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EDGAR BERGEN says to his lig-neous cerebral progeny, Mortimer Snerd: "How can you be so stupid?" and Mortimer replies: "It ain't easy."

Consider the foregoing sentence. Instead of calling Charlie McCarthy's pal "a wooden brain-child" we used three clumsy Latinisms—"lig-neous cerebral progeny." It is really very easy to use simple, understandable terms in any language, if one thinks clearly and sharply. Yet we have heard teachers talking to little ones in a kind of learned slang (we might have said "pedagogic jargon") which is wholly beyond the grasp of the child.

If the first act (we could have said "function") of education is to lead out (Latin *e*—out, *duco*—lead), the second is to make clear. Perhaps you will say that the third step is to inspire. The great mind of Albert Einstein would place inspiration first. When he was asked to create a motto to place over the portals of the

Astronomy Building of the Pasadena Junior College, he wrote: "It is the supreme art of the teacher to awaken joy in creative expression and knowledge." The tablet really bears Mr. Einstein's words in German, but for greater understanding we have translated them to English. But joy and enthusiasm cannot overcome the obstacles created by a lack of understanding brought about by the use of long, clumsy, high-sounding words. That is the reason why there are many teaching experts who have made far-reaching studies of the size of the child's world of words (we might have said "vocabulary") at various given ages. Anything outside of this word world is a land unknown. (We might have said "*terra incognita*.") The teacher is wasting his own time and that of the pupil in a show of his teaching skill. (We could have said "exhibition of pedantics.") That is one of the most common reasons why some teachers fail. They never think that their first task is to measure the mental grasp of the pupil, whatever his age. In treading from the known to the unknown, the teacher must make sure that the pupil knows what he (the teacher) is talking about. He must check and "clinch" this knowledge before taking the next step.

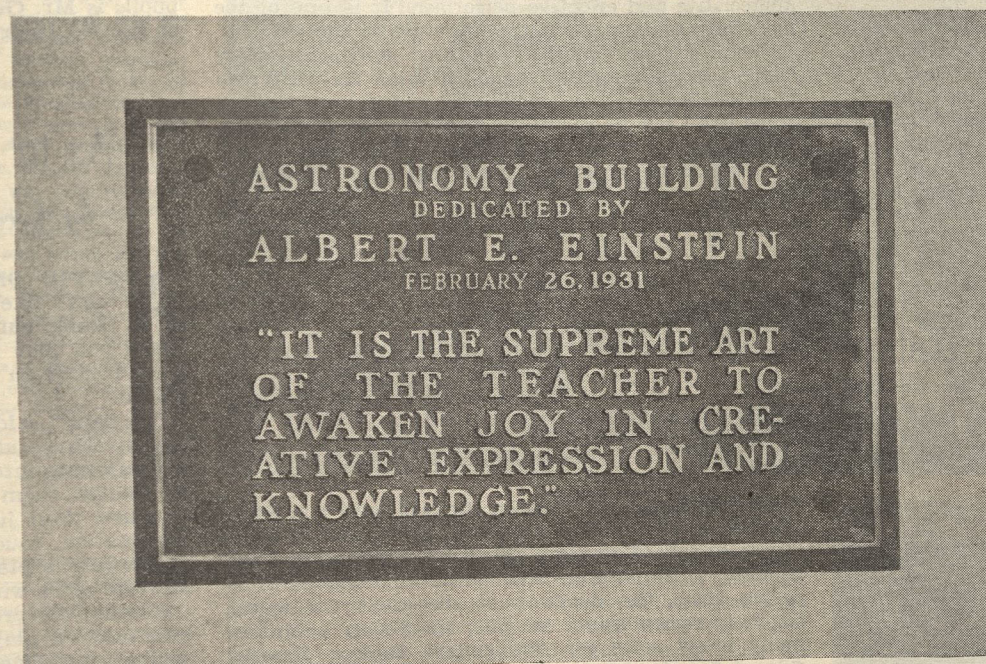
One of our friends who is, perhaps, unjust to musicologists, has a way of saying, "I don't even like that long name. My definition of a musicologist is a man who writes about things only he understands, in terms nobody else understands." This also describes some teachers who attempt to teach children in terms which only an adult could grasp. "My dear, you must approach this relatively intricate problem with a kind of supreme relaxation, so that your digits are vitalized and your fingertips may preserve their sensitivity." Pretty little Imogene dangles her legs, scratches her nose, and then Teacher says: "Of course you understand, dear," and Imogene smiles blindly and grunts "Uh-huh," and mentally sneers at her teacher.

Make It Clear

The wise teacher first finds out what the little one is most interested in. That is the surest way of gaining the interest of the child. Then the problem must be analyzed; that is, separated into its component parts very much as a watch is taken apart and the reason for each part described, so that a student in watch making could put it together and make it tick perfectly.

The description of the process, however, must be done by words, by designs, or example. If you want a lesson in words of power, which at the same time are no more than two syllables, we refer you to Robert Louis Stevenson's "Treasure Island," a rare piece of word building. It is even more unusual as a type than Daniel Defoe's "Robinson Crusoe." Moreover it is a style clearly made to fit a purpose. In our edition we counted one thousand running words, and in this passage there were just fifteen words of three

or more syllables, or only one and five-tenths per cent of the whole. The rest of the words were under two syllables. No wonder "Treasure Island" has been beloved by millions of young people. However, if we turn to Stevenson's foreword, which he wrote to his master work, we find, in a similar running thousand words that the number of terms over three syllables is eight per cent. We see that Stevenson (whose style, compared with that of the pedantic Dr. Samuel Johnson is not only always very lucid but also vastly more effective) used more long words because he was speaking to an older group. It might be a very excellent exercise for the teacher to read



English translation of the motto by Albert Einstein on the tablet in the vestibule of the Astronomy Building of the Pasadena Junior College.

"Treasure Island" aloud to some active child for the purpose of acquiring a simple use of English, and at the same time, witness what a hold this kind of English has upon youth.

A flexible use of English in the terms of today is an admirable thing. In these days of radio, newspapers, magazines, and oceans of books, together with the spread of high school and college training, the employment of words is vastly different from that of even fifty years ago. Yet the moving picture powers still get their major returns from films which admittedly are addressed to those of a very low intelligence level. If the public does not understand the film, the cascade of shekels in the box office soon stops.

The very great teachers of music always have been those who have mastered the art of making things clear. One of the famous virtuosi told us once that one-half hour with Leschetizky was worth hours spent with some of his other teachers. Leschetizky, in a few moments, with a penetration and insight rarely given to men, could throw shafts of interpretative light upon the performance of a work which made the composition live forever in the minds of his students. The large repertory of salon music written by able musicians is of great value and importance in general music education because of the greater clarity of these works and

the fact that millions can assimilate them who, if confronted with the compositions of more complicated masters, would be baffled. Devotees of Brahms, who turned up their noses at the simple and clearly defined works of Carl Bohm, asked Simrock, his publisher in Berlin, why he published such inconsequential things. The publisher replied, "I publish Bohm so that I can get the money to publish Brahms." He might have observed that many of those who preferred Bohm because his works were clear and understandable would at some later time become the most ardent Brahms enthusiasts. The education of taste for most of us progresses not by leaps and bounds but step-wise. The more obvious and charming compositions of Gurlitt, Heller, Schütt, Godard, Poldini, Thomé, Chaminade, Sinding, Lack and scores of similar composers, particularly American composers, who have written some of the most beautiful and ingenious salon music, and also the excellent pieces of salon music written by Handel, Mozart, Beethoven, Chopin, Liszt, Tchaikovsky, Debussy, Ravel, MacDowell, Nevin, and others have a significant place in music education, and foremost teachers are the first to recognize this.

Of course there is a genius type of pupil who can be started with the more serious works of Bach, Scarlatti, and Beethoven, and who will continue in this classical channel with scanty excursions into the music of Chopin and Schumann. This type of pupil is brought up to look upon the less austere composers with scorn and becomes a musical hypocrite of the worst type. This attitude has changed greatly in this more liberal

age in which the radio and the cinema are bringing the greatest performers in perhaps too familiar intimacy with the public. When a great virtuoso plays "boogie-woogie" it may be accepted as a joke by some, but others will look upon it as an endorsement of this form of musical idiocy.

Because we have been so deeply convinced that the process of analysis should be developed by all teachers, we have repeatedly endorsed in our editorials that excellent work, "The Principles of Expression in Pianoforte Playing." This book might also have been called "The Principles of Understanding in Pianoforte Playing." In fact, the German translation of this work was "Das Verständiss im Klavierspiel" ("Understanding in Pianoforte Playing"). Adolf Friedrich Christiani was born in Kassel, Germany, in 1836. He went to London in 1855, where he taught until he came to America in 1877. Here he taught with great success in various conservatories until his death in Elizabeth, New Jersey, in 1885. "The Principles of Expression" was not published until one year after his death. The work, now nearly sixty years old, is fundamental and has not been surpassed, insofar as we know, by any more recent work. When we were professionally engaged in teaching we found it invaluable in "making it clear." We also noted that the pupils who mastered it were invariably more appreciative and effective performers. It is one of the most important books in the literature of the art.

"Make it clear" might be a good motto for every studio and classroom. Perhaps you think Ralph Waldo Emerson esoteric (or should we say "exclusive" or "high hat") but he certainly showed his Yankee background when he wrote in his Journals 'way back in 1861: "The man who can make hard things easy is the educator."

ani, and Ferranti, all of which he played with excellent virtuosity. As a composer he has also produced very fertile. Over one hundred of his compositions and compilations are in print, a number of which are for mandolin, trio, quartets, and orchestras. His greatest achievement is his copious "Guitar School," in two volumes which was published in 1921. He gave numerous concerts in Chicago, New York's Town Hall, and States confirmed his reputation as a Virtuoso. In 1911 there ensued a great concert tour through all the cities of America. On this concert tour Giuseppe Pettini, mandolinist, and Frederick Bacon, banjoist, were the co-artists with Mr. Foden.

As a composer William Foden has richness of contour, vigor of style, fullness of harmony, and strong glowing quality. He is a master who knows one thing and that is the ideal which dwells in his own heart. His system of instruction, Books I and II, embraces a complete course for the guitarist from the cradle to the threshold of a public career.

Mr. Foden believes high moral character is equally essential as skill in eloquence; consequently his many students receive ethical guitaristic training and abundant advice. In point of performance, excellence and sterling manhood, Mr. Foden stands alone. Among his pupils is Mr. George Krick, editor of the Department of Fretted Instruments for THE ETUDE.

As to Music Appreciation

by Grace Elizabeth Robinson

A PUPIL ONCE SAID to his music teacher, "I don't like this piece of music; I can't get anything out of it. I was crazy about it when I heard you play it. I don't know whether it was the piece I liked so well or the manner in which it was played."

"Perhaps," said the teacher, "the reason you cannot get anything out of the piece is because you do not put anything into it. The composer wrote the notes as he wanted them played, but there is so much more to music than just notes. There's expression, feeling, imagination, touch and so forth. We must put these things into a piece before we get anything out of it, and the more we put in, the more we get out."

Goethe, the great German poet and lover of music, once said, "A player may have technic and yet neither soul nor intelligence."

True, and on the other hand, a player may have soul and intelligence and no technic, and therefore no way of expressing himself. MacDowell's favorite expression mark is "tenderly," but as someone has said, "How can a fumbler play tenderly?"

It is just as necessary that the musician be technically equipped as that the linguist possess a large vocabulary. According to Czerny, "Only the performer whose soul and fingers are one can be a great interpreter."

If one does not enjoy music it may be because he does not understand its language. Therefore, it is up to the musician to interpret the music in such a manner that the listener will understand it and enjoy it, and the only way for the musician to do this is to bring it as close as possible to "human speech"; that is, to make it "say something" to the listener.

A piece is made or marred by the manner in which it is presented to the public. It is said that Dvorak's *Humoresque*, which for many years went unrecognized, leaped into immense favor through the effective playing of it by Fritz Kreisler.

Take MacDowell's *To a Wild Rose*, for an example. One player may play it perfectly, as far as technique goes, but he does not "put anything into the piece," so of course he gets nothing out of it. It is just another piece. Another player, not content with technique alone, tries to find what MacDowell had in mind when he wrote the piece. He reads that MacDowell once threw away a scrap of paper on which was written a little tune and that his wife, when tidying the music room, ran across it and later showed it to MacDowell, saying, "This is quite a pretty little tune," to which he replied, "It is not so bad," (Continued on Page 524)

Our Musical Good Neighbor, Brazil

A Conference with

Olga Coelho

Distinguished Brazilian Soprano and Guitarist

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



OLGA COELHO

population. Whether in Brazil, Cuba, or the United States, the characteristics which we call "Negro elements," merge with the native elements in such a way that the native strain suggests itself in tone and rhythm. Hence, "Negro" music shows identical elements in Brazil and in the United States—but produces an entirely different effect because its individualities have been merged into European music of different background. Again, certain rhythmic patterns which we think of as Negroid are sometimes purely Spanish and not African at all! Syncopation, for example, was introduced by the Moors—who took it to Spain, where the colonists of long ago carried it to far-away lands in which (Continued on Page 526)

Distinguished American Guitarist Celebrates Eighty-fifth Birthday

by Emma Murr



WILLIAM FODEN

Cathedral, looking down upon the fields and the River Mississippi. This view was familiar to him and at times it was so full of mystery. He liked sitting there and listening to the strange sounds the wind made, whispering about the doorway of the great Cathedral. Later, in remembrance of this, Mr. Foden composed many lovely solos for the guitar: *Zephyr Breezes, Silvery Sounds, Mystic Star, Evening Song, Twilight Dreams, Meditation, Lullaby, Religioso, Goodnight, With Thee*, and many others.

The river, and all the sounds which the river boats created inspired him to compose the very beautiful compositions *Our Bonnie Boat, Pilot March*, and again many others.

He was thirteen when he started taking lessons on the guitar, first from Jeremiah McGrath and later of William O. Bateman. The young man made prodigious progress in guitar playing during the next few years. Scarcely fifteen, he played difficult pieces on the guitar with peculiar precision and power. His simple, boyish unaffected manner and his total lack of self-consciousness won him respect and affection. At this early age he directed an orchestra which gave many public performances.

During the next few years another white milestone was added to his career. He gave his first concert in his native city and was acclaimed "The Greatest Guitarist of America."

Jacob Ortner, Professor at the State Academy of Music, Vienna, Austria, wrote of Mr. Foden in the *Austrian Guitar Review* in 1930:

"The greatest guitarist of America, a virtuoso, William Foden is distinguished by a brilliant and infallible technique and a richness and fullness of tone. In tremolo playing he is as yet unparalleled and any one studying his Fantasy on the song *Alice Where Art Thou?* which was published in 1894, must regard him as the Father of modern tremolo playing."

During his great concert activity between 1890 and 1930 his programs comprised, apart from his own compositions, mainly the best works by Sor, Mertz, Guili-

Olga Coelho has made a unique place for herself in world music. Possessing a thoroughly trained voice and a vast repertory of classic works, she has chosen to devote herself to the folk songs of South America in general and of her native Brazil in particular, accompanying herself on the guitar. Much of this rich literature has been made available through Mme. Coelho's interpretations and transcriptions. Born in the Amazon province of Brazil, Mme. Coelho began piano study at the age of six. Her vocal debut, however, came earlier. At three, she was taken on a boat trip along the Amazon and became lost on the ship. Fearing that the child had fallen overboard, her parents searched frantically for her and found her, at last, standing by the little "German band," singing the Merry Widow Waltz! At fourteen, she fell in love with the guitar, to which her parents objected on the grounds that it was too "popular" an instrument for serious study. When her godfather gave her money to buy an umbrella, young Olga promptly spent the sum on a cheap guitar which she smuggled into the kitchen, doing serious practicing under the indulgent protection of the cook. Even before this, the girl had become enamored of the colorful native songs and legends, transmitted to her by an ex-slave of her grandmother's, an African Negress nearly a hundred years old. Out of these early loves grew a distinguished career as folklorist and guitarist. After serious study at the Conservatory of Rio de Janeiro, Mme. Coelho appeared in Brazil—where she believed her success was due solely to the enthusiasm of her friends. Determined to put herself to a more impersonal test, she accepted an engagement in the Argentine where she was entirely unknown and where her success was even greater than at home. Thus encouraged, she appeared in Germany, Italy, Austria, France, Holland, Belgium, England, Portugal, and Hungary, coming at last to the United States where she and her husband, Gaspar Coelho, the poet, now make their home. She has never relaxed her interest in folk-music and has supplemented her vocal and purely musical studies with guitar instruction from Andres Segovia. In the following conference, Mme. Coelho analyzes the character of Brazilian folk-music and suggests effective means for the singing of folk-songs.

—EDITOR'S NOTE.

THE PURE FOLK-LORIST differentiates between genuine folk-music which has no one composer but grows gradually from the people themselves, and composed or arranged folk-music which represents the work of individual composers expressed in the folk spirit.

In my own work, I do not bind myself by this distinction, since songs that have been arranged or modified by composers of the standing of de Falla, Albeniz, or our own Villa-Lobos deserve recognition. Anyone who is genuinely interested in folk-music would do well to explore both kinds. Again, the folk-singer should not be misled by the seemingly artless nature of folk-music. Certainly, it is artless enough when sung by those who approach it as tradition and not as art; but when folk-music is given the art status of public performance, it requires the same study and care as any medium of art. Hence, I believe that the folk-singer needs the same firm background of vocal projection and musical study as the singer of *Lieder*. A specialist in folk-poetry once suggested to me that intensive study would spoil my spontaneity. "Not at all!" I replied; "Study never spoils anything—and certainly, you do not feel that your own work is spoiled by a knowledge of grammar and rhetoric!"

A Blending of Strains

Brazil has developed a music of its own since the eighteenth century. Brazilian folk-music blends the rich influences of three important strains. First there is the Portuguese, brought over by the colonists, based on the seven-tone scale, and reflecting distinctly European characteristics of melody and classical form. Naturally, the Portuguese strain is frequently dominated by purely Spanish influences of rhythm and color—indeed, both Spanish and Portuguese music shows Moorish qualities and it is perhaps this derivation from the Moors that makes them rather similar fundamentally. It is easy to imagine these Portuguese colonists, hun-

dreds of years ago, coming to a rich, wild new land to make their fortunes, but always hoping someday, somehow, to go back home. Whether or not they realized this ambition, its spirit lived with them, and hence, many of our Brazilian songs clearly show an interesting blending of European form with a yearning, nostalgic spirit. The *Fado* is one of the most typical of these Portuguese-strain folk-songs. It is used chiefly as a serenade and is always sad and rather homesick in character. In comparatively recent years, our musicologists discovered that this Portuguese song really originated in Brazil. It was developed by lonely, homesick colonists who felt a need for expressing something they had never felt before, when they were at home in Portugal, and invented this first native song in order to free their hearts.

The second influence that has gone into the shaping of Brazilian music is that of the Negro—the African, who "was forcibly imported into Brazil in the slave trade. Because these people were brought in to be slaves, they lived in constant contact with the white colonists—either as farm workers or house workers—and they had no independent development of their own. This enforced close contact brought about an interesting musical development. The African Negro is, of course, deeply musical (as everyone in the United States well knows). However, native African music is wholly devoid of melody. It is sensitive to express feeling, in chanting and intonation, and very rich in rhythm. Accordingly, the slaves who heard melodies of European origin soon adapted them to their own use through variations in rhythm and intonation.

All singers who learn by ear show a tendency to modify their songs, and soon it developed that two songs existed instead of one—the European original, and the "new" song that blended the same melody and the African elements of rhythm and tone. It is interesting to observe, by the way, that this same phenomenon occurs in all lands that have a Negro



OLGA COELHO IN CONCERT COSTUME

WILLIAM FODEN, guitar virtuoso and composer, was born in St. Louis, Missouri, March 23rd, 1860. At the age of seven he was taking violin and theory lessons. A serious little boy, he often was found sitting on the stone steps of a nearby

From a Studio Window

by Viva Faye Richardson

Observations Based on Thirty Years of Teaching at Illinois Conservatory of Music, Mount Holyoke College, and Northfield School for Girls.

"WHAT am I doing? Will this do it? Is it worth doing?" I often ask myself these questions which were once put to the students of a specialist in the medical profession.

Let us consider them for a moment in the light of our own profession. We are trying to teach others to play the piano. The following are some of the problems we all meet along the way, and the solutions which I have found as "never fail" ones during my long years of teaching. Some are original, some are assembled and modified, but all have become part of my creed as a teacher, so I present them with enthusiasm.

Who of us does not meet daily the problem of too loud an accompaniment, too swift a pedal, too lax a tempo in *rubato*? Each of these troubles may be cured by applying the psychological principle of "going to extremes."

Remembering that Liszt used to counsel his pupils to play the right hand of a composition "on top of the keys" and then the left hand similarly, I experimented one day in my early teaching when a pupil was playing *To The Rising Sun*, by Torjussen with too loud an accompaniment. This was true especially of the first and the last parts which I asked her to practice with the accompaniment "on top of the keys," touching the keys with well raised fingers for the sake of definiteness, but not depressing them, and at the same time playing the left hand melody aloud with a full vigorous tone. She was a conscientious pupil and the result in a few weeks time was electrifying to both teacher and parents. Then we applied the same principle to Mendelssohn's *Song Without Words No 1* where the accompaniment is divided between the hands in broken arpeggios, and also to chordal pieces where all but the top note is played on top of the keys, as in Cyril Scott's *Lento*, or in the last line where it is effective for the alto to predominate as a counter-melody, letting that sound vigorously while all other voices are played on top.

The example of a too swift pedal, or pedaling on the beat, may be cured in the same way by purposely going to the other extreme of a too late pedal. "Overlap the pedal," I say to my pupils, after they have formed the habit very slowly of changing the pedal well after the note. (I cover up all succeeding notes with a sheet of music, except for the one in question so they are obliged to think and go slowly, taking one step at a time.) This plan conscientiously followed for a few weeks while temporarily unpleasant to the ear does eventually bring us to the happy medium and a correct *legato* pedal.

The Metronome Helps

Too free a *rubato* may be helped by going to the other extreme and playing even a Chopin Nocturne once with the metronome, as I have heard Heinrich Gebhard illustrate so successfully. Too strict a tempo? Yes, but afterward a pupil emerges "keeping the shape" and if musical, also with the give and take which his imagination dictates, without overdoing the *rubato*. Harold Bauer once said that the most impressive performance of "Lohengrin" he ever heard was the time The Boston Symphony Orchestra played it for rehearsal from beginning to end with the metronome.

This principle may be continued *ad libitum* in curing a sluggish touch, for instance, by practicing *legato* passages finger *staccato* or vice versa, helping a dis-

connected touch to become *legato* by purposely holding over each note after the next is played.

Do you dread to teach this pupil who does it to such an extent that reading is a very difficult matter? And do you ever recommend that the pupil play the piece first of all on top of the keys? It works. For then she cannot use her ear and she must really think each note. When the habit of taking the right key is once established, the actual playing of it presents no difficulties.

My pet method of teaching *legato* chords, when it is desirable to make some connection between them with the fingers as well as with the pedal, is to encircle the name of the finger on which we are to "pivot"; that is, we hang on to the finger which is encircled, raising all the others. We "pivot" on the one or ones not duplicated in the next chord, raising the ones which are duplicated in order to play them again. Sometimes the finger on which we pivot will not be the top finger, in which case it is more difficult, but excellent training, incidentally, for independence of the fingers. The result of course is a *sostenuto* effect which cannot be obtained by pedal alone.

And may I suggest a most efficacious way of helping a pupil to get the feeling for a singing tone. Ask her which is warmer in actual temperature, a black or a white key. Let her feel of them respectively for a few moments. Then tell her that the same touch she used to determine the difference in warmth between the two keys is the type of touch we want for pressing out the tone of the lyrical passage—intimacy with the key on an outstretched finger and extreme sensitivity of feeling. Also as an antidote for superficial touch I often play the melody on top of the pupil's hand, asking her to do the same to mine. The result at the piano is the depth of tone we were striving for.

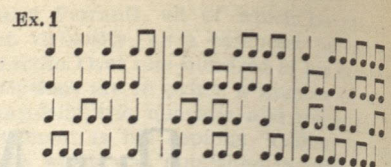
This brings me to the Philipp Method of holding down all the notes possible in a finger passage, which does many things for us technically besides being a help in the aforesaid trouble of disjointedness. It is a great aid in forming the habit of "placing" fingers quickly over their respective keys, which Harold Bauer considers of as much importance as the training of the fingers themselves. And such devices make us think and go slowly, and for this reason if for no other, are worthy of presentation.

Thinking Each Note we Play!

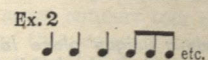
How important from both the interpretative and technical standpoints! If what we play sounds "intended" as Matthay says, we have already gone a long way toward making it convincing. And no real technical accomplishment is achieved otherwise.

In the case of a very superficially played technical passage I have often asked the pupil to play the thumb every time it occurs, on the wood just below the key or even up on the rack. Next we do the second finger this way, then the third, fourth and fifth. By this time the pupil has had to go slowly in order to think when she plays on the keyboard and when on the wood that not a note can be played carelessly, and the result is indeed a revelation. I have heard the middle section of the Schubert *Impromptu Op. 142, No. 2* quite revolutionized and turned into a passage of sparkling jewels under this treatment.

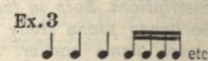
Rhythms too, are helpful to this end of making us think through the hundreds of repetitions which are necessary for the mastering of a difficult passage. I use thirty-six:



Then the same thing, substituting triplets for the eighths,



and in the last twelve substituting four sixteenths for eighths in each group.



This helps too, indirectly, in developing speed. Another assistance to speed is the well known velocity principle. Beginning with one note or section, add another note or section, placing fingers ahead as far as possible over their respective keys, until the passage is completed. Always only comfortably fast and the speed will grow from day to day under this treatment. And in a purely technical passage the use of the metronome, working notch by notch from a slow beat, has always seemed to me a most remarkable way of realizing our maximum goal, giving us control as it does, from repetitions in different speeds and at the same time keeping the interest as we watch our own progress in black and white.

I often remind my pupils of what Vladimir de Pachmann said as he grew older, that he never would allow himself to play a piece in public until he had memorized it and forgotten it seven times—and of Paderewski's remark, when he removed some Debussy numbers which were scheduled to close his program, saying that since he had known them only four years as the time for his recital approached, of course he did not have the temerity to play them. Such examples are of course a revelation to students who are prone to tire quickly of their pieces and who need to be inspired with high standards of perfection.

And when the time comes for them to play in public which is after all, their final teacher, how about nervousness? Well, let us disregard it. As F. Addison Porter, in the Normal Department of The New England Conservatory used to say, "Never mention nerves."

Overlearning Our Pieces

I like to treat every performance as an important one in preparation and then to minimize the occasion when the hour arrives. To treat the performance as an important one beforehand means a large margin of what corresponds to "overlearning" in psychology. Our pieces must have had so much extra thoughtful repetition that no matter how we feel they can be depended upon to do what they have been so carefully trained to do.

And then as Matthay says, "we must keep a fine balance between ourself and our other self—between the conscious and subconscious." The Leschetizky maxim, "First of all a piece must be accurate, then beautiful, then effective" often comes to my mind in the matter of preparation and rendition. Not having stayed over long in the purely accurate stage, let us be sure that our message is truly beautiful and effective by being absolutely a part of us. Let us give it with sincerity, and because we know it so well, with freedom. Again the Leschetizky injunction comes to mind, "You must either think, 'These people are all my friends—I love them'; or you must think, 'This audience is so many cabbage heads, what do I care!' In either case you will be free."

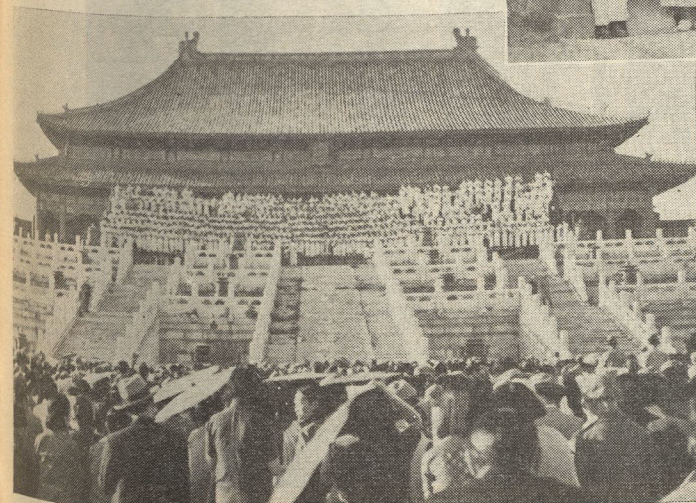
It is possible to "fool" ourselves into actually anticipating the event with pleasure—the pleasure of sharing a beautiful creation—and of regarding ourselves as only channels to this end. When the performance can be a memorable one with the inspiration which comes from the give and take of audience and performer—and we as teachers will remember the patience and painstakingness and perseverance which went into this rendition, then we will know that our efforts have indeed been worth while.

Those who read the first section of this article in THE ETUDE for August will find great interest in Mr. Lee's graphic description of the musical educational activities in China. He was born in Peiping, July 18, 1907, and received the degree of B.A. from the Yenching University (1930), the degree of B.Sch.Mus. (1937), and the degree of M.Mus.Ed. (February 1945, as of 1937) from Oberlin Conservatory. He has held many important musical positions in China, and has been a promoter and organizer of many of the progressive musical movements in his native land. In 1941 he organized and was one of the four conductors of the 1000-Voice Choral Concert in Chungking. In 1942 he organized and conducted the Chungking Five-University Chorus concert tour to Chengtu. He has written many books upon choral singing and they have been published in Peiping, Chungking, Hongkong, and Calcutta.—Editor's Note.

WE ENCOURAGED choral singing in schools too, especially in colleges where generally there had been no music taught at all. As a part of my work in the Committee on Music Education, I had the pleasant duty to organize and train choruses in five colleges and one high school in the area of Greater Chungking, traveling ninety miles every week on bus, truck, sedan chair, and sometimes on foot. I still remember very clearly a rainy evening six years ago. I went to the National School of Pharmacy, ten miles out of Chungking, where I was to lead a chorus rehearsal. I went into the practice room in wet clothes and muddy shoes. My chorus gave me such a hearty welcoming applause that I was embarrassed like a child. They evidently hated to miss a rehearsal and, somehow, they did not expect me in such weather. Moved as I was, I sat beside the four-octave reed-organ and conducted my chorus. The light from the wood-oil lamps was dim, and the rain outside was giving us quite a bit of competition, but it was one of the most responsive and inspired rehearsals I ever had.

The Massed-Choral Movement

We had the Chungking Six-School Joint Concert in 1940 as a result of this extra-curricular musical activity. We enlarged our activities the following year by mobilizing twenty-one choruses from high schools, colleges, factories, and troops, and gave a 1,000-Voice Choral Concert in the open air, celebrating the first anniversary of the National Spiritual Mobilization Movement. The program was all Chinese, including several songs specially written for that occasion. For the accompaniment, we picked sixty "crack" players from ten bands. The program was given right after the Generalissimo's address, most of the time "singing in the rain." The Generalissimo was so pleased that we were asked to give a "command performance" that very evening at the Spiritual Fortress in the downtown section. We rushed everything and the "street concert" began at 7:30 P.M. Just imagine a thousand smiling youths singing to an audience extending three or four blocks in all the four directions: it was a most impressive



FORBIDDEN CITY CHORAL CONCERT
In front of the Palace of Supreme Harmony

Musical Advance in China

Part Two

by Pao Ch'en Lee

Dean, National Conservatory of Music
Chungking, China

and memorable event. We were very lucky to be able to borrow three trucks to send these singers to their destinations after the concert—the farthest being twenty miles out of town. As the last truck started off at three o'clock in the morning, the uncomplaining singers, tightly packed in the truck, were still singing at the top of their lungs: "Sing out, men, with jubilation; join the troubadours of the nation."

Since 1941, every year in the National Spiritual Mobilization Day (March 12th, the day of the death of Dr. Sun Yat-sen), there are many places in Free China where 1,000-voice, sometimes even 10,000-voice, mass singing concerts have



THE AUTHOR CONDUCTING
THE HUGE CHORUS

The "conductor's stand" is two square tables placed together. The specially organized band of sixty players is in the center. In the background are bombed buildings in the process of being rebuilt.

king Five-University Chorus in 1942. Chungking and Chengtu are the two biggest cities in Szechwan province, with a distance of three hundred miles in between. Both concert tours were exceedingly successful and were received with great enthusiasm, in spite of many of the difficulties to overcome—transportation was just one of them. These concerts not only bound the two sister cities in closer cultural relationship and in keener appreciation of each other, but also showed that there was nothing impossible under the sun, once we determined to do it.

The musical advance in China, which was noted in the first section of this article, was promoted by the Committee on Music Education, established in the Ministry of Education in 1938. After the first committee meeting was held, everybody, especially Minister Ch'en Li-fu, was so enthusiastic about how much music could help in the war effort and in the reconstruction of China that a permanent committee office was formed with the Minister as chairman. Among many of its services, publication of a monthly magazine, "Musical Breeze," (now in its fourth year), and many songs which have been published, deserve first mention.

There are at least two out of the many resolutions of the Committee which are of popular interest. The first is that April 5th, the legendary birthday of Huang-Ti, First Emperor of China was chosen by the Committee and announced by the National Government to be National Musical Day. In other (Continued on Page 535)

THE CHENG TU FIVE-U CHORUS AND THE CHUNGKING FIVE-U CHORUS

They had a "swell" time together. Both conductors, Miss Stella Graves, and the author, are Oberlin trained. This snapshot was taken when one of the professors in the group was shouting "Smile awhile, while you smile!"

been given. On account of my official positions in the Ministry of Education and later in the National Conservatory, I have received during these few years many letters asking for music teachers who can organize and conduct a 1,000-voice chorus. The 1,000-voice chorus has become so popular that we are literally singing our way to victory!

Two more choral activities worth mentioning are the Chengtu Five-University Chorus touring Chungking in 1939 and a return visit by the Chung-

Highlights Among the New Recordings

by Peter Hugh Reed

RAVEL: DAPHNIS AND CLOE (Ballet) Suite No. 2; The Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set SP-1.

Of the two suites that Ravel later drew from his ballet "Daphnis and Cloe," which he composed for performance by the Diaghileff Ballet Russe in Paris in 1919, the second has been the most popular, and has long been an established favorite in the concert-hall. No other conductor seems quite to achieve the imaginative reading of this score that Koussevitzky does. He brings to his interpretation the scintillating polish, the fluidity and the subtlety that the score demands. The music is delicately pastoral in the opening, with its chirping birds and its flutes of Pan. Later, it builds to a whirling finale which can be most exciting in the concert hall. Nowhere has Ravel devised such effective orchestration as in this music; we forget that the themes are not in themselves especially distinguished, instead we hear the wonders he does with them in an orchestration which is filled with a varied interplay of coloration. There is in this music both the spirit of the old world of France—the days of court ballets—and a modernity which owes its enchantment to the enlarged symphony of our times.

As admirable as this recording is, it still only approximates the wonder of the suite when heard in the concert hall. However, no one else has given this music quite the same performance on records as Koussevitzky, and Victor was very wise in having him re-record it since his old set dated back to 1929. The present recording brings out more luster, more beauty of tone and it possesses a clarity of line which was formerly only hinted at.

Debussy: Two Nocturnes—Nuages and Fêtes; The Philadelphia Orchestra, direction Eugene Ormandy. Columbia set X-247.

Mr. Ormandy plays these two impressionistic pieces of Debussy less vividly than some other conductors. He realizes that they are nocturnes, in which the colors are not bold, but subtle and subdued, and in so doing he lends them a dream-like enchantment. *Nuages* or *Clouds* is a contemplative landscape, one we might imagine by closing our eyes and thinking on a passage of clouds in a night sky. It is music of a soft vaporous character, and its tonal tints are delicate throughout. The recording here is quite good, but it should not be played at a high level, for to do so would be to spoil the lucent vibrations which the composer intended to be conveyed.

Fêtes or Festivals is a different work; here the composer evokes "the restless, dancing rhythms of the atmosphere" and introduces an imaginative procession which approaches, momentarily appears, and then recedes from view. Again the picture is one which one might find in a dream rather than in reality, for in both these nocturnes the impression conveyed is entirely visionary. Mr. Ormandy establishes his mood in the rhythms of the music, in an admirable precision of line when once the marching revelry begins. Others seek to give this music more life and color, like a Mardi Gras, which to our way of thinking completely disturbs the dreamlike quality of the score. The recording of this nocturne is also well done.

Mercer-Raskin: Theme from the Motion Picture Laura; and **Tansman: Scherzo from the Motion Picture Flesh and Fantasy**; The Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen. Victor disc 11-8808.

Very little of the music devised for Hollywood pictures lends itself to symphonic treatment, and the *Theme from Laura*, on which a popular song already

exists, is no exception. What has been done here with that theme is to create a sort of symphonic fantasy which will probably appeal to a lot of people, particularly if they have not been subjected too much to the popular song. Tansman's *Scherzo*, although too reminiscent for its own good, is a more definite piece. It gets off to a good start but turns too sentimental for enduring pleasure. Perhaps it were best to consider these pieces as belonging to a sphere of their own—a sphere which those of us who are concert-hall minded are not as yet convinced has shaped itself advantageously.

Gould: American Salute (When Johnny Comes Marching Home), and **Yankee Doodle Went to Town**; the Boston "Pops" orchestra, conducted by Arthur Fiedler. Victor disc 11-8762.

Morton Gould has a quality of Peck's Bad Boy in him; he is slick, smart-alecky, and even vulgar. His *Yankee Doodle* is showy and blatant—bordering dangerously near to the burlesque, but one can believe it gets a big hand when it is heard at a Boston "Pops" concert. What Gould has done with the old tune *Johnny Comes Marching Home* is much more applaudable; there is a spontaneity and a liveness to this arrangement which is typically American and appreciably zestful. The music suggests a spirit of celebration for a "Johnny marching home." It is quite different from Roy Harris' overture on the same song, which aimed for a higher artistic standard but which failed to realize the spontaneity that Gould achieves. Fiedler plays both pieces in an admirably straight-forward style and the recording is excellent.

Lalo: Symphonie Espagnole, Opus 21; Nathan Milstein (violin), The Philadelphia Orchestra, direction of Eugene Ormandy. Columbia set 564.

Lalo's *Symphonie Espagnole* remains one of the most effective works in the violin repertoire. It is, of course, neither a symphony nor a concerto, but a suite. Based on Spanish melodies, it remains one of the most persuasive works of this kind ever written, perhaps because it was originally devised for the noted Spanish violinist Sarasate, and also because the latter gave Lalo advice and help when he composed the work. Of the several performances of this work on records, Milstein's seems to this writer the most appreciable from

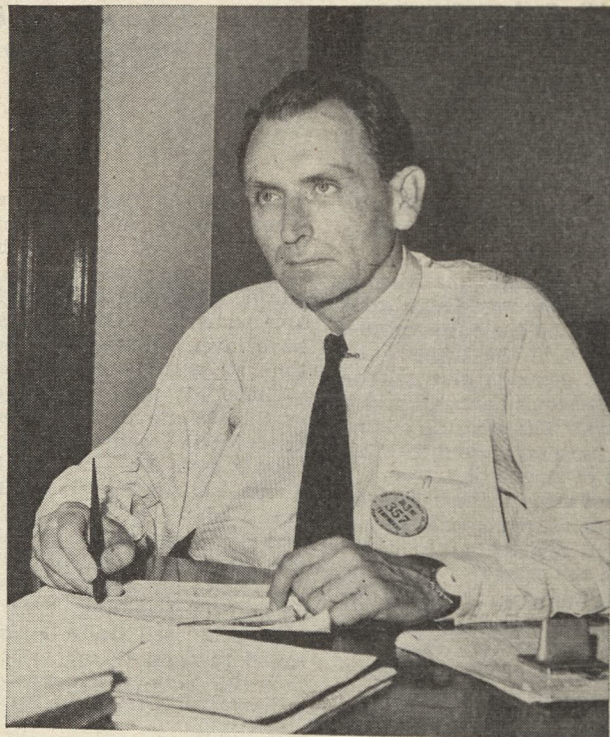
almost every standpoint. The music demands not so much showy virtuosity but the kind of technical assurance that Milstein possesses. He combines happily technical brilliance with a tonal lyricism which is most gratifying. The suite is recorded here sans the *Intermezzo* which Sarasate always omitted in his performances. This particular movement has a charm of its own, but its omission is not lamentable in our estimation. Mr. Ormandy provides Mr. Milstein with excellent orchestral support, and the recording is satisfactory.

Moussorgsky: Boris Godounoff—Excerpts; Alexander Kipnis (bass), Ilya Tamarin (tenor), Victor Chorus (direction Robert Shaw), Victor Symphony Orchestra, conducted by Nicolai Berezowsky. Victor set 1090.

Moussorgsky: Boris Godounoff—Excerpts; Enzo Pinza (bass), The Metropolitan Opera Chorus, and Orchestra, conducted by Emil Cooper. Columbia set 500.

Two sets of *Excerpts* from Boris Godounoff released recently within a few weeks reveals the keenness of the competitive spirit existing in the American record field. Of the two sets, the Victor appeals most to us because it is sung in the original Russian, and because Kipnis proves to be more at home in the role than Pinza. The Columbia set is sung in Italian, a language which weakens the effect of Moussorgsky's vocal lines. Pinza is most impressive in the *Farewell of Boris to his Son* and the *Death Scene*, but elsewhere the music proves too high for the best results in his voice—some of it he has to shout, which is a pity. Kipnis, on the other hand, sings throughout with richly resonant tones and evidences no difficulty with the high tessitura. Both the Victor Chorus and Orchestra acquit themselves more auspiciously than the Metropolitan Opera Chorus and the unnamed orchestra employed in the Columbia recording. To our way of thinking, Berezowsky gives a more finished orchestral performance than Cooper; one has the feeling that the latter would have profited with more rehearsals.

Neither set has a completely ideal group of excerpts from Moussorgsky's famous score. The Victor set contains the first half of the opening scene for chorus; the complete *Coronation Scene*; *Varlaam's Song*; the *Monologue of Boris*; the *Dialogue* between Prince Shouisky and Boris, in which the former tells the Czar that a pretender to the throne is at hand; the *Hallucination Scene* which follows; and lastly the *Farewell of Boris to his Son* and the *Death Scene*. Columbia's set contains practically the complete opening scene for chorus (a more laudable precedence); the complete *Coronation Scene*; the *Monologue* and *Hallucination Scene*; the popular *Polonaise* for chorus; *Pimen's Aria*;—A humble monk; and the *Farewell* and *Death Scenes*. Victor's inclusion of the *Dialogue* between Prince Shouisky and Boris provides a continuity between Boris' two big scenes which is commendable. The inclusion of *Pimen's Tale* in (Continued on Page 494)



WERNER JANSSEN

RECORDS

"FORWARD MARCH WITH MUSIC"

THE GREATEST OF TENORS

ENRICO CARUSO. By Dorothy Caruso. Pages, 303. Price, \$2.75. Publishers, Simon and Schuster.

"A big chest, a big mouth, ninety per cent memory, ten per cent intelligence, lots of hard work and something in the heart." That was Enrico Caruso's answer when requested to give the requisites of a great singer. The little Neapolitan boy who became the world's greatest tenor, ranking in fame with the sopranos, Jenny Lind, Adelina Patti, and Amelita Galli-Curci, had an intimate domestic life which could be revealed by no one but his devoted wife, Dorothy Caruso. Mrs. Caruso, the daughter of a distinguished lawyer and editor, Park Benjamin, and the granddaughter of a noted newspaper publisher and lecturer also named Park Benjamin, was born into the social set in New York City. At thirteen she was sent to a convent school. In 1917 she met Enrico Caruso and a romance developed immediately. After a few months of courtship, the world was surprised to hear of their elopement. Mrs. Caruso has written this very unusual book to interpret the real character of her noted husband to the public.

Your reviewer, who has had enviable friendships with a large number of musical artists, including Caruso, has observed that they often have suffered from the distorted imaginations of well-intended press agents, who have built up ridiculous fictional tales about them, with no basis of fact. Some of these tales have been very injurious, and most of them are stupid. The public has a right to know of famous figures as they are, and not as some ruthless scrivener would make them appear. Dorothy Caruso has done the great tenor a fine posthumous service by revealing the real man and not the effigy made in a press agent's office.

The book is illustrated by many portraits of Caruso in costume and in "mufti," as well as by some of the tenor's caricatures. Most interesting of all are the numerous letters, in which he addresses his wife as "My Doro Sweetheart," "My Doro, my sweet love," "Sweetheart Doro my own," "My Big Piece of Gold," and so on. Many of the letters were written en route, literally from the footlights, and contain much information that cannot fail to be of great interest to all music lovers. The letters have not been tampered with or polished in any way and they preserve in epistolary form a kind of Italian-English dialect that is inimitable. The following endearing letter, written when he was singing in Mexico City, tells more than could volumes of biographical comment.

"Mexico City Bucareli 85
Oct 23rd 1919 5 p. m.

My dearest Doro:

When I read you my heart jump strongly and it seems that he want goes out to tell you how much he loves you. He is so closed up that he cant but I feel him cry and go sad.

You are a very darling with all your expressions and be sure that I will do my best to let have a paradise during all my life.

Mimmi wrote me, but without any affections—so cold. This hurt me very much.

I must leave you with my sorrow but I must do something for my head.

I will cable you little later. A proposito, do you know how much I payed for cables to you? Thousand pesos, that means five hundred dollars, and from your part the same, that means one thousand dollars, both. Somebody else will say, "Extravagant!" but I don't care. How many thousand I am willing to pay if it was possible to be near you in this minute.

You know what I do it to be nearly you before the time? I order a sleeping-car which bring me directly from Laredo to New York without stopping any place, otherwise will take one day more.

My love to you, sweetheart, and millions of sweet kisses.

Rico"

In one section Mrs. Caruso puts down certain facts

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

about the great tenor, some of which refute the tales often imposed upon him. These we reprint by permission of the publishers, Simon and Schuster.

"Enrico was five feet nine inches tall (a half inch taller than I) and weighed 175 pounds. His complexion was cream, without color in the cheeks.

His hair was black, coarse and straight. His body was hard but not muscular. His hands were large and strong, with square fingers. His feet were small and broad. He could not run well because of the formation of the Achilles tendon.

He took two baths a day. He bathed his face with witch hazel. He did not use face powder except on the stage. He used Caron perfumes; he walked around the apartment with a large atomizer, spraying the rooms with scent.

He weighed three pounds less after each performance.

He did not lie down to rest during the day. He did not ride, play golf or tennis, go for long walks, or do setting-up exercises in the morning. He never learned to drive a car.

He did not overeat. He never ate five plates of spaghetti for lunch!

His lunch was vegetable soup with the meat of chicken left in, and a green salad.

For dinner he usually had a minute steak, two green vegetables and ice cream.

When he was to sing, he ate only the white meat of chicken or two small lamb chops.

He ate the crust of bread with every meal. He loved ice cream and custard.

His favorite vegetable was raw fennel, which he ate like fruit.

He did not eat candies or chocolate.

He did not drink beer, highballs, milk or tea; he drank two or three quarts of bottled mineral water a day. Sometimes he took a little wine, and the only cocktail he liked was an Alexander.

He did not chew gum. He smoked two packages of Egyptian cigarettes a day, always in a holder.

He loved children and dogs. He would have no pets in the city.

He would have no caged birds at the villa in Signa. He would not permit songbirds to be shot on his property.

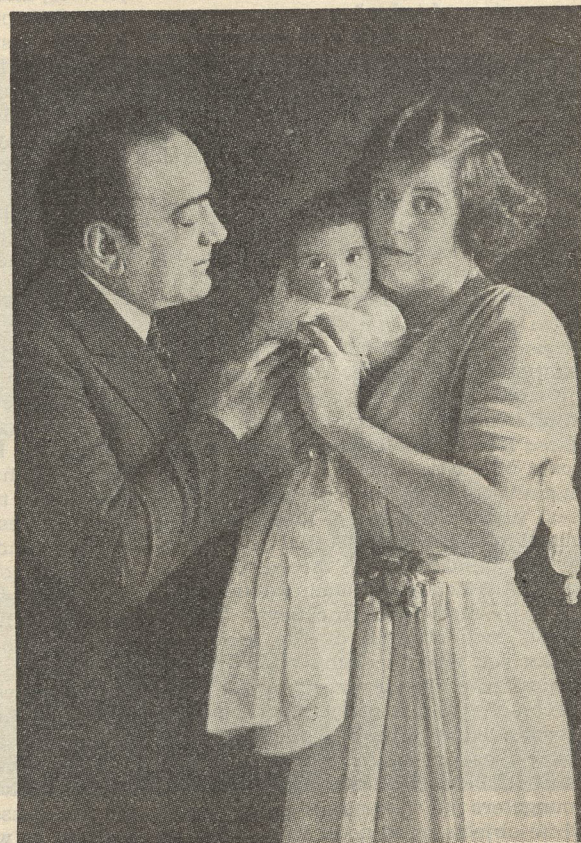
He never shattered either a mirror or a wineglass with his voice, as has been stated.

When he was well he went to bed at midnight and slept eight hours.

He took no medicines of any kind except, the night before he sang, half a bottle of Henri's powdered magnesia in water.

He did not make his debut as a baritone. He never employed a claque, although he was warmly attached to old Schol, chief-of-claque at the Metropolitan.

(Continued on Page 494)



ENRICO CARUSO, DOROTHY CARUSO, AND GLORIA
At the time of the latter's christening, Gloria was born December 18, 1919, and thus is now twenty-five years old.

BOOKS

"FORWARD MARCH WITH MUSIC"

A Give-and-Take Forum

MORE and more this page is becoming a true forum, a department in which Round Tablers make observations on questions and answers which have appeared, and offer helpful criticism on matters troubling their colleagues. To the many teachers who take time and energy out of busy lives to drop us nuggets from the rich treasure of their experience, may I say that I wish it were possible to quote their letters in full, or even to print a part of everyone's message. But when the letters arrive in such profusion as during the Spring season of 1945, loaded with such sage, shrewd comment, I am compelled to present only brief extracts from the most generally helpful among them.

The causes of this season's freshet of letters were chiefly the answers to "Working or Playing the Piano" and "An Unpleasant Crisis" in the February *ETUDE*, and "A Note to Mothers" in March.

First, I confess that all these questions were asked by the same correspondent, that I signed different initials to each to spare the questioner possible embarrassment, and that I notified the writer that I was doing this, stating that I considered the questions so important that I couldn't resist trying to answer them all.

The correspondent was very much riled by my replies. . . . She writes, "I can start out by saying *thanks for nothing*. Boy! you sure dished it out to me. It must be great to know all the answers as you do. Well, sir! I don't know how old you are or when you last taught music, but I'll bet it hasn't been in the last few years, or you would know more about the youngsters of today."

Ouch! . . . I sincerely apologize for my apparent severity, and promise not to do it again. The chairman of a page like this finds it easy to assume a know-it-all, laying-down-the-law attitude. . . . In the future I shall try harder to avoid these pitfalls.

In answer to E.M.'s question, may I say that I'm just past fifty, that I work hard at teaching and practicing the piano, and that I have taught and still teach many youngsters? . . . And to judge from numerous letters from other correspondents commending my stand, the answers to the B.E.D., E.M. and M.E. questions must have been helpful and stimulating. . . . Before quoting from these letters may I offer Round Tablers some wise observations made by our indignant correspondent on a matter which has worried me for a long time—the question of excessive pictorial representation in child beginners' books. Concerning the difficulty of teaching young children to read notes, she says, "If you would look at some of the beginners' books you might see why pupils cannot concentrate on the music or on what the teacher is saying. Every little piece is surrounded by pictures of all descriptions—dogs, cats, bunnies, frogs, boys with baseball bats, girls with dolls. How can youngsters put their minds on black and white objects called notes when there on the page, often in colors, is a boy skating or a girl jumping rope? While the teacher is talking about time-meter or key



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

signature the children don't listen because they are too busy looking at those pictures, and often interrupt to tell about their own puppy or kitty or whatever it is. Also, instead of trying to remember the notes they are busy trying to read the words of the song. . . . It's a wonder publishers don't place an egg on the first line and say it means E, a gun for G, and a bucket for B."

I wonder how other Round Tablers feel about this "picture" business. I know what I think, but wouldn't dare say it. . . . The publishers would throttle me if I did!

More on Note Reading

Mrs. M. C. H. (California) gives a fine tip on reading. She says, "Always have the children *write*. A special writing book is given to each of my new pupils under high school age whether or not they have had lessons before. . . . With the average beginner I have the pupil read the notes *aloud* first, then play the assigned piece several times. Then I hand him the writing book and pencil and have him write down the notes I dictate. . . . At first it may be necessary to have him copy them from the music; if he is young I may even have to guide his hand. By the end of the first lesson he has written three or more notes on each staff in his writing book. . . . Then, part of his assignment is to copy one or more of the pieces he has to play—always writing in the *names* of the notes. Every piece is studied thus for the first lesson to be sure there are no slip-ups. It works."

Thank you, M.C.H. for this excellent reminder of the importance of note *writing* for the young student.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

May I offer a reading "game" help? The teacher plays a short, simple eight or sixteen measure piece as the pupil (seated at the keyboard of a second piano) follows the note-line of the music with eyes or finger tips. . . . Teacher makes a game of stopping suddenly at unexpected spots, whereupon the pupil names and plays the first note or notes *following* the break. . . . Then teacher plays again to the next "surprise" stop. Do not always play slow pieces, but insert zippy ones also. If the piece has a well defined rhythmic pattern, or if certain melodic or harmonic features recur, point out these shapes before you play. . . . Confine yourself to very easy music at first; if necessary use only one clef. . . . This is a stimulating game to play between more serious reading drills. Many teachers find "Note Spellers" a great help, not only for reading but for correct music writing. The latest, and I think the best of these is John W. Schaum's "Note Speller."

To Work or to Play

"Working or Playing the Piano" produced interesting reactions, not all agreeing with me. M.A.B. (Michigan) writes: "May I put up a bit of argument for the 'work-at-piano' teacher, for I am that kind? It seems to me there should be room for both kinds of teachers in a small town, as there is in mine. I, too, have competition in a man who teaches the play-at-piano method. He has a class equal to mine who play-at-piano and have a wonderful time. . . . About two weeks before a recital his pupils know what they are to play, and they play after a fashion, some of them pretty well, all of them with their music."

"My class does differently; they work-at-piano, and work up their recital pieces. The recital is something to hear, particularly the two-piano numbers which they all love! They play by heart entirely, and many of them get very tired of their pieces before they play them. But most of them give creditable performances at the recital, and afterward are very happy. They all have pieces they can play in anybody's home. They are invited to play in clubs by the organizations of the town,

they are chosen as pianists for school glee clubs, and so forth. They achieve prestige; that is their reward."

"So it seems to me there is much to be said for both ways of teaching, and that each method has its drawbacks. I always dread the day when I notice that the first fine flush of enthusiasm has disappeared from a new pupil's face as it often does. On the other hand I have had pupils from other towns whose dull difference is replaced by enthusiasm when they learn the technic of careful studying and notice the difference in the sound of their own playing."

"Let the pupil or parents make the choice. The question seems to be, which is most satisfying to a young person? To play happily and carelessly at the piano and enjoy it as he goes along, (which I admit is wonderful) or to work-at-piano and receive his reward with the ability to play well, be chosen for honorary positions and receive prestige from his associates, which does not often happen to the boy or girl who plays-at-piano and has not formed the habit of finishing things up."

We are very grateful to M.A.B. who has set forth the whole matter in such admirably balanced and convincing style. . . . I am sure she is an excellent teacher.

California's rival, Florida, represented by Mrs. F.J.M. adds this very sensible postscript: "No matter how much material is covered in any lesson, something must be well learned in continuous succession. I am sure that if the 'play-at-piano' teacher mentioned secures results through using much varied material, and turns out fine players, he must also insist on some part of the lesson being perfected as nearly as possible. If he is a 'pusher' he must also push the pupils to be painstaking and thorough. To become good players, they must practice carefully and faithfully, not just 'flit from flower to flower.'"

Well, Round Tablers, which are you a Play-at-Piano or a Work-at-Piano teacher?

The Mothers Again

L.R. (Illinois) has this to say on the subject of mothers: "You hit the nail on the head with a *wham* in your 'Note to Mothers'. . . . Unless the mothers attend all lessons with their children up to ten years old, I do not wish to bother with the children. My problem is the home. When I can successfully control home supervision all difficulties vanish. Every lesson to which these mothers listen attentively is the best *critical* lesson I can produce. With the parent's help problems are completely avoided, or ironed out at an early date. Without my wonderful mothers I wouldn't care to teach music piano. . . . God bless them!"

(Continued on Page 525)

The Background of Background Music

How NBC's Experts Fit Music to the Mood
and Action of Dramatic Shows

by Rose Heylbut



DR. THOMAS BELVISO

Program builder and conductor at the National
Broadcasting Company

WE ONCE put on a story about Abraham Lincoln," Dr. Belviso relates, "in the middle of which Ann Rutledge was introduced as coming back to life and telling of her love for Lincoln. A scene of such a nature was very effectively backed with music throughout. Ann's talk was set against music, and the music was in no wise disturbing because it served a particular use in establishing mood. We wanted to convey to the audience that this was a supernatural condition, and also one of tender emotion. We asked the composer to furnish two minutes of tender and slightly sad melody, moving against harmonies of supernatural effect. On another occasion, we had a narration (spoken by Graham McNamee) describing a then-current scene of exciting values which was contrasted, through flashback, to the Minute Men. Here again we used background music calculated to set off the two separate moods. We asked for a theme of eerie quality, through which was heard, as in the distance, Yankee Doodle played by fife and drum."

Peculiar Difficulties

Back in 1930, we did a drama called "Skyscrapers" which had a man fall from a skyscraper and review his entire life, and its values, as he fell. I wrote the music for that myself, and endeavored to stress the various emotional values of the things he remembered. Oddly enough, we revived that show in 1944; this time, Mr. Kempinski did the music for it—and although his themes were entirely different from mine, he stressed the same emotions! Thus, the test for background music is not so much the melodic value as the emotional enhancement. The worth of background music, then, depends on how well it fits the script. An excellent piece of music, as music, may be of no use whatever if it fails to underscore the drama; on the other hand, music that is less valuable, as music, may do a superb job as a background blending of moods."

Messrs Kempinski and Mamorsky agree that the radio composer has his troubles. When a script is assigned for production, the composer, the author, and the producer discuss how much music is to be

used, what kind of music, and the exact spots where it is to go. Then the composer times the specified passages with a stop-watch and writes suitable cues or bridges of desired length. Then rehearsals begin—and it can happen that necessary changes in the script play havoc with both the length and mood of the music! A scene that ended in a strong "punch line" may be rewritten to end in a quiet fade-out—and the strong "punch-line" music must be either rewritten or revised on no notice at all.

"All sorts of situations arise," Mr. Mamorsky observes. "I did the music for a sketch called 'The Creightons,' a comedy involving the adventures of a rather mad family, all bound up in the arts. The sketch was comedy and the music had to reflect comedy—which is always a job, since funny music is greatly limited whereas dramatic or tragic music is much more free. Finally we hit on the idea of supplying the show with musical gags, based on lines in the script. If, for instance, the fantastic Father cried out about his love of life and living, we backed up the speech with a comedy-parody of *I Love Life*. The assignment developed into supplying original bridges and suddenly steering them into parodies of very well-known tunes that everyone could recognize."

"No two shows require exactly the same treatment," according to Mr. Kempinski. "Some scripts, and by their nature, need much musical backing, and some need comparatively little. The show 'Battle Stations,' on which I worked, was a half-hour production, fully twenty minutes of which needed cues. 'Arthur Hopkins Presents,' a radio adaptation of well-known plays, used music chiefly as curtains. As a rule, adaptations take less music



DR. FRANK BLACK

Conducting background music for the radio program, "We Believe." Note the ear phones Dr. Black is wearing to check the quick follow-ups for the spoken drama.

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than productions originating in radio and making use of all radio's vast facilities."

Both gentlemen agreed, and with fervor, that they would far rather prepare a long score, backing twenty or twenty-five minutes of a half-hour program and thus more or less continuous throughout it, than a series of twelve or fifteen unconnected, unrelated thematic bridges. The continuous work permits of freer development, freer thought, and stands more solidly as music—"though," Mr. Mamorsky put in, "it must always be remembered that radio music is not absolute music. The composer in radio accommodates himself, first, last, and all the time, to the needs of his script. He doesn't write as he would a symphony. When he has a symphony in his mind that has to be set down, he does it in his own time. In radio, the show comes first."

"Background music," agreed Mr. Kempinski, "is actually an obligato. It should never take attention away from the script itself—either for its goodness or its badness! If for any reason, the music outshines the story, it isn't good background music. Thus, the composer must familiarize himself with the script and steep himself in its mood."

After composer, author, and producer have ironed out preliminary adjustments, the music goes to the copyist, and at last to the conductor. Sometimes the composer conducts his own score. Whoever conducts, however, the first task is to go over the score with the musicians and perfect its performance values. Then joint rehearsals begin, the producer taking the dramatic actors through their lines, and the composer sitting by, stop-watch in hand, to time (and if necessary adjust) the coinciding of his cues with the dramatic entrances. When the audience hears the show, a few bars of background music (of which the listeners may

not even be specially conscious) have involved hours of the most careful and detailed work.

Perhaps you ask, why is background music specially written for each and every dramatic air-show that uses music at all? Why not use the March from "Aida" in a military scene, Brahms' *Lullaby* in a gentle-evening-at-home scene, and so on? The answer is that the great works of classic repertory stand independently as music, and could not blend so effectively with the specific emotions of given dramatic passages. Besides, the question of timing is important. Five seconds of martial music might cut off "Aida" at the wrong point. Even if it were possible, by dint of long research, to compile and combine bits of existing music ("printed" music, in radio jargon) into a satisfactory background score, the researcher would find that he had still another problem on his hands. The very familiarity of familiar music would tend, unconsciously, to distract attention from the dramatic continuity of the play. Each individual has associations of his own for "Parsifal," the Seventh Symphony, anything at all; and if such works were used in a dramatic setting that did not correspond to the individual's associations, he would feel jolted, his attention would be taken away from the play, and some of his pleasure would be spoiled.

The business of background music in radio is to do just the reverse of what Brahms and Beethoven do. Brahms and Beethoven rivet your attention. Radio music, if it serves the purpose for which it is meant, keeps your attention on something else—the emotional and dramatic values of the play. When we feel a (perhaps slight) sense of hominess in a play, the right amount of "hominess music" intensifies that feeling. That's why it's there! If you have dreams of writing music for radio, concentrate on the emotional value of scripts. And the next time you hear two seconds of love melody in an otherwise nonmusical show, dedicate a bit of mental applause to the gifted and experienced men who make background music possible.

Highlights Among the New Recordings

(Continued from Page 490)

the Columbia set is an asset in its favor, for Pinza sings this aria with dignity and tonal beauty. Kipnis, on the other hand, shows his artistic versatility in *Varlaam's Song*, which he wisely does not make too realistic. The points of departure in the two sets will undoubtedly make them equally appealing to many record buyers.

Tchaikovsky: *Mozartiana*—Suite No. 4 in G major, Opus 61; The Philharmonic-Symphony Orchestra of New York, direction of Artur Rodzinski. Columbia set 248.

Tchaikovsky's great admiration of Mozart prompted him in 1887, on the hundredth anniversary of "Don Giovanni," to write this suite based on some of Mozart's smaller works. The selections he chose were the piano *Gigue*, K. 574 and *Minuet*, K. 355, the motet *Ave Verum Corpus*, and the piano *Theme and Variations*, K. 455, which Mozart once improvised for Gluck on a theme from the latter's comic opera, "Die Pilger von Mekka."

It has always been a moot question as to whether or not Tchaikovsky really paid homage to Mozart as he intended. The grace and charm of the original piano pieces and the exquisitely ethereal beauty of the motet are definitely altered in the elaboration of orchestral dress. It is our feeling that Mozart's music remains more enjoyable in its original guise—certainly this holds true of the motet which when sung by voices proves more moving and elevating. One cannot say that Tchaikovsky did not produce an agreeable orchestral suite, but the point is he did not succeed in creating a masterpiece; whereas Mozart's works are genuine masterpieces in their original forms.

Dr. Rodzinski gives an admirably forthright performance of this music, and the recording is highly agreeable for its tonal naturalness.

Debussy: *Soirée dans Granade*; *Jardins sous la pluie*; *Reflets dans l'eau*; *Hommage à Rameau*; *Poissons d'or*; *La plus que lente*; Artur Rubinstein (piano). Victor set 998.

Rubinstein, who is thoroughly at home in romantic music, seems less happily mated to the subtle, perfumed style of Debussy. He plays too cleanly, too incisively; there is none of the interplay of impressionistic tonal painting which Gieseking and others impart to this music. Tonally, the recording is most agreeable.

Saint-Saëns - Liszt - Horowitz: *Danse Macabre*; Czerny: *Variations on the Aria "La Ricordanza"*; Tchaikovsky: *Dumka*; Vladimir Horowitz (piano). Victor set 1001.

Horowitz has chosen music which shows us his uncanny gift for virtuosity. One listens to fleet fingered work here which has nothing else to offer but technical brilliance and showmanship.

The Etude Music Lovers Bookshelf

(Continued from Page 491)

In all his life he sang in only one amateur performance—"Cavalleria Rusticana," given in Naples in 1892, admission free.

He always retained his Italian citizenship. Above all countries he preferred to sing in America."

All in all, this is no ordinary biography. The unusual mind and artistic temperament of Caruso are written into his letters with an unreserved candor which makes these strangely vital, even when read twenty-four years after his passing.

The sad tragedy of Caruso is that he died before the introduction of electronic recording. The records he made were marvels, but they could not do what the more modern process might have done to preserve one of the great vocal phenomena in history.

"FORWARD MARCH WITH MUSIC"

Band Questions Answered

by William D. Revelli

What Instrument Shall He Study?

Q. I am eleven and one-half years old and in the second year of piano study. I wish to join our school band. As I will be taking piano lessons in addition to the band instrument, I cannot decide what instrument to study. What is your suggestion?—J. M. F., Florida

A. I suggest you continue the piano lessons, by all means. As to the band instrument, it should be selected on the basis of aptitude and adaptation. Consult with your band conductor for advice regarding the matter.

Selecting an Instrument

Q. I am a piano teacher and very busy, but would like to study an orchestral instrument (no strings). What woodwind or brass instrument would require the least amount of time in order to become sufficiently proficient to perform in an ensemble?—R. R., Massachusetts.

A. That would depend greatly upon your aptitude and adaptation for a particular instrument. One might possess the necessary aptitude and talent to play any one of the woodwinds or brasses, yet totally lack the necessary physical requirements. I suggest that you select the instrument which you prefer, then consult with a fine teacher of that instrument for an appraisal as to your potentialities as a performer. Your success will depend to a large extent upon your physical adaptation for the instrument; hence, we must be certain that the instrument of your preference is also the instrument to which you are best adapted.

Music Study After the War

Q. I am twenty-five years old and at present stationed in the Bomber Command in India. For one and a half years prior to my induction I studied trombone with a very competent teacher. After the war I hope to devote my entire time to the study of music, majoring in trombone. Under the present G. I. Bill I will be eligible to attend a recognized and accredited college, with a considerable amount of my expenses defrayed by the government. Do you think that at my age I can realize my ambition? Will Schools of Music provide refresher courses, especially designed for such students as myself? Although I have found it necessary to discontinue my practice for the present, I believe that I can develop an embouchure and technique within a short time. I have good powers of concentration, a good ear, a feeling for rhythm, and have been told I "play with excellent quality of tone." My object is to become a fine trombonist, and I am willing to sacrifice to the fullest extent in order that I may reach that goal. I am especially interested in attending a university or college where music is a major part of the program. Will you please help me in making a decision regarding this matter?—Private H. E. C., New York City.

A. Your letter interests me very much and I greatly admire your ambition, sincerity, and spirit. With your determination, eagerness, and aptitude, you cannot fail. I suggest that you write to the Veteran's Bureau which is stationed on the campus of the university or college you wish to attend. The University School of Music will be pleased to send you data on this matter. You will be glad to learn that music schools throughout the nation are already preparing to offer refresher courses for the returning veterans after the War is won. I hope that you will realize your ambition.

How the "Community Band" Functions

Q. I am much interested in the community band as described in THE ETUDE article on "Municipal Bands." However, I am at a loss as to how they function. Are the players paid for rehearsals as well as for concerts? Who pays for the training of beginners? Is the band conductor's position a full-time job or does he have other employment?—W. W. S., Canada.

A. The musicians are usually paid a very small honorarium for rehearsals. The expense of training beginners is usually assumed by the individual, where no school band program exists. The band conductor is usually the high school band conductor or is otherwise employed in the community.

ALTHOUGH Von Bülow is said once to have remarked that "God made men, women and tenors," I question whether concert and operatic managers have found tenors more difficult or more temperamental to deal with than sopranos. That they have their peculiarities probably they themselves would admit.

In my lifetime I have heard, met and known many singers, most of them connected with opera. The first operatic tenor whom I remember hearing was Max Alway. I always think of him in the role of *Siegfried* which he sang repeatedly during the days of German opera at the Metropolitan. In my then hardly critical opinion he seemed the very embodiment of young *Siegfried*. In his costume of dark skins I thought him very handsome but later when I heard him in concert, I was disappointed to see that he was quite ordinary, at least by no means strikingly handsome.

Two other tenors of those days are recalled, for quite different reasons. One was a German by the name of Vogel, with one of those strong voices of true German calibre. He was singing the role of *Tristan*, and wishing evidently to give a realistic final scene, where *Tristan* lies dying, had placed inside his costume a piece of red cloth. This, as he lay dying and delirious, and tears off his bandages, was supposed to suggest a gaping wound, but unfortunately the cloth slipped and protruded in a puff, which was visible even in the upper gallery, and caused some irreverent snickers.

Another tenor of about this period was an Italian, Perotti, who was billed for the role of *Murico* in "Il Trovatore," with the brilliant Anton Seidl conducting. At the rehearsals Seidl cut short the long hold on the high-C of the prison aria which the tenor was accustomed to make. Perotti apparently made no objection, but on the night of the performance he strode to the footlights—tenors used to emerge from prison to sing this aria—and when he came to the high-C held it on and on. After a look of surprise Seidl laid down his baton and waited until the singer's breath gave out. Those near him said that his face was an expression of astonishment.

The Greatest Tenor Appears

Of Jean de Reszké, who does not remember the exquisite finish of his singing, the perfection of his phrasing and acting? He made every role his own, was a strikingly handsome figure on the stage, always beautifully costumed, and was the idol of his audiences. Those were the days of great casts. Never since has such a galaxy of stars been assembled on the stage



JÉAN DE RESZKÉ

Concerning Tenors

by Elise Lathrop

of the Metropolitan, but on the other hand, the chorus singers of those days were chiefly stodgy, elderