at artist concerts—especially of those pianists who are fast as well as as natural models. You will come away convinced that the elbow is the prime "mover" in piano playing. But watch out! Some artists are poor visual models; it is better to listen to them with eyes closed. Who are the outstanding "elbowers"? Rachmaninoff, Hofmann, Schnabel—whose elbow tips weave exciting, yet unobtrusive arabesques, giving the phrasing as powerful eye as ear appeal. Hatcher, Myra Hess, Novacek, Frickin are a few of the others. Take a good close-up of any of them and you will have one of the most valuable piano lessons of your life. Prolong that example, you, too, may be able to show your students, and in some cases, perhaps, their parents, how to elbow their way to pianistic success!

THE TITLE OF THIS MONTH'S DISCUSSION is a new and perhaps mystifying word, but in keeping with the modern fashion for coining words to fit specific purposes, we have taken the liberty of indulging in this pastime. But like all good lexicographers, we must define the word for you:

Vibratilis: (In music—the vibrato plus -itis, a disease) A habit which is acquired through the faulty and excessive use of the vibrato by instrumentalists.

What is the Vibrato?

My activities in adjudicating at music festivals have constantly brought to my attention the fact that while the use of vibrato is indispensable in musical performance is a common thing, little seems to be known about it. Musically speaking, vibrato is a deviation, upward and downward, from the true pitch, occurring at regular intervals. To the ear it presents a series of broad and slow, or narrow and rapid oscillations, with intermediate variations. Naturally, the broad and slow oscillations bring about a greater deviation from pitch than do the narrow and rapid.

Ordinarily the vibrato is thought of in connection with the playing of stringed instruments—at least, the mechanical means of achieving it on the violin, viola, violoncello, or bass are more apparent to the lay observer. But it is widely used both in string and wind instrumental performance, and in some ways the astonishing thing is that so little seems to be known about vibrato and that, when it is brought to attention, most of the theories and information about it conflict with one another. Very little material has been written on the subject, but at times theories disagree violently—except for one point which they have in common: that the vibrato is considered an important phase of instrumental performance, and that its application represents one of the most difficult problems of the string or wind instrument players.

Undoubtedly, the use of vibrato in the playing of instruments has some connection with its use by the human voice. Although it can be no more than an imitation of the voice, vibrato does serve as a means of enriching and vitalizing the instrumentalist's tone. The string player "borrows" the vibrato from the singer, and in turn the artists of the wind instruments borrow the vibrato from string players, because they realized its possibilities as an aid to the expression of beauty and emotion. In voice, string instrument, or wind instrument, the vibrato as used by an artist has an important place, and has added richly to the sensations of tone.

What Instruments Should Use the Vibrato?

It is necessary for us to discriminate between those instruments which can legitimately and properly make use of the vibrato and those that cannot. To advocate that all wind instruments should use the vibrato would be as erroneous as to state that no wind instrument should employ it.

Among the instruments of the woodwind family, the tone of all except the B-flat and B-flat soprano clarinets is greatly improved through the correct use of the vibrato. Of the instruments belonging to the brass family, the French horn should not use the vibrato, although there are some excellent hornless who use and fully recommend the vibrato for certain passages and for certain types of compositions. We can conclude, then, that almost all of the wind instruments are eligible for use of the vibrato. Our next problem is to consider the types of vibrato, and how the vibrato is effec-

tively, and at the same time legitimately achieved. Let us classify the various types of vibrato now being used.

1. Throat vibrato
2. Lip vibrato
3. Chin and jaw vibrato
4. Hand vibrato
5. Stomach vibrato
6. Slide vibrato

Throat Vibrato

I am not using the term vibrato in connection with voice, but with wind instruments. Throat vibrato is the sort usually heard at rehearsals of school bands or orchestras, and except for certain few instruments it should never be used by wind players. There are natural causes for this type of vibrato, for students with an innate feeling for tone beautification resort to the use of throat vibrato as a means to that end. Unfortunately, this attempt is often made and the habit is formed without competent guidance or without complete understanding of the vibrato itself. The throat vibrato, especially in the case of brass instruments, is usually uneven and guttural. The result is one which directly opposes the type of tonal beauty which the player is so anxious to achieve. Many of our young students of brass instruments are afflicted with this poor playing habit, and must be cautioned about it. It often constitutes a menace to proper tone production, and when once acquired it is an extremely difficult habit to correct.

The Lip Vibrato

The lip vibrato is another form that has found its way into the playing habits of our young instrumentalists. Like the throat vibrato it is an incorrect usage, which has been found detrimental to wind instrument performance simply because it necessitates a constant change in lip position. Ordinarily when lip vibrato is used by brass players, tone production suffers, since it tends to encourage a type of tone lacking in solidity and fullness.

The young performer, who really hopes to achieve beautiful tone, must learn to recognize differences in vibrato methods and have a correct mental conception of the exact differences between good and bad vibrato.

The Chin or Jaw Vibrato

The chin or jaw vibrato is rapidly coming into its rightful place as a correct method of tone beautification for performers on the trombone, euphonium, baritone, and tuba. It is the one logical and effective method of making the vibrato on these instruments. It consists of a regular and even downward and upward move-

ment of the chin and jaw muscles. This motion is at first difficult, and at the earliest stages it should be made very slowly and with definite rhythmical precision. The syllables usually associated with these movements are "tha" for the downward movement and oo for the upward movement of the chin. Although this might seem to be a disturbance of the embouchure, it is actually not, since the lips are moving in perfect coordination with the jaw and chin. We might indicate the use of the above syllables by the following figure:

Ex. 1



The whole note is divided into eighths. Using the syllables indicated, we pronounce *tha* on the first eighth, and *oo* on the second, thus completing the first count. We continue in the same manner until we have played four full counts, while making eight downward and upward movements of the chin. The chin naturally drops on the *tha* and raises on the *oo*. This exercise must begin slowly and remain in perfect rhythmical motion, with a gradual increase in speed as the vibrato is realized. The player must avoid the common fault of hurrying, which will destroy rhythmic continuity and produce a rapid and uneven vibrato.

Another important point in the early stages of teaching the vibrato is that the *extent of rise in pitch must be equal to the extent of fall*. Most beginners and many players fail to bring the tone above as well as below the original pitch, with the result that the vibrato is on the *flat* side of the tone. This may be clarified by the figure below. When pronouncing the syllables *tha-oo* the tones should be like this:

Ex. 2



and not like this:

Ex. 3



With patience and careful practice a smooth chin vibrato can be worked out within a few months. Students who are allowed to begin their training with a rapid vibrato eventually find it too narrow and inclined to be rigid and stiff. True vibrato is neither slow nor too fast, but smooth, even, and appropriate for the occasion.

The Hand Vibrato

The hand vibrato is used on cornet and trumpet. Although the player's hand moves, the vibrato is actually the result of moving both lips and mouthpiece. The hand vibrato is much abused, and usually causes a great deal of trouble to teachers and students. The difficulty lies in the fact that brass players often use it to excess, and without finesse. The hand vibrato

BAND and ORCHESTRA

Edited by William O. Revelli

must be practiced in much the same manner and spirit as the violinist works to achieve his vibrato.

The student must first practice the hand vibrato slowly and in definite rhythmic beats, gradually increasing his speed as the hand "gets the touch" and adjusts itself naturally and comfortably to the speed desired. Our young instrumentalists often use a hand movement that is either too fast or too slow and, instead of improving tone quality, causes an unattractive distortion. Good vibrato depends in this case on mastery of hand movement.

The Stomach Vibrato

In spite of the fact that the stomach vibrato has been used by many performers in the past, it is not to be recommended. Due to the extreme difficulty in securing control and evenness in its execution by brass instrument instructors, its gradual elimination indicates that there is a trend toward unification in the teaching of the vibrato.

The Slide Vibrato

As the name indicates, the slide vibrato is used very extensively among trombonists, and in certain ways it is better, and more flexible than a chin or jaw vibrato, and one with which the performer can more easily accomplish a desired speed. Also the problem of proper tuning of the vibrato is simpler, because the slide can be moved to any position at any time, whereas the chin vibrato is a less mechanical means of "humoring" the tone.

There are, on the other hand, some disadvantages in the slide vibrato technique. While it can assist intonation, the opposite effect is usually the case with most of our students. In moving the slide backward and forward the student seldom moves it to the correct spot, and usually the vibrato is too slow and too wide. Another bad result is irregular, muddled slide technique. Slide vibrato can become a chronic habit, and it is frequently used to excess.

Some of the finest trombonists, especially in the dance music field, use the slide vibrato, and others use the jaw vibrato, and the respective merits of the two methods probably depend upon individual taste. In my own teaching I avoid the slide vibrato because of the inaccurate slide movements which I have described above; moreover, the appearance of a concert band is not helped, nor is the quality of vibrato equal to that of the cornets, trumpets, baritones, and tubas. For the sake of uniformity in ensemble and unity of tone, I have shown preference for using jaw vibrato on all brass instruments except the cornet, which, of course, effectively uses the hand vibrato.

The Vibrato of the Woodwinds

Woodwind vibrato naturally differs from that of the brasses. The woodwind instruments use mainly the lip vibrato. In reality, it is not so much a lip vibrato as it is a combination of lip and throat. On the oboe and bassoon, our finest players in symphony orchestras and bands use the vibrato but sparingly. The flute vibrato is achieved through oscillation of the air stream, rather than by any movement of the lip or throat, and in method of production is closer to the vibrato of the human voice than is any wind instrument.

Vibrato has been so misused on the saxophone that it has become almost the bane of the instrumental teacher, yet it can be of inestimable value in beautifying (Continued on Page 347)

How to Get Children to Practice

By Stella Whiston-Holmes

There may be many reasons why it is difficult to get any but the most musical children to practice, but there are several helps which the teacher may employ. One of these which comes to mind will arouse a sense of competition among the members of the class itself. This may seem impossible where lessons are private only, but with this procedure the child can be made to realize the presence of other children who may outscore him: ask your sign painter to make a card bearing these words, "THE BEST LESSON WAS PLAYED LAST WEEK BY" This card is to be tacked to the studio wall within sight of childish eyes.

By keeping careful score of work done, the teacher determines at the end of each week which child (on the whole) played the most perfect lesson. When this has been determined, she prints or types the name of this child on a large piece of paper, then adds it to the blank space on the sign.

It is a great joy to the child, and a matter of just pride to know that his or her name carries this honor all through the week, and he or she

will endeavor to win this honor as often as possible. A special prize should be given the child whose name appears most often for this honor over the period of a year. A prize of a crisp new greenback is an incentive to the child to continue his music study.

Small white stickers can be used to attach the name to the printed card and also enable the teacher to tear off the name each week without greatly damaging the card.

This idea emphasizes the fact that good playing is the actual requirement of the teacher instead of merely the hours practiced. A tabulation of practice hours patently leads the child and even the parent into falsehoods at times, where the reward is worth while. The writer has found instances of cards showing high records in cases where the child badly bungled the lesson.

Even though children enroll at various periods during the year, the idea of a yearly prize can still be used, since each child is a law unto himself and competes only in terms of his own full year of work.

Music to the Front in Canada



Mr. Ray LeRoy Olson and the Noma Junior Symphony Orchestra

The growth of music in the United States, during the past half century, is one of the marvels of the world; but not so much is heard about its almost equal development among our Canadian neighbors to the north.

Mr. Ray LeRoy Olson, director of the Noma Junior Symphony Orchestra of Edmonton, Alberta, Canada, sends to THE BRUCE a photograph of his organization as presented in its C. F. R. N. radio broadcast for 1939. The alert intelligence of the young musicians is pleasantly noticeable. Mr. Olson writes in a most optimistic mood, which encourages us to believe that he feels that music and music study in Canada have been making in later years such a vigorous advance as encourages the hope that in no great time these achievements will equal those of their cousins on the south. Canada already has many excellent orchestras, bands, opera companies, solo performers,

and diversified musical organizations.

This picture of Edmonton's only Junior Symphony Orchestra was taken at the main entrance to the Parliament Buildings in Edmonton.

Odd Musical Facts

Paul Revere, he of the famous ride, was a gifted silversmith. He was also a music engraver, his *Psalms Tunes*.

The first public concert in Boston was given by a peripatetic tobaccoist, dancing teacher, musician on Sunday Instruments. Tickets cost five shillings.

In 1917 the Vatican forbade good Catholics to dance the tango and the mazurka.

Bruno Jaenicke began his career as violinist, turning later to the horn. He also studied piano, theory, and singing. As a boy, he sang in a church choir, and heard excellent performances of opera at the Court Theater of Dessau. Richard Wagner said that, next to Bayreuth, the best performances of his works were given in Dessau, which city traces its musical traditions back two centuries, and possesses the most modern opera house in the world. Growing up in such surroundings, Jaenicke early determined to become a musician. He has occupied the first chair in the French horn section of the New York Philharmonic-Symphony Orchestra for twenty years.—Editor's Note.

Problems of the French Horn

A Conference with

Bruno Jaenicke

First French Horn Player
New York Philharmonic-Symphony
Society

THE FRENCH HORN remains one of the lesser known members of the instrument family because of its inherent difficulties. All horn tone (as regards both pitch and quality) is produced by the lips, which act as the larynx does in singing—with one important difference. The natural function of the larynx is to produce tone; the function of the lips is not. Thus, the horn player must early accustom himself to an entirely new sense of labial tone production. He develops it by trial and error methods, quite as a child learns to know the shape and nature of objects by the experience of its sense of touch. The pianist, or violinist, knows that, to sound an A, he simply puts his finger down on a given point of his instrument. The horn player knows there is no given point for him to approach. He must hear A in his head, must determine its production with his mind, must shape it with his lips.—The individual structure of which makes his shaping different from another's—and he must keep his senses alert for the general feeling of the four-hundred and forty vibrations per second which result in the sound of A.

Although the French horn is made of brass, it is unlike other brasses, both in its manipulation and its use. In many orchestras, the horns sit apart from the brasses, and are counted a separate group. The horn reaches an octave more than the trumpet. Further, the trumpet has seven overtones (open tones) in two octaves, while the horn has fourteen. If you are fond of target shooting, you know that the more rings a target has, the harder it is to strike any one of them squarely. Target shooting, incidentally, is an ideal pastime for horn players! Horn tone produced with the lips; yet, in playing three octaves, the lips stretch a distance no greater than one-sixteenth of an inch. Thus, the delicate adjustment of the stretch of the lips to any tone within the three octaves is the fundamental problem of horn playing; and it is this difficulty which offers the greatest obstacle to the student of this instrument.

The failure to produce a given note and the



BRUNO JAIENCKE
"First Horn" of the New York Philharmonic-Symphony Orchestra

Secured Expressly for THE ETUDE By MYLES FELLOWES

immediate effort to correct it is called a break—recognizable by a scooping, swooping, disagreeable, unsettled pitch. The horn is capable of more breaks than any other instrument, and the constant task of the player is to avoid them. It is impossible to prescribe any single system for avoiding breaks; partly because the instrument

has no fixed points of tonal attack, and partly because individual lip structure makes each player's attack a special matter. Intelligent practice is the only solution, which brings up the question of what intelligent practice should be.

Since the human lips are not naturally adapted to tone production, they tire more readily than do fingers, which perform one of their real functions when they strike or press. Tired lips produce a "sick" tone, apart from any act of will on the player's part. Thus, the first thing for the horn player to decide is the exact length of time he can play without fatigue. With practice, this length of time becomes greater, but even the most experienced player reaches a point when his lips grow tired. And there he must stop. This causes a vexing problem for professionals. The lips must be "warmed up" before every performance—yesterday's practice is of no avail in getting ready for to-day's concert—yet the time for warming up must be calculated in relation to the time one plays at the performance. If one warms up too much, fatigue sets in at the most important moment of the concert, and such pieces as the *Overture to "Oberon"* require fine lips at the very start. Some horn players arrive at the hall some two hours before concert time, putting in an alternate routine of warming up and resting, so that the lips are prepared without being too near fatigue.

The Lips as Vocal Cords

During the daily practice hour, the player should give first heed to tonality and attack. The initial attack, of any passage, is the most difficult. Keenness of ear and previous experience are helpful in mastering it, but each "first note" is always a problem in itself. Next must come exercises in the intervals, in *staccato*, *legato*, *cantilene*. Each separate technique must be practiced every day, and all must be fitted into the flexible period before the lips become tired. After thirty-odd years of experience, I still practice the same exercises I used when beginning the horn. Naturally, I execute them with greater speed and surety to-day, but the same fundamental points must be practiced, every day, with unremitting care. Thus, the intelligent practice needed for good horn playing involves the utmost concentration plus a carefully planned economy of time.

Surety of lip is responsible for everything that makes good horn playing. Pitch, accuracy, quality, all are regulated by the lips, whose action may be compared to that of the vocal cords. The loosening of the lip-muscles, produces a lower tone; the tightening of these muscles, with a straightening of the lips, makes for higher pitch. The lips of the horn player must be trained to achieve the quickest, most flexible responses. All tones must be struck squarely in the center. The least angle of the "bull's eye" means a break.

Total quality in (Continued on Page 346)

That Troublesome Staccato Bowing

By Leo Cullen Bryant

WHAT STUDENT OF THE VIOLIN has not longed and endeavored to master the intricacies of sturred staccato bowing? And what other type of bowing is comparable for such disheartening and unsatisfactory results?

The chief difficulty encountered is that of developing the proper speed. Mastery of the basic stroke, the *martelé*, and application of it to a series of tones in one bow, are not particularly difficult; but rapidity of movement, as demonstrated by great virtuosos, remains baffling even after assiduous practice. Since speed can be developed, it becomes evident that those who have mastered it must utilize some principle of which others are unaware.

Many of the greatest violinists never had a highly developed staccato, while those who did have it utilized different methods. In commenting on these differences, the late Leopold Auer expressed his opinion that the method used by Wieniawski, who produced his brilliant staccato by stiffening the muscles of the bow arm, was an excellent procedure, and the one he himself used for that purpose. It solved a difficult problem.

Anyone experimenting with this rigid arm method is likely to find that about all he gains is a sore arm, not because the principle in itself is wrong, but from the lack of something else without which the door to success cannot be opened. Just what the missing link is and how it is utilized we shall seek to explain, with the hope that it will bring success to all those who are struggling along in the dark with a mediocre staccato.

The basis of the sturred staccato is the *martelé* stroke, which is produced by the wrist; or more strictly speaking, by an up and down movement of the hand from the wrist; and a series of these *martelé* strokes in one bow becomes what is called sturred staccato, usually termed simply staccato. It is possible to gain a certain degree of speed with this wrist stroke, but a rapid and brilliant staccato is best produced in the manner advocated by Professor Auer. It is necessary, however, to explain the changes that occur after the muscles are tensed, or unless these alterations are understood and applied, the possibility of complete success is

remote, no matter how much effort is spent.

After having studied the problem from every angle and still being unable to solve the riddle, we turned to one of the greatest living violinists who is especially proficient in staccato bowing. Hearing this artist play a crisp staccato passage, at almost unbelievable speed, is indeed a revelation. We determined to study his movements by close observation and endeavor to wrest the secret from him in that way.

Unless we had observed keenly, we might have overlooked certain apparent idiosyncrasies and failed to note that during his up bow staccato he varied his bow from the usual parallel-to-the-bridge position to one that was definitely oblique; and that he removed his fourth finger from the stick. Then, in the down bow staccato, the oblique position, less pronounced, was reversed and all fingers except the first were removed from the stick, leaving control entirely to the thumb and first finger.

Having observed these digressions from accepted standards, the question arose: Is this some peculiar individual trait, or do these things have any bearing on the thing itself? We could not believe that any great artist would carelessly bow in an unorthodox manner. There must have been a reason, and the only way to find out was by personal experimentation.

After making such an experiment, we were all former stumbling blocks gone away, allowing at once the desired tonal effect, speed and, best of all, ease of execution. To assure ourselves that the principles were really practical, we explained them to others who were amazed to find that the speed and clarity of their staccato was almost immediately increased one hundred fold.

In analyzing the factors involved, we find that during the up bow staccato the hand is drawn backward as the muscles of the upper arm are tensed, and this forces the bow to contact the string obliquely. This not only produces a crisp, clean-cut effect, but also allows increase of speed

without appreciable extra effort. (We refer to the upper half of the bow only). In addition to this, the removal of the fourth finger leaves the third finger as the control of balance which is most desirable when the muscular tension alters the primary up and down movement of the hand to an almost invisible rotation of the rigid wrist and forearm.

In the down bow staccato, the oblique position of the bow is reversed, but in a lesser degree, and the removal of all fingers except the first eliminates those obstacles to speed. (Again we refer to the upper half of the bow only).

Where a full bow is used, contact of the fourth finger becomes valuable during the up bow, from the middle to the nut; and contact of at least three fingers, from the nut to the middle, during the down bow, gives better control.

An important point to observe is that, while the arm muscles are tensed, the rest of the bow itself must remain free enough to facilitate the rapidity of movements made. The finer the quality of the bow itself, the easier the staccato becomes, but it is possible with almost any bow in the way just outlined.

Whether or not the great artist, who unconsciously gave us the clew, utilizes these principles intentionally or unintentionally, the fact remains that he does demonstrate—outwardly, at least—his most marvelous staccato in the manner we have described. And since it works for us successfully, even though our bow and violin are neither a Tourne nor a Stradivari, we feel a deep and lasting gratitude to this virtuoso who opened up the way to a satisfactory solution of "that troublesome staccato bowing."

The Lord's Fiddle

By Ruth Westman

THERE'S ALWAYS a rakish, scampish twist about a fiddle's looks that seems to say the Wicked One had a hand in making o'm . . . A canny observation on the part of the crafter in "Under the Greenwood Tree," with which I had always heartily agreed until, in a fairly ancient attic in town, I chanced upon the disintegrating remains of a Lord's Fiddle. Battered and cracked, without finger board, bridge, sound post and D string peg, this naïve relic of a by-gone century is about as innocent of allure as Tap-boots—lie—if one may be permitted to speak of a bull head as of the feminine persuasion.

Investigation of the church records of the town discloses that "the first musical instrument used here in public worship was a bass viol, which was introduced in 1795 and which continued to be used until within the memory of many here today." (Massachusetts, 1896) Further research on the subject reveals that instruments of this type (mistakenly called bass viola, for they were violoncellos) were the cause of such violent contentions among ministers, deacons and the more sanctimonious church members of our great grandfathers' day that many stayed away from divine service in open rebellion. A venerable deacon of Roxbury not only left the church at the first note of setting up a frightful coterwauling outside. At the First Baptist Church at Providence, a pious sister, incensed at the twanging of the strings, founced out. (Continued on Page 346)



Henri Wieniawski, whose brilliant concert pieces contain many sparkling staccato passages.

VIOLIN

Edited by Robert Braine



The Casino at Viña del Mar

AS EVERYONE REMEMBERS from geography lessons, Chile is the country which occupies a long thin strip of territory extending from the tropics to the far South, on the Pacific coast of South America. This peculiarity is of great advantage: it affords every variety of soil and climate, and in this respect Chile compares with the United States and its diversified aspects from the Gulf of Mexico to the Canadian border. Northern Chile is tropical. Southern Chile is as frigid as Manhattan.

Valparaíso, the seaport, and Santiago, the capital, are located in the central zone, the heart of Chile, where the valleys are fertile and intensely cultivated. Great farms and vineyards cover the country, and in this section is found the best of Chilean atmosphere; the scenery is magnificent and rich in color.

From Lima, it takes nearly a week to reach Valparaíso by boat; this is due to the almost daily calls at small ports. The airplane covers the same distance in one and a half days, but this is of no avail to one traveling with baggage and a small library of orchestral materials.

I left Lima six days before the earthquake, one of the worst in the city's history. The day before sailing, as I was having breakfast in my room

at the Bolívar, I felt that something unusual was happening. A gust of wind came up, accompanied by muffled and rumbling sounds; the sun became overcast; then suddenly I had a

feeling of unsteadiness, as if the floor "making circles" under my feet. It lasted but a few seconds, then everything returned to normality. Nevertheless, it was a prelude, a curtain raiser for the disaster which spread so much desolation over the peaceful life of the beautiful city.

Like Peru, California, and all lands located along the great spinal column of the Americas, Chile knows the periodic calls of the active forces from within; most of them are mild, however, and hardly noticeable except for a vague sensation of rocking and a discreet tinkling of knickknacks on the mantelpiece, if it happens during the night.

Santiago de Chile has undergone notable transformations during the last two decades. Many skyscrapers have surged up, built of steel and concrete and absolutely seismic proof. The civic center, with its tall office buildings surrounding the Palacio de la Moneda (seat of the government and residence of the president), reminds one strongly of similar areas in the larger cities of the United States. At least a dozen theaters and moving picture houses have opened their doors. Several of these are excellently fitted for musical manifestations; when granting the loan necessary for their construction, the artistically inclined directors of the Bank of Chile inserted a clause stipulating that the concessionaires

Musical Romance in Chile

TRAVELOGUE NO. 2

By Maurice Dumesnil

French Concert Pianist and Conductor

should make the halls available for concerts, at least once a week.

The Teatro Central, erected on plans by M. Gustave Lyon, is a replica of the Salle Pleyel in



One of the Boches at Viña del Mar

Paris, on a smaller scale, with a seating capacity of fifteen hundred. The Cervantes is an exquisite and aristocratic little hall; its five hundred comfortable "fauteuils" are all on one slightly inclined floor. The platform is wood-paneled and the acoustics excellent. It lends itself admirably to recitals and lectures.

Of course the Municipal Theater remains the city's first Coliseum, and is often referred to as such. The interior is done in red and gold, in authentic Italo-French traditional style, and it can accommodate two thousand listeners, equipped as it is with orchestra seats, various tiers of boxes, upper galleries and the "paradise." The Municipal boasts of a glorious past, having once been host to the world's greatest opera any kind of spectacle or pageant; and a new many at a high cost, makes it the equal of the most famous opera houses of Europe or America.

The Municipal Orchestra is formed of eighty well trained professionals, all excellent readers and the well disciplined chorus numbers fifty. Both cooperated efficiently in an impressive rendition of Evangeline Lehman's legend, "Thylas de Lisieux," which met (Continued on Page 355)



Maurice Dumesnil, honorary citizen of Santiago de Chile, appears as soloist with the Municipal Orchestra directed by Maestro Carlos Melo Cruz.

CLASSIC AND CONTEMPORARY SELECTIONS

HORNSPIPE

from "WATER MUSIC"

George Frederick Handel had "played hokey" in England so long from the court of his German elector that he got into the bad graces of his master. When Handel found that the same elector was to become George I, King of England, the story runs that he busied himself at once with a suite known as "Water Music," to be played on a barge during a royal progress down the river Thames. This is said to have restored him to royal favor. This piece makes a wonderful picture of the regal pretensions of the time. It must be played, however, with spirit, giving special attention to the staccato notes, which are like trumpet calls. Grade 5.

GEORGE FREDERICK HANDEL
Arr. by William M. Felton

Pompously M.M. $\text{♩} = 108$

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Pompously M.M. $\text{♩} = 108$ '. The score includes various musical notations such as staccato marks, dynamic markings (f, mp, mf), and articulation marks (accents, slurs). The piece concludes with a 'ff poco allarg.' marking.

LULLABY

Millions have been fascinated by Brahms' entrancing *Lullaby*, originally written as a song in E flat. Louis Victor Saar, who was a Brahms pupil for one year, has made an inimitable piano arrangement that is simple in its execution. The main objective is to bring out the melody without making it obtrusive. Grade 5

JOHANNES BRAHMS, Op. 49, No. 4

Transcribed by Louis Victor Saar

Andantino e suave M. M. $\text{♩} = 72$

The score is a piano arrangement of Johannes Brahms' Lullaby, Op. 49, No. 4. It is in 3/4 time, E-flat major, and consists of five systems of music. The tempo is marked 'Andantino e suave' with a metronome marking of $\text{♩} = 72$. The score includes various musical notations such as slurs, ties, and fingerings. The dynamics range from *mp* (mezzo-piano) to *f* (forte) and *p* (piano). The score is transcribed by Louis Victor Saar.

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* *ff* *con calore* *dim.*
 * *mp dolce*
 * *rit.*
 * *a tempo* *pp* *allarg.* *al* *fine* *pp* *pp*
 MAY 1941

MAY, LOVELY MAY!

The merry month of May, with its profusion of blossoms and feathered songsters, is completely captured in this fresh and sparkling sketch from nature.
Grade 5.

ROBERT SCHUMANN, Op. 68, No. 13

Not fast M.M. $\text{♩} = 60$

PEACH BLOSSOM TIME

Grade 3. Moderately fast M.M. $\text{♩} = 138$

ELIZABETH L. HOPSON

ETUDE IN C-SHARP MINOR

Franciszek Zachara is a highly gifted Polish-American composer who for years has been at the head of the piano department of the Brenau Conservatory in Georgia. He has a rare melodic gift and his style and workmanship make his compositions permanent additions to the piano repertory.

Grade 8.

Allegretto M. M. ♩ = 96

FRANCISZEK ZACHARA, Op. 29, No. 5

The musical score is written for piano and consists of six systems of music. The key signature is C-sharp minor (three sharps: F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of quarter note = 96. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). It also features numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and articulations such as slurs, accents, and slurs over groups of notes. The piece concludes with a *ppp* marking and a final cadence.

COTTON PICKERS

This unusual little composition might as well be called "Fun for the Fingers" Tricky at first, it "trickles" out of the hand when mastered and is a nice little surprise for a recital. Grade 3½.

In a care-free manner, not too fast M.M. ♩ = 132

EVERETT STEVENS

The musical score for "Cotton Pickers" is written for piano. It consists of five systems of music, each with a treble and bass staff. The tempo is marked "M.M. ♩ = 132" and the mood is "In a care-free manner, not too fast". The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *rit* (ritardando), *f* (forte), and *p* (piano). The tempo marking *f a tempo* appears in several places. The score is characterized by its "trickles" theme, with a playful and surprising melody. The first system starts with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system introduces a new melody in the treble staff and a new accompaniment in the bass staff. The fourth system continues the new melody and accompaniment. The fifth system concludes the piece with a final melody and accompaniment.

WHITE LILACS

A valse movement, more in the French, rather than the Viennese style. It should not be played like a dance but more like an idyll, in poetic manner.

Grade 3½

Tempo rubato M. M. ♩ = 120-132

JOHN BERGEN SKILLMAN

mp con sentimento

a tempo

poco rit.

mf

poco rit.

Fine

Piu mosso

mf

a tempo

rit.

D.C.

VOCAL AND INSTRUMENTAL COMPOSITIONS

THE WATCHER

SONG FOR MOTHER'S DAY

EDWARD SHIPPEN BARNES

Margaret Widdemer*

Andante *mp*

ORGAN *p*

She al-ways leaned to watch for us, Anx-ious if we were late, In win-ter, by the win-dow, In sum-mer, by the gate. And though we mocked her ten-der-ly, Who had such fool-ish care, The long way home would seem more safe Be- cause she wait-ed there. Her thoughts were all so full of us She nev-er could for-get, And so I think that where she is She must be watch-ing yet,— Wait-ing till we come home to her, Anx-ious if we are late,— Watch-ing from Heav-en's win-dow, Lean-ing from Heav-en's gate.—

dim. *p* *rit.* *dim.* *pp* *rit.*

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William Collins

HOW SLEEP THE BRAVE

H. ALEXANDER MATTHEWS

Slow and sustained

p

How sleep the brave, who sink to rest By all their,

p

coun-try's wish-es blest! By all their coun-try's wish-es blest! When

p

Spring, with dew-y fin-gers cold, Re-tur-nas to deck their hal-low'd

p

mould, She there shall dress a sweet-er sod Than Pan-cy's feet have ev-er

p

trod, Than Fan - cy's feet have ev - er trod. By

fair - y hands their knell is rung, their knell is rung, By forms un-seen their dirge is sung, their

p

mf *cresc.* dirge is sung; There Hon - or comes, a pal - grim gray, To bless the turf that

mf *cresc.*

f *stentando* wraps their clay, And Free-dom shall a - while re - pair To dwell, a weep - ing her-mit, there, *con espress*

f *stentando*

p *rit* To dwell, a weep - ing her-mit, there!

p

Grade 4.

JOY OF SPRING FOR TWO PIANOS

CLARENCE KOHLMANN

PIANO I

Tempo di Valse M.M. $\text{♩} = 168$

PIANO II

The musical score is written for two pianos, Piano I and Piano II, in 3/4 time. The tempo is marked 'Tempo di Valse' with a metronome marking of M.M. $\text{♩} = 168$. The key signature has one sharp (F#), indicating D major or B minor. The score consists of six systems of music, each with a grand staff (treble and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note runs. The dynamics are marked with 'mf' (mezzo-forte) at the beginning of each piano part. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs). The overall style is characteristic of early 20th-century piano music.

This page contains six systems of musical notation for piano. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The systems are as follows:

- System 1:** Features a piano introduction with a *cresc.* (crescendo) marking in the first staff and a *Piano* marking in the second staff. The music includes arpeggiated chords and flowing sixteenth-note passages.
- System 2:** Continues the musical themes, with a *f* (forte) dynamic marking in the first staff.
- System 3:** Includes a *mf* (mezzo-forte) dynamic marking in the first staff and a *mf* marking in the second staff.
- System 4:** Features a *sempre f* (always forte) marking in the first staff and a *sempre f* marking in the second staff.
- System 5:** Continues the *sempre f* section, with a *sempre f* marking in the first staff and a *sempre f* marking in the second staff.
- System 6:** Concludes the page with a *ff* (fortissimo) dynamic marking and a *D.C.* (Da Capo) instruction in both the first and second staves.

CARRY ME BACK TO OLD VIRGINNY

Arr. by Carl Webber

Solo for Trombone, Baritone, Bassoon or B♭ Bass

Moderato

JAMES A. BLAND

The musical score is arranged in five systems, each containing three staves: a bass staff for the solo instrument, a grand staff (treble and bass) for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, ties, and dynamic markings. Dynamics include piano (*p*), mezzo-forte (*mf*), and fortissimo (*ff*). Performance directions include 'rit.' (ritardando), 'a tempo', and 'ad lib.' (ad libitum). The score concludes with a double bar line and repeat dots.

CHORAL VORSPIEL "GELOBET SEIST DU, JESU CHRIST"

Swell: All 8's and 4's except Cornopean
Great: Full to Op. Diap. 8'
Pedal: Bourdon 16', Violone 16'
Sw. to Gt., unison and super-coupler
Sw. to Ped.

Hammond Organ  11 6654 321
Registration  21 8776 442

J. S. BACH
Edited by James H. Rogers

Allegro

Manual

Pedal

Ped. 1-2



The musical score is written for Hammond Organ and includes parts for Manual, Pedal, and Great (Gt.). The tempo is marked **Allegro**. The score is in G major and 4/4 time. It features various registrations and swell/pedal markings. The Manual part is in treble and bass clef. The Pedal part is in bass clef. The Great part is in treble and bass clef. The score includes various registrations and swell/pedal markings. The Manual part is in treble and bass clef. The Pedal part is in bass clef. The Great part is in treble and bass clef. The score includes various registrations and swell/pedal markings.

VALSE JOYEUSE

WAYNE F. RICHARDS

Tempo di Valse

VIOLIN

PIANO

The musical score is written for Violin and Piano. It begins with a 'Tempo di Valse' marking. The key signature has one sharp (F#) and the time signature is 3/4. The score consists of five systems of music. The first system shows the Violin and Piano staves. The Violin part has a 'V' marking above the first measure. The Piano part has an 'mf' marking. The second system continues the music. The third system also continues. The fourth system includes a 'V' marking above the Violin staff. The fifth system includes a 'Piu animato' marking above the Violin staff. The score ends with a final cadence.

This page contains four systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The first system begins with a treble staff containing a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).
- System 2:** The second system continues the melodic and harmonic development. It features a *p* (piano) dynamic in the treble and a *f* (forte) dynamic in the bass. A tempo change to **Tempo I** is indicated above the staff.
- System 3:** The third system shows a more active melodic line in the treble, often with triplets. The bass staff continues with a steady accompaniment. Dynamics include *mf* (mezzo-forte).
- System 4:** The fourth system concludes the page with a melodic line in the treble that includes some chromatic movement. The bass staff provides a final accompaniment. Dynamics include *rit* (ritardando).

DELIGHTFUL PIECES FOR YOUNG PLAYERS

MY BIRTHDAY CAKE

Grade 1.

Moderately fast M.M. ♩ = 144

MYRA ADLER

Birth-day par-ties are such fun, I'm five years old to-day, My lit-tle friends are asked to come, We'll spend the time in play. My doll house is all read-y, I've cleaned it thru, and thru; My dolls each have a new dress, And I have one on too; Can you guess what moth-er made? Just see if you can think; It's some-thing var-y good to eat, It's white, with can-dies pink.

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STEP CAREFULLY!

Grade 1.

Moderato M.M. ♩ = 88

ADA RICHTER

If you step up - on a line, You will be a don - key; If you miss an - oth - er time, You will be a mon - key!

Now step carefully

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THE STUDE

AN ORCHARD IN BLOOM

Grade 2.

GLADYS HOLLENBECK DAVIS

Moderately M.M. $\text{♩} = 152$

Musical score for 'An Orchard in Bloom' by Gladys Hollenbeck Davis. The score is for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Moderately' with a metronome marking of 152 beats per minute. The score includes dynamic markings such as *mp*, *p*, *mf*, and *rit.*. There are also performance instructions like 'Fine' and 'a tempo'. The piece concludes with a 'D.C.' (Da Capo) instruction.

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LITTLE MISS SPRINGTIME

Grade 2 1/2.

HELEN W. PORTER

Allegro moderato M.M. $\text{♩} = 132$

Musical score for 'Little Miss Springtime' by Helen W. Porter. The score is for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Allegro moderato' with a metronome marking of 132 beats per minute. The score includes dynamic markings such as *mp*, *mf*, and *rit.*. There are also performance instructions like 'Fine' and 'D.C.' (Da Capo). The piece concludes with a 'D.C.' instruction.

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MAY 1941

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TECHNIC OF THE MONTH

ETUDE

The lightest finger staccato with a quiet hand in quick tempo.
Molto Allegro M. M. ♩ = 138-160

CARL CZERNY, Op. 335, No. 41
 Revised by Guy Maier

Grade 33

pp stacc. legg. 1 2 3 4 5 6 7 8 9 10 11 12 *sempre pp* 13 14 15 16 17 18 19 *cresc.* 20 21

(Continued from Page 291)

The organ could be made to do other tricks. A Hungarian artist of that day, Joannes de Tahy, hired by Woolworth, painted against allegorical backgrounds the portraits of Beethoven, Wagner, Liszt, Mendelssohn and others. Thereafter a guest might be subjected to a weird experience: Faint as a spirit's presence, a glow of light would appear above the organ; as the light grew

The points we desire to make in this editorial are, first that the investment in a musical education in early years often proves a very great benefit in the future. Second that, even though the student may not develop, his musical training neglected, there is still time to accomplish a very great deal, through a little regular study along modern lines, and that this study is really quite profitable to the student.

Such study adds enormously to the pleasures of hearing music and is really highly desirable in these days of superior radio broadcasts and magnificent records. We advocate such study for all students everywhere who start plans to secure a musical education. Following are the names of books which have been especially created for this need and teachers are urged to investigate

- "Beginner" Piano Book for Older Students"—Carter
- "Piano Method"—Peters
- "Book for Older Beginners"—Williams
- "Adult Approach"—Mason
- "Music Study Course"—Nash
- "First Book for the Adult Beginner"—Williams
- "Favorite Melodies for the Adult"—Williams
- "Grow-Up Beginner's Book for the Piano"—Fulton
- "Progressing Piano Studies for the Grow-Up Student"—Fulton.

"Book of Piano Pieces for Adult Beginners"
 "Book of Piano Duets for Adult Beginners"
 "Twenty Melodies for Adult Beginners"—Bilbro

If you desire further information for special adult studies, write to the Editor, stating your special needs, and an attempt will be made to give you the information desired.

(Continued from Page 293)

In learning new roles, I am always willing to take advice from: experienced coaches and conductors who, through their greater familiarity with the opera, know more about it than I do. I have been in the opera for weeks of study. Yet, while the singer should be open-minded to experienced advice, he should not follow instructions blindly and without conviction. Always, there must be a foundation of personal truth. If I am asked to sing something that I do not believe in, I must say so. I must tell the conductor, for me, to stop and talk it over. My adviser explains his reasons for suggesting the effect; I explain mine for rejecting it. Sometimes a new conception grows out of such discussion. Sometimes they end with each one closing his mind firmly to his own views. The singer must be able to make his own interpretation upon honest conviction. That conviction may become modified, but a foundation of personal truth must always be its basis. The blind following of other people's ideas leads to mechanical performance.

As to the actual vocal work of learning a new rôle, I find it expedient for my own purposes to sing through the entire part each day. I am not advising others to do the same. Less robust vocal organs may require a different method. My voice has gained in power and flexibility through use, and, within the limits of common sense, I do not spare myself. Many of my rôles have been

It is difficult, I know, for the average student to round out his work in active stage performances. That is why it is important for our girls to realize that even an unimportant part on the stage is better than none at all. Stage work should begin as early as vocal and dramatic progress will allow, regardless of the part that offers. It is better to work up to leading roles, gradually and through growing experience, than to learn them at the end—and then wait for the opportunity of stepping upon the stage as leading lady. An operatic character begins in psychological truth; it culminates in the active, living portrayal of that truth; its life never ends.

"It is high time that scientific principles should become the common possession of all professional musicians, and that our musical institutions should introduce lectures giving a more defined and rational basis for correct and varied 'tone production' (which) on the piano-forte, which now is largely a matter of chance and individual temperament."—Morris Levinson.

Answered by DR. NICHOLAS DOUTY

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(Continued from Page 302)

which are accompanied by the Victor Symphony Orchestra conducted by McArthur. In these recordings the tenor's voice seems too close to the microphone for the most satisfactory results. The *Steerman's Song* is sung here with the *Sailor's Chorus* from the last act interpolated between its stanzas. The *Rome Narrative* has long been among Melchior's most moving Wagnerian interpretations, but in neither the *Steerman's Song* nor in the *Hymn*

Marjorie Lawrence sings two Scottish songs, *My Aft Folk* and *Down the Burn* (Victor Disc 2147), with admirable artistry, but the audible intake of her breath between the phrases detracts from full enjoyment of these songs.

The Choir of the Pius X School of Liturgical Music, at the College of the Sacred Heart in New York, owes its fine training to its director, Mother Stevens, R.S.C.J. In an album of Mediaeval and Renaissance Choral Music (Victor Album M-739), the choir is heard in selections from the 10th century down through the 16th. This choir, an all women one,



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sings with tonal purity and expression, but the lack of male voices leaves much to be desired in much of the music. Too, women's voices tend to become monotonous if heard in too many selections at one time. However, all interested in choral music of these periods should by all means become acquainted with this set; it is worthily accomplished and well recorded.

Continuing its Beethoven quartet series, the Coolidge Quartet plays the "Quartet No. 6, in B-flat major, Op. 18," with meticulous care and tonal polish. There is room for more warmth of tone and feeling in much of this music than is realized by this

ensemble; however, this is the best available version of the work to date on record (Victor, Album M-749). Ernest Bloch's "Baal Shem" (Three Pictures of Chassidic Life) runs among his best racial compositions. Dedicated to the memory of his mother, the titles of the three sections are *Vidui* (Confession), *Nigun* (Improvisation), and *Smekha Torah* (Rejoicing). Joseph Siergi, with Andor Farkas at the piano, plays this often deeply felt and expressive music with artistic fervor and restraint (Columbia set X-188). The three pieces were inspired by Jewish chants, and in them the rhythm is freely voiced.

Sidney Lanier: Poet, Man and Musician

(Continued from Page 300)

only eight of the forty questions and answers. As Mr. Short advises us, in the monograph referred to earlier, the answers are not to be taken too seriously. Lanier probably answered them while leaning over the piano, munching cake and drinking lemonade.

The Mental Photograph of Mr. Sidney Lanier

Your favorite color? The opal grey which one sees on the horizon just after a gorgeous sunset.

Musicians? Schumann, Wagner, Beethoven, Chopin.

Poets? Shakespeare, Chaucer, Lucretius, Robert Browning.

What epoch would you choose to have lived in? The Present.

Where would you like to live? Somewhere where lungs are not necessary to life.

What is your favorite occupation? Teaching, either by poems, by music or by lecture.

What is your idea of happiness? A life with peace and temper, unobtainable with pen and paper, under a big oak in early summer, wife seated where I can see her every second. Three boys rolling on the grass, a mountain in the distance and a certainty that my article won't be declined.

What is your idea of misery? To find the flute too sharp for the oboe student, and only for summertime, after we've commenced the grand finale of the "Fifth Symphony."

On February 3rd, 1940, a celebration was held at the Peabody Conservatory of Music in memory of Lanier's birth, ninety-eight years earlier. The celebration was arranged by the Peabody Conservatory and Johns Hopkins University in commemoration of Lanier's association with both institutions from 1873-81. The gathering, which attracted distinguished visitors from all over the country, was also designed to give impetus to the movement to have

Lanier included in the Hall of Fame for Great Americans, established in 1900 at New York University by Mrs. Finley J. Shepard.

One of the speakers was young Herbert R. O'Connor, Governor of Maryland, who made reference to the Lanier memorials established in more than twenty American cities. Governor O'Connor once noted John Macy who once stated: "Three volumes of unimpeachable poetry have been written in America: 'Leaves of Grass' by Whitman, the thin volume of Poe and the poetry of Sidney Lanier."

Both Walt Whitman and Edgar Allan Poe have already been placed in the Hall of Fame. While it is unfortunate that Lanier, the "Sir Galahad of American letters," failed, in the recent election held by the College of Electors, to win the requisite number of votes—he lost by five votes and was paired with Henry David Thoreau—such honors are not really unimportant to a man whose songs live on in the souls of the people who sing them.

In this connection, and as our coda, we should like to include a paragraph from Governor O'Connor's address to the audience gathered in that same hall where Lanier had played many times as first flute in the Peabody Orchestra during the last eight years of his life:

"Any student of the poet's works must admit that Lanier's standing cannot be improved or disproved by this or any other assemblage. His itself is written, and it speaks for itself. In order words, I mean to say that Sidney Lanier already has Fame. By his creative genius, by his courage and spirit, by his high achievement, which marble corridors and statues are only the physical symbol."

"Song brings of itself a cheerfulness that wakes the heart to joy."—Euripides.

The Lord's Fiddle

(Continued From Page 315)

of her pew and, prancing down the aisle, chanted:

"If they are again to fiddle,
I am again to dance!"

At Wareham, Massachusetts, the controversy over bass viol or no bass viol lasted for thirty-five years. When leave was finally obtained for the "bars-vile" to be brought into "ye meeting", some tried to bribe the choir for fifty dollars not to use it.

When eventually the Lord's Fiddle came to be regarded as a good and righteous thing, it appears to have cast its aura of sanctity over that devil's own instrument, the violin. Violas, heretofore taboo, now became acceptable in the house of the Lord, if held "wrong end up" and thereby converted into miniature Lord's Fiddles.

Generally speaking, the Wicked One uses maple and pine in the fashioning of his instruments, but the Lord's Fiddle has been hewn throughout of good honest deal. The Wicked One glues his parts together with meticulous care, to say nothing of fineness; the maker of the Lord's Fiddle did not hesitate to drive stout iron nails into belly and back wherever they would do the most good. Strips of dirty linen protrude from its lower seams and the toll piece, a miserably crude affair, is punched

through in five places for four strings. The peg for the O string, obviously a home-made replacement, looks not unlike the handle of a kitchen knife.

There is no porfing—who but the Wicked One would go in for that sort of thing! A ridiculously short neck, topped by a mongrel scroll, finishes off one end; a wooden button, well-worn down on its inner edge, the other. What agonies must this fiddle have suffered in those frigid, draughty churches of our ancestors, its lower ribs and rheumy joints practically on the floor! What creakings and groanings, in consequence, must have emanated from its innermost recesses on many a Sabbath morning!

But did I say the Wicked One had no hand in the making of it? One rainy afternoon, not long ago, I came home to find my cousin and some of his associates diverting themselves with a scratch orchestra. At first glance it appeared to consist of harmonica, sliding whistle, accordion and piano. Suddenly, to my horror, I discovered someone over in a corner making himself unutterably happy under the production of hot slap bass on—of all things—the Lord's Fiddle!

"Music, when combined with a pleasurable idea, is poetry; music without the idea is simply music; the idea without the music is prose from its very definiteness."—Edgar Allan Poe

The World of Music

(Continued From Page 309)

MARION, OHIO. President Harding's birthplace hosts a Civic Orchestra of sixty-five members conducted by Abram Ruvinsky. Marion is a city of thirty-two thousand, and is one of several communities in our country to establish orchestral organizations this year.

THE AMERICAN GUILD OF ORGANISTS, which includes musicians of Canada as well as the United States, will hold its Second National Biennial Convention and its Nineteenth General Convention in Washington, D. C. June 23rd to 27th. Christopher S. Tenley is general chairman of the convention committee, and the Wardman Park Hotel will be the convention headquarters.

HENRY S. SAWYER, composer and veteran music editor on the staff of the Theodore Presser Company, died at his home in Philadelphia on March 28th, at the age of seventy-six. Aside from composing many works for the piano and several operettas, Mr. Sawyer gave much skillful help to other famous composers, among them Corrie Jacobs Bloch and had many friends in the music industry in Philadelphia and Chicago.

PROFESSOR CHARLES SANFORD SKILTON, long noted as a composer of Indian melodies, died in Lawrence, Kansas, on March 12th. From 1903 until his death, he was Professor of Organ, Theory of Music and History of Music at the University of Kansas.

GUIDO ADLER, well-known writer on music and long a Professor of Music at the University of Vienna, died recently at the age of eighty-five in Vienna, according to word received by his son, Dr. Joachim Adler of Seattle.

HENRY BURR, for many years beloved by millions for his singing of familiar ballads, died in his Chicago home on April 6th, at the age of fifty-nine. Mr. Burr was well known both as a concert and radio singer, and he made more than ten million records of ballads dear to the American public.

PITTS SANBORN, well-known writer on musical subjects and dean of New York City's music critics, died suddenly of a heart attack on March 31st. Mr. Sanborn wrote one novel of the opera, "Prima Donna," and only last year signed a contract with the Macmillan Company for a biography of Kirsten Flagstad.

SIR WALFORD DAVIES, organist and composer, died at his home in Bristol, England, on March 11th, at the age of seventy-one. Sir Walford was appointed Master of the King's Music, seven years ago, to succeed Sir Edward Elgar.

ISIDORE LUCKSTONE, pianist, singing teacher and composer, died at his home in New York City, on March 12th. He was eighty years of age. For over fifty years, Mr. Luckstone was famous as a voice teacher, and was accompanist for such celebrities as Chorus, Kreisler and Noctella. From 1895 to 1899 he was Professor of Education at the New York University School of Education.

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Answered by
ROBERT BRAINE

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Problems of the French Horn

(Continued from Page 313)

also regulated by lip work, and this is as personal to the individual player as the pianist's touch or the singer's tone. The best explanation of horn tone, perhaps, is that the player must hear, in his mind, the quality he wants and must then, by lip work, produce the tone which corresponds most closely to this mental pattern. The full musical sensitivity of the player is revealed through his tone.

So sensitive are the lips that the least physical or personal disturbance shows at once in the player's lip work. A stomach upset, a dry feeling in the mouth, nervousness, loss of sleep (especially the restless night sleep that is so difficult to make up by day) are all reflected in tone quality. Consequently, a clean, wholesome, regular life is compulsory for anyone who means to play the horn.

Finger work is of slight importance on the horn. The three valves, manipulated by the fingers, add certain lengths of pipe to the instrument, lowering the range. The normal overtones of the F horn are F, A, C, E-flat, F, G, B. The first valve adds E-flat, the second adds E, and the third D, each with its overtones. All three valves increase the range possibilities by an augmented fourth. Open tone is achieved without any valve action. Many symphonic works are performed with open tone, and arpeggios can be played without using the fingered valves. Thus, the lips are always of first importance. Lip technique can be perfected only at the instrument, never by facial exercises. Individual practice routines are best mapped out by the teacher, but the chief goal is to perfect lip surety and tonal quality.

Vital Importance of Ear Training

Although pitch and tone are produced by the lips, they are regulated by the ear. Hence, the horn player's ear must be especially well trained. One can, and should, accustom one's self to hear music, not in terms of intervals and keys, but in individual intervals. Train yourself to recognize minor thirds, perfect fifths, dominant sevenths, and so on. Further, since the horn is essentially a blending instrument, the player must feel his way, ear-wise, to the plays. He must adjust pitch and volume as he goes along. Although the horn is capable of great fortissimos and delicate pianissimos, its volume is not an absolute thing; it is calculated in relation to the other instruments. Often, the louder notes of the horn, the trombones with the softer notes of the flutes, adjusting to both; and the

adjustment depends upon the player's ear. Total volume is regulated by breath control, exactly as in singing, and the proper husbanding of breath, for phrasing, is important. Lilli Lehmann once said that she learned valuable lessons in breath control from observing a horn player. In many operas, the horn gives the singer his tonal cue—but it is the ear of the player that gives the cue to the horn!

In Beethoven's day, horns had devices called crooks, that had to be adjusted by hand in changing from key to key, and the player had to stop to adjust them. The stopped horn had to have the hand inserted in the bell, to adjust tonal scope. Today, with valve control, the player changes keys, but to correct the intonation.

The horn is a transposing instrument, which means that the notes do not sound as they are written. Thus, the player must first determine the key in which his part is written. A written C for F-horn sounds F; a C for an A-horn sounds A, and so on. A written C for C-horn sounds an octave lower. The reason for this dates from the time when the horn had no valves. It had only the natural tones, or overtones; the composer would in most cases write a piece in C for a his "Symphony in G-minor," Mozart. Modern composers use different horns for their convenience; instead of writing a passage in E, for instance, players accustom themselves to transposing, quite as pianists grow used to reading two clefs at one time.

Few people recognize the French horn as a solo instrument, regard it as the fine music that has been written for it by such masters as Brahms, Beethoven, von Weber, Strauss. This is partly due to the inaccessibility of the instrument—horns are seldom used by amateurs, as are pianos and violins—and partly to its inherent difficulties. But it is of more satisfying field to those to "a future" in horn playing, one can only cite the old saying about there being plenty of room at the top. While the breaks of inferior horn playing constitute one of the most disagreeable sounds in the world, a first-rate French horn player need have but little worry about an outlet for his powers. He has seldom found himself the victim of an overcrowded market.

"A composer should never be fettered to on the subject of his own music; nothing will ever persuade him that, in music, if not in mathematics, the part is sometimes greater than the whole."—Sunday Times.

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Our Friends, The Music Critics

(Continued from Page 294)

critics received Wagner's brilliant opera, "Tannhäuser?" But perhaps not everyone is aware of how badly Chopin failed at the hands of German critics. Read what Rebell in Berlin, and Hanslick in Vienna wrote; their names survive because of the malevolent criticism they poured out on the undying tone-poems of Chopin. A similar fate awaited Liszt when he gave to the world his beautiful "Symphonic Poems." Liszt calmly said: "I can wait."

Can our present-day American music critics boast that they are outside the class of German, French, and English critics just mentioned? Hardly. A few are good musicians, others fairly so, and the rest, comprising the generality of "assistants," frequently stand in a colorful pose at the service of colorless knowledge.

For some thirty years Leopold Schmidt was considered the foremost music critic in Germany, really in all Europe. He did me the signal honor of writing for my "Master School of Piano Playing and Virtuosity" the one and only article he ever wrote on music criticism. The opening paragraph, in Book VII, sheds a light on the whole subject.

"When the author of this work honored me with the request for a contribution, he expressed the desire that I discuss the requirements of a concert pianist from the standpoint of the critic. The question: 'What must the critic demand of every public performer?' is not a question of a special nature, but embraces the problem of the necessary attributes and preliminary qualifications in general; for the standard of the critic is no other than that of the teacher, his postulate being the sum of all that which is indispensable from a pedagogical, technical, musically-esthetic standpoint."

"The main thing, that which makes for the ultimate decision is, of course, the third point: the art of interpretation. It is here that, aside from the technique, facility, touch or memory of a pianist, all of which are taken for granted as prerequisites for success in public performance. Technical virtuosity in itself has earned fame and admiration for many, still it is rarely the only characteristic, since technical ability, from experience, is always coupled with musical talent. Then, too, in such competitions where technique is primary, and that is a very limited field. In real music—that is, music as an art of expression—each effect depends upon the inner

musicianship of the performer. . . In addition I expect him to be at one with the composer—to have a sort of intangible inner-relationship with his work, which the audience will feel even though they may not be able to put an exact critical finger upon it.

"Every true work of art contains within it certain requirements for its presentation. We agree that there is a certain Standard, which is unquestioned by the Knowing, the breaking of which would mean arbitrariness. We also agree that within this Standard, there may be a wealth of variations, of interpretative possibilities, such as cannot be found by a strict adherence to the text or to the exact agogic and dynamic indications. And it is just this 'Interpretation' which really makes the playing of an artist interesting. Where must the boundaries be drawn? Where lies the middle path between objective and subjective rendition?"

"A too great objectivity seems prosaic and leaves us cold; we not only desire to enjoy the composition, but also the personality of the interpreter. Exaggerated subjectivity meets the remonstrance of presumption and arouses differences of opinions. . . . It seems to me that the success of a concertizing artist depends not so much upon what he gives as upon how he gives it. . . ."

Leopold Schmidt

Former chief musical editor and music critic of the Berlin (Germany) "Tagblatt", and acknowledged as one of the foremost music critics in Europe.

Most people imagine that the music critic is one who has swallowed a musical dictionary and a thesaurus and rushes from concert hall to concert hall, never giving himself time to recover from musical dyspepsia. Of course, critics are supposed to write so that the general public can understand them, and this precludes the use of involved technical terms. Nothing is quite so funny to me as the backwoods critic whose vocabulary spatters with musical terms, the real meaning of which he apparently does not comprehend. They make this "blurt" of musical pedantry, but they never fool real musicians.

The modern public relations counsel (who is a press agent in a dress suit) will tell you that the worst thing that can happen to a client is to be forgotten. Evidently they think that no other sort of disaster is better than the notice of the critics. They make this "blurt" of musical pedantry, but they never fool real musicians.

One of the first virtuosos of history was Nero, who was convinced that he was the Caruso of his day. He used to caterwall for hours before

thousands who knew that they would be "purged" if they did not applaud. He used to say, "I don't care how much they hate me as long as they hear me." He did not want critics; he wanted a trembling claque.

Some critics I knew in Europe were absolutely ruthless in their criticisms. Their whole idea seemed to be to humiliate themselves feared. Such brutal criticisms should be curbed; but the moment one does this, the cry of "interfering with free expression" or a "free press" comes up. Possibly the only way in which such critics can be controlled is by their own opinion. Unfortunately there are enough people in the great public mass, who actually enjoy seeing others lacerated and wounded, to warrant such critics taking advantage of this trait.

We have read the opinions of flippant and impudent journalistic cubs who, in order to make a smutty gain, have stabbed real fine artists in the savage manner. Young artists, however, have to learn to toughen themselves. They must learn to suffer and like it. Therefore, when a critic takes your playing apart, as a bad boy tears the wings from a butterfly, just smile and work and wait with the resolution to make that critic eat his words some day, when your triumph comes. A wise, well-trained critic can "make" a career for a worthy musician, and many have done so.

Even in cases of great artists, who all their colleagues admit are among the towering geniuses of the world, there are insolent critics who assail them. A famous pianist, a giant, short of stature but huge in his accomplishments, once played in Hamburg. One critic ripped him to pieces, and the virtuoso wrote an open letter to papers in all parts of the continent. In effect he said, with his accustomed wit, "Critics may be divided into two classes: the good ones and the bad ones. The good ones are those who write well about us, and the bad ones are those who write ill about us. All my life I have struggled to improve myself in every imaginable way. If the critic of the 'Zeitung' will be good enough to appoint a sign when I may call upon him, I shall be very happy to have him play all of the compositions I have played at my recital and let me know how I may improve upon my program." The result was nothing but a Homeric laugh of ridicule throughout Europe. The critic was crushed.

I believe that it will be both instructive and amusing to scan the following music criticisms which appeared several years ago in the Musical Courier under the caption of "What The Jury Thinks." They are bound to give confidence and courage to the concert-giver and the concert-goer by showing them how utterly one-sided is what they read

the dreaded "morning after." And let no one think such a pitiful showing of the value of some newspaper criticism was possible twelve years ago but not to-day. It obtains to-day just as well.

Pasquale Sannino (Violin)

December 18th, 1928

"He has a sustained and flowing tone, enriching many exotic measures."—*New York Times*

"He (Sannino) revealed brilliant traits."—*New York American*
"His tone is thin and bleak, and often wide of true pitch."—*New York World*

"Sannino proved himself incompetent."—*New York Herald*

Philadelphia Orchestra,

December 26th, 1929

"We prefer Mr. Szegedi's conception of the Brahms violin concerto, to his treatment of any other."—*New York Times*

"It is not the best suited among works of this type, to Mr. Szegedi's style."—*New York Herald*

Fritz Reiner, December 15th, 1929

"Fritz Reiner (conductor) reproduced the ideas of the soloist. The result was a genuinely symphonic reading."—*New York Times*
"The orchestra's portion of the Brahms concerto was delivered in a ragged, and at times, noisy fashion."—*New York World*

Jaścha Heifetz, January 4th, 1929

"That wonderful violinist is a more perfect artist than ever."—*New York Times*

"Heifetz is now simply a commonplace fiddler."—*New York Herald*
"His superb mastery of his instrument and his scholarly musicianship were notably evident in the Beethoven and Brahms selections."—*New York Times*

"The ruthlessness with which he disposed of the Brahms Variations, and his slaughter of the Beethoven Sonata. . . ."—*New York Journal*

New York Philharmonic Orchestra,

December 15th, 1929

"Impressions du Midi" are scenes rendered with imagination into musical equivalents."—*New York Evening World*

"The music is the palest kind of stuff, such as any second-year student in composition could turn out."—*New York Evening Journal*

New York Symphony Orchestra,

December 15, 1929

"Wagner produced the matchless song, Träume, a thing of imperishable loveliness."—*New York Tribune*
"I always feel just a little part ashamed of this poor ballad stuff, quite unworthy."—*New York World*

"Music is not merely a study, it is an entertainment; wherever there is music there is a thing of beauty."—*Bryant*

THE PIANO ACCORDION

Accordion Teaching Problems

By Pietro Deiro

As Told to Elvera Collins

ACCORDION TEACHERS have asked us to answer some questions regarding problems they have encountered, so let us form a sort of musical clinic to diagnose some of these difficulties.

One question concerns a student who has made rapid progress and has excellent technique, yet fails to articulate tones distinctly. This fault is apparent in all of her playing, whether the passage be difficult or easy, slow or fast.

May we ask the teacher of this student if he has ever watched the student's right hand while she played? It is quite possible that the fault is caused by the manner in which the fingers approach the keys. It matters not whether the tempo is slow or fast, the action of the fingers is always the same. They must strike the keys in a firm, swift movement. The relaxing comes after the key has been struck, not before.

A few words about the mechanical construction of the accordion will show why this is necessary, as the fingers are actually doing more work than is apparent. Each key is connected by rod to a valve, and when the key is depressed the valve automatically opens to permit air from the bellows to pass through the reed and produce the tone. A lazy finger action will not produce a good tone. Our constant plea to accordionists has always been to strive for total beauty. Have a clear mental concept of the quality of tone you wish to produce and continually listen while you play, so that you accurately produce that concept.

d'Auberge describes this very well in his "Accordionist's Encyclopedia of Musical Knowledge." He says: "When the key is pressed down gradually, the air seeps into the reed and starts a slow vibration which gradually increases into the pitch of the note played. It is like singing a note with the lips closed, and gradually opening the mouth. But when the key is struck firmly, the valve immediately opens entirely and the reed responds with its fullest vibrations, producing a clear, brilliant tone."

The timing of the release of one key and depression of the following one also has much to do with enunciating each tone distinctly, in *legato* playing. If the first key is released too soon, there is a breathing space between that tone and the following one which ruins the *legato* effect. If

the first key is not released soon enough, there is a slight blending of its tone with that of the following key and the second tone cannot sing out distinctly.

There is a slight variance in the action of piano keys on different accordions, since there is a small individual spring under each key. The tension of this spring governs the action of the key; hence each accordionist must strive for the best *legato* effect on his individual instrument.

We have been asked what we suggest for students who have difficulty making positional changes on the keyboard. Obviously, there is only one answer to this question: to assign some study material which requires jumps from one part of the keyboard to another until the player can execute them with ease. The practice of *glissando* passages is likewise helpful along this line. Example 1 shows a few measures from the Bolero, *Amilla*.



We believe that practice of similar material will be helpful.

One teacher asks if we recommend that the teacher play a selection for a student when he assigns it for the next lesson. There are two schools of thought on this subject. The first says that a student is entitled to hear a selection played as it should be, so that he may be guided in his practice and not repeat mistakes for a whole week. We quite agree with this

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FRETTED INSTRUMENTS

Luigi Legnani, Guitar Virtuoso and Composer

By George C. Krich

DURING THE LATTER PART of the year 1819 there arrived in Vienna an unknown artist announcing a guitar recital. Up to this time no one had heard of Luigi Legnani, guitar virtuoso from Italy. Curiosity was responsible for a fair sized audience; there were many who some years before had come under the spell of the matchless Mauro Giuliani and with skepticism awaited the performance of this newcomer. To the Viennese a guitar recital was no novelty, and they were ready to be "shown." Legnani's first performance was a smashing success, and the critics were unanimous in their praise of his marvelous technique and beautiful tone. In 1820 and 1821 we find him back in Italy, giving concerts in Ravenna and other Italian cities; he returned to Vienna in 1822, where he gave three concerts repeating his former triumphs.

Pavia, in his "Musical Biographies", mentions Milan as the birthplace of Luigi Legnani; but this has been proven incorrect as, according to birth records later found in Ferrara, this is the city where he was born on November 7th, 1799.

When the boy was nine years of age his family moved to Ravenna, where his musical studies began. His natural musical endowments enabled him to master all of the string instruments in short order, but eventually the guitar became his favorite and on it he bestowed his great talent and industry. Nature had also blessed him with an exceptional tenor voice, and at seventeen he appeared in the theater in Ravenna, singing arias by Cimarosa, Donizetti and Rossini, playing his own accompaniments on the guitar.

In the same theater, and later in Milan, he made his debut as guitar virtuoso with great success which led him to go on to Vienna, the magnet that attracted all the guitarists of that period. After the first of his recitals one of the critics wrote thus: "It seems almost impossible to believe that one could produce the orchestral effects on the guitar as demonstrated by Luigi Legnani in his concert. In his hands the guitar sings, the melody always clearly outlined, and the accompanying parts are perfect in every detail. His technical feats are astounding and surpass anything ever heard here in Vienna, especially the playing of one

of the variations in his Fantasia with the left hand alone."

Legnani's restless nature did not permit him to remain very long in any one place, and in the next ten years we find him giving concerts in Germany, Switzerland, Russia and in France. While in Paris he joined the Guitarists' Circle, organized by Ferdinand Sor, which counted among its members such illustrious artists as Carcassi, Aguado, Zani de Ferranti and others.

About 1836 the celebrated violinist, Paganini, invited Legnani to his Villa Gajona near Parma and for several months these two artists worked together, preparing for a joint concert tour, which took them to a number of European cities and ended in 1837 with two concerts in Italy, one in Turin and another in Parma. Needless to say, the compositions presented by these two artists were most difficult and had never been heard before. Among these was a sonata especially written by Paganini for violin and guitar, which was later published in Leipzig. Legnani had always shown great interest in the making of guitars and the improvement of existing models. During his days in Vienna, he offered many suggestions concerning their construction to several leading Viennese guitar makers, and the instruments made according to instructions by Legnani, became quite famous. Very little is known of the later years in the life of the artist. In 1862 he retired to Ravenna, where he lived until his death in 1877.

Like most of the great guitarists of that period, Legnani was practically self-taught. In his early years he received a thorough grounding in received a thorough grounding in harmony, counterpoint and composition, and used the method of Carulli as foundation for his guitar technique. His sound musicianship, however, soon led him to discover new harmonic effects on the instrument, and his compositions proved that here was a master far in advance of many of his contemporaries. In his concerts Legnani presented only his own compositions and arrangements, a custom that seemed to be a favorite custom with the guitar virtuosos during these early years. More than two hundred and fifty published works from his pen prove him a most prolific composer, and it is to be regretted that many of these are now out of print

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and can be found only in the musical libraries of Vienna and other cities. Of those still being published are: "Op. 16, Grande Valse"; "Op. 19, Fantasia"; "Op. 32, Potpourri and Caprice"; "Op. 34, Grand Capriccio"; "Op. 61, Grand Fantasia"; "Op. 201, Introduction and Variations on a theme from 'Norma'"; "Op. 202, Andante and Allegro from 'William Tell'"; "Op. 204, Rondello Scherzoso"; "Op. 234, Introduction, Theme and Variations"; "Thirty-six Short Valses" without opus number. Scherzo, Opus 10, consists of a Theme with four

variations and coda, with a notation from the composer that the four variations are to be played with the left hand alone," which would tax the technique of any accomplished guitarist. "Opus 20", a volume of thirty-six capriccios, is perhaps the best known of his compositions, and should be in the library of every guitarist. This opus includes a series of concert études in all keys, and even if Legnani had left to posterity nothing but these thirty-six études, his name would be cherished by every lover of the classic guitar.

Men, Women and Song

(Continued from Page 292)

eleven feet, in their silk stockings, and close-cropped heads under shoulder-length tresses—illusory females needed for the play within the play, in other words the New York play within the Yale play.

Presented to a Junior Prom weekend crowd, this first all-undergraduate Yale show since the days of Cole Porter went over with the success of a panzer division—almost literally, too, for part of the scenery fell down at the first matinee. And to this conquest was added, after hurried but painstaking copying of a score written under the influence of midnight hamburgers, the hoped-for ASCAP prize.

North Carolina Wins with "One More Spring"

Sanford Stein, who wrote the book and lyrics for "One More Spring," the North Carolina winner, says he and Jack Page and Jim Byrd won the ASCAP award purely by accident. First, they tried only to lighten the gloom of a student-faculty day—one of those distressing occasions when teachers and students are supposed to get saguay and forget all about last term's work—by writing some decent music for the crowning of a professor king and the co-ed queen. Secondly, when that music went over with success they were asked by the Student Entertainment Committee to put on a full-sized musical comedy, SEC to supply the money. Campus election (apparently akin to elections in Mexico) came along concurrently, and so "One More Spring" was squeezed out during spring vacation and the quiet hours when other people were asleep. Thirdly, just as the score—which looked like something copied off an obelisk—nearing completion, an ASCAP representative appeared at a drama festival and told the beary-eyed writers about the contest. By cutting out eating as well as sleeping and thus utilizing all twenty-four of each day's hours, they managed to get some neat copies made for a skid across the home plate. It all just

they could not sleep, either, because they were so worried about the future. Stein and Page—minus Byrd—would be at the University in 1941, and the University would certainly expect Stein and Page to add another laurel wreath to its brow, come 1941. With a strong feeling of "Can we do something bigger and better?" they acknowledged the kudos of an unrelenting campus, scratching around meanwhile in the dead grass of their brains for a green idea. At last they got it. Rhumbas, romance, fish columnists and a couple of murders on board a ship bound for South America! That ought to do it!

Oklahomans Change Their Minds

It may have been a change of mind that copped the prize for James Emery and Charles Suggs of the University of Oklahoma. He had written one successful college musical together and were casting about for an idea for a second one, when the ASCAP representative came to the campus and told them about the contest. His words electrified them and into a quick sort of possibilities, before he left town they were filled with resolve and common sense and bent on using events in the life of a well known Oklahoma character, Belle Starr. They even told the representative so, and he approved.

And then, no sooner was his back turned than these renegades went and into the realm of fancy. In words and music they spun an imaginative tale about an angel named Mike, who finds life on earth one big mess after another. He encounters an heiress, hence the title *Serenade to an Heiress*, and he proves that he can do anything, from fixing up bogged love affairs to putting the sagging publishing business back on its feet. Just to keep track of his associations and exploits puts a strain on anybody's credulity.

But from *Streptococked*—the play's opening number—to the finale, the college audience roared its approval of all the angel's tomfoolery, and later the judges gave theirs. To Professor Norton of the University

there soon came a telegram from New York which said in part: "... judging committee announces winner to be 'Serenade to an Heiress' by Charley Suggs and James Emery. There were five plays in the competition and I do most enthusiastically congratulate these winners. Please notify them. "

It sounds simple in abridged form, this winning of a prize; but not so simple, of course, in a round-by-round description, especially of the last round. That one found James Emery punching out ink-ball notes enough for a twenty-five piece orchestra, on sheets of ruled paper, and punching them out fast. By working day and night he kept ten people busy copying parts and just made the deadline.

One-Man Award Goes to College of the Pacific

Top honors in the first ASCAP contest go perhaps to the College of the Pacific individualist, Harold Rogers, who played the triple role of playwright, composer and lyricist and was the only one-man award of the competition. Five years ago, this young student decided he would like to write fiction; almost simultaneously he decided he would like to write music. Therefore—he writes musical comedies. He has written three, all of which have been successfully produced at the College of the Pacific. The 1940 prize winner, called "Steph' High" was produced there and received five performances, three in February and two in March. So favorably impressed were San Francisco critics by its fun and tunes in February that an RKO Pictures representative came from Hollywood for a performance in March. He returned to the film capital with an armload of recordings.

When Rogers heard about the

ASCAP competition, he did some very careful weighing of labor, victory and defeat, and then bought a stack of manuscript paper and cleared a desk for action. It took him a month, working ten hours a day, to get scores and playscripts ready for the judges.

After winning the fellowship (and all the checks!) he went to Hollywood, met the man who wrote *Heigh-ho* for the dwarfs in "Snow White" and some other celebrities, then headed for New York. There, during this past season, he has divided his time between the Juilliard School of Music and the balconies of those fascinating auditoriums on and adjacent to Broadway, in the forties and fifties.

On that famous street of lights and names there aren't many "hits" listed that were written by one man. Noel Coward is, of course, an exception to the rule that collaboration is necessary for musical comedy success in the legitimate theater, but he seems to be the only one-man combination of talents that comes to mind when you try to count such talents on your fingers. Will he be in the near future? Or has ASCAP unearthed another? And with yearly contests of this sort, what is ASCAP likely to unearth?

We can not give you the answers now; youth in 'teens and early twenties must supply them—later. But it is a safe guess that by 1950 some famous Broadway or Hollywood composer or playwright may be hailed at a tenth reunion with: "Oh, Mr. Blank, may I have your autograph? I'm an ASCAP winner this year, and if only I can do what you've done—" Or at another reunion the request may come to "Oh, Miss Blank—" This ASCAP contest represents yearly opportunity for men, women—and song.

Music on the Ether Waves

(Continued from Page 301)

giving out advice on early planting, and all during April he added new instructions. The month of May will undoubtedly bring forth new advice, and perhaps it will be the kind you've been looking for.

National Music Week on the Air
May 10 to 11th is National Music Week, and among the many celebrations will be a number of special programs on the radio. Since such things are not always planned too far in advance, and since many programs will be arranged at the last minute, we suggest that readers take stock of the week's activities through their daily papers on the morning of the 4th.

April saw the cessation of many fine broadcasts, but in a short time summer schedules will bring us other worth while programs. In the past

few years radio programs during the summer have presented a considerable amount of symphonic music, for summer symphony concerts are popular up and down the land. However, there is no question that many listeners will miss such broadcasts as the Metropolitan Opera matinees on Saturdays; they've been particularly fine this year, with many novelties never before offered on the radio. And the NBC Symphony Orchestra broadcasts under Toscanini have made Saturday night, for many listeners, a date night with their radios. The Summer Symphony will replace the Toscanini programs, but at writing no information is available on this promised broadcast.

The Kestelaneis show, "The Pause That Refreshes on the Air" (sounds more like a drink than a radio program), featuring Albert Spalding,

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the violinist, and noted soloists, remains with us on Sundays (CBS—4:30 to 5:00 P. M., EDST). On May 4th, Kostelanetz will be joined by Gladys Swarthout, mezzo-soprano, and on the 18th, by Dorothy Maynor, the colored lyric soprano. The popularity of John Charles Thomas, the American baritone, brings him back as soloist on this show on both May 11th and 25th.

It was a fine gesture on the part of the Columbia Broadcasting System to offer nationwide facilities to aid the Government's drive to recruit workers for defense industries. The reason for the program, "Jobs for Defense," heard Saturday from 12:45 to 1:00 P. M., EDST, Eric Sevareid, CBS Washington correspondent, who held a similar newspaper post in Paris before the French capitulation, conducts the program. Discussion of the program, also presented on each broadcast, and the three specific information on employment in different industries each week. Several hundred new workers are expected to be hired within the next eight or ten months by employers in the defense industries. Unquestionably "Jobs for Defense" will be of great help in helping many of them get placements. Many of the workers will receive basic training, either on the job or in vocational schools of the nation, to equip themselves, and the program will suggest fields of training for the new recruits. For further information turn to "Jobs for Defense." If you know anyone who is eager to share in defense work, tell them about this fine program.

If you are not catching a 5:15 somewhere in the East, it's a good time to tune into the Columbia Broadcasting network, for at that time you can hear a half hour of good music on the radio. On Mondays, for example, from 5:15 to 5:45 (EDST), the Columbia Concert Orchestra has been giving some nice programs lately: and on Tuesdays there has been "Early String Quartet" (5:15-5:45) and "Accent on Music" (5:15 to 5:45); on Thursdays, from 5:00 to 5:15, the Lawrence Low, soprano, has been delivering late in a recital of songs; and the Columbia Concert Orchestra from then onward for another half hour. Again on Fridays the orchestra has been playing the same time; and later, at 7:30, the Golden Gate Quartet has been giving us some inimitable close harmony. Since these radio

grams are not broadcast by every station of the Columbia network throughout the country, it will be well to consult your paper to find if any that happen to interest you are available.

New Dramatic Programs

There's an interesting new dramatic series called "Great Moments from Great Plays" (Fridays—9:00 to 9:30 P. M., EDT, CBS). The shows are adapted and directed by Charles Martin, the playwright. The works of such famous dramatists as Eugene O'Neill, George Bernard Shaw, Henrik Ibsen, R. C. Sherriff, Arthur Schnitzler, Bertolt Brecht, Heinrich Mann, Hermann Sudermann, George S. Kaufman and Moss Hart, are planned for the series. Casts of prominent actors are enlisted for each show, and Ray Block's orchestra of twenty-one pieces, one of the largest units to be regularly used on a dramatic show, provides a musical background that is used as an integral part of the drama to produce effects usually achieved only through dialogue or the use of sound effects. Charles Martin, the producer, studied under Eva Le Gallienne, appearing in her company in New York City in such plays as "Romeo and Juliet," "The Merchant of Venice," "The Green Cockatoo." After leaving Miss Le Gallienne, he became a writer and director. He directed the series as "The World in Review," "Five Star Final," "Criminal Court," "The March of Time" and "Johnny Brown." "Great Moments from Great Plays" replaced "Johnny Brown."

Bob Emery's "The End of March: Children's Hour of the Rainbow House"—10:30 to 11:00 A. M. (EDST) has been giving over fifteen minutes indicated time period of late to the reactions of the experiences, and the hopes of refugee children from many countries. The children are asked to write their suggestions for the kind of world they hope to live in after the war is over, to tell also about their reaction to their environment. They also broadcast suggestions to their parents overseas, for the programs are heard not only from through the facilities of the American short-wave station. The enormous amount of human interest given over to refugees in fifteen minutes makes us feel how great and small the world is, after all.

Suggestions for the Singer

(Continued from Page 396)

shoulders should be high and back, with an eye to freedom and relaxation (relaxation not to be confused with an attitude of collapse). When this "up" position is maintained the body weight is taken off the feet. A sagging body or torso throws a heavy weight onto the feet, destroys the

freedom of the leg movement and creates an utter lack of "the buoyant, springing step." The stomach muscles, too, must be held high and firm; for lax stomach muscles quickly weaken, to assume a "sickening slump." An alert mind and correct posture mean much to the stayer.

Musical Romance in Chile

(Continued from Page 316)

with great success and marked a red letter day for American music.

The bands of the Chilean army are famed all over South America for their discipline and excellent musical training. They are under the general supervision of Juan Casanova Vicuña, who also appears frequently and successfully as a symphony conductor.

Some Leading Composers

As to the Chilean composers, they are well advanced in their task of bringing to their fatherland high distinction. While some of them are home taught and sometimes even self-taught, others have studied abroad. Few have escaped the lure of a stay in the "City of Light" in order to assimilate the discoveries and the atmosphere of the modern French school.

Enrique Soro, dean of Chilean music and author of symphonies, songs and piano pieces, some of which were published in New York, was graduated from the Milan conservatory. He represents the conservative tendencies, as does Humberto Allende, composer of much excellent chamber music and of three "Toscanas" for orchestra, rich in native flavor, which were applauded at the *Concerts Straram* in Paris.

In Prospero Bisquert, we find a rare example of what intuitive technique can accomplish, when coupled with genuine creative gifts. Bisquert

is an autodidact and an individualist; if he ever followed counsel, it was Debussy's own "listen to the advice of no one." Nevertheless, such symphonic poems as *Taverna* or *Desiring* (I included the latter on one of my programs) are solid works, worthy of performance by any European or American orchestra.

Domingo Santa Cruz, dean of the Fine Arts faculty, represents a still more advanced tendency. His technique is akin to that of Stravinsky or Schönberg (Shän-berkh), and dissonance is as natural to him as air and water are to nature; but his music has great dynamic forcefulness, and through it all one feels an intense pulsation of life. With similar leanings, although different in their realization, is Acarilo Cotopas, the ultramodernist, the Edgar Varèse of Chile. Cotopas is a picturesque character; short, stout, extremely cordial, he usually wears a beret basque which adds to the originality of his silhouette. It is rumored that at one time he was appointed captain in the Spanish militia. But this seems hardly possible, since there is nothing martial in this jovial little man who is somewhat reminiscent of a debonair *Sanchez Pansa*. In his music, unmistakably personal, one finds harmonic sequences and instrumental effects never heard before.

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(Continued on Page 360)

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Banners Go (Grieg); God Is Our Refuge (Tchaikovsky); Savior and Shepherd (Schubert); The Voice of Jesus (Mendelssohn); Memories of Gaffire (Alice Hawthorne); The Path of Prayer (Dvořák); The Rainbow of His Love (Lefebvre-Wely); He Chase the Cross (Londonderry Air); Lilies of Galilee (Clark); Savior, Hear Us We Pray (Brahms); Passion (Choral); Sing with All the Sons of Glory (Beethoven); When They Ring the Golden Bells (Marbelle); Be Still, My Son (Sibelius); Let All Men Praise the Lord (Mendelssohn); He Shall Feed His Flock and I Know that My Redeemer Liveth (Handel); We Plow the Fields and Scatter (Bernay); O Jesus, I Have Promised (Tchaikovsky); O Day of Rest and Gladness (Lizst); He Shall Feed the Voice of Jesus Say I Think, When I Hear That Sweet Story of Old (Old English Air); Hearken, All (Choral); Thy Sheltering Arms (Old Britain); and Fairest Lord Jesus (Old Hymn).

Besides the above, there are a number of original settings to the following titles, by Lawrence Keating: The Sunlight of the Lord; The Glorious Glee We Praise; The Lamp of His Mercy; When I Survey the Wondrous Cross; The Lord's Prayer; The Beatitudes; Prayer Responses; O Perfect Love; Holy Spirit from On High; Lift Up Your Heads, O Ye Gates! To Bethlehem; The Garden of God; There's a Song in the Air; and Christus of Easter Day.

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TEACHING IN THE TEENS

Helen Betelle, practical American teacher of high large classes, tells how she has met success in teaching pupils at this difficult age. You will find this article full of hints.

MUSIC IN THE LAND OF THE PAMPAS

This is the third in the fascinating series of articles by M. M. Dumas, French-American violinist, the material for which he secured during a recent tour in South America.

Musical Romance in Chile

(Continued From Page 355)

European pattern in which the practice of *sofleggio* is obligatory, and such innovations as the "movable do" find no acceptance whatsoever. Thanks to this observance of sane traditions the students acquire, without hurry or "short cuts," a degree of musicianship otherwise impossible to attain. The conservatory still occupies its original premises on Calle San Diego, where old time atmosphere prevails. Though the patios, concert hall still used frequently by local realists. But it will not be long until a new building, containing an auditorium dedicated exclusively to music, will go up near by plan sponsored by the government. Much of this program is already under way. Last year, President Pedro Aguirre Cerda, who takes much interest in the arts and often appears at sports, created an organization called "Defensa de la Raza." Its purpose is to bring symphonic music to the people at an extremely low price, and at hours calculated to coincide with the free hours of the working classes. Under the leadership of name Carlos Melo Cruz, composer of a successful native opera and a born promoter, the "Defense of the Race" has done much to spread musical culture of a very high standard in greater Santiago.

For Reaching Musical Activities

The House of Congress and the Senate, following in the same path, recently passed a law providing funds for the creation of a new "Institute of Musical Extension." This is a vast undertaking which will include a permanent symphony orchestra, a chorus, a ballet and a radio station. Completely autonomous, the Institute members will be administered by a board of provincial university and of the National Composers. As I to begin, and they will extend over the summer months of January, February and March (South American seasons are reversed) in Valparaíso. This resort, located within fifteen minutes of the capital, is called the "Barrio of the new world," because of its of the new track, rocks and beaches. The stage conductor of the Extension Orchestral director will be Armando Carvajal, a and melodious whose poise, precision, and sense wherever he goes.

This short résumé shows what decisive strides have been accomplished in but a few years toward bringing Santiago to the high cultural level of the major art centers of Europe and America. Certainly the visitors

who came a long time ago and found this capital in a still primitive state of pioneering would be amazed at such progress. Sarah Bernhardt, for instance, infuriated at not finding the recognition she expected, hired a pair of exerts and drove one Sunday morning with the members of her company around the central square at the head of the parade, the charming and romantic custom of walking, ladies and girls, men and boys in two opposite streams, occasionally looking at each other with smiling lips and blushing cheeks.

A Limited Folklore

There is a folklore in Chile, of course, although it is less permeated than that of Peru by the nostalgic accents of Indian ancestry. The explanation is simple: the great Inca empire did not extend this far south; in fact, the Aranaeks who occupied these regions could never be brought into subjection to their powerful brothers from the North. Their native artistry was far below that of the Incas, and therefore they offered less resistance to the invasion of foreign elements. The best known Chilean popular rhythm is the Cueca, a dance which has also invaded the part of Argentina situated directly across the Andes and only one hundred and fifty airline kilometers (ninety-three miles) away.

Sometimes, certain tunes are considered as pertaining to the folklore, when in reality they are original and almost contemporary compositions. Such is the case with the famous *My, My, My*, written by the late Juan Pérez Freire but repeatedly published under the caption, "Popular Song of Chile," in the United States and elsewhere.

Artists on tour are likely to visit Ital, Valparaíso, Viña del Mar, which has a winter season as well, Concepción, seat of an important university, Valdivia, where French experts manufacture wines rivaling the best vineyards of Bordeaux and Bourgogne, and Osorno, a smaller but picturesque city at the entrance of the southern lake region.

One can see, nearby, many descendants of the Aranaeks. Occasionally, they still wear the massive silver ornaments, the coin bands, and the type of costumes worn by their ancient forefathers. The sorcerers who cure all ills by driving out devils is still revered by them. And if one happens to be present in one of those villages on fiesta day, one can return to the past, dismiss the vicissitudes of the future, forget the fatigues of extensive civilization by losing one's self in the religious, strange and strange dances, these weird rites with which centuries long gone by.

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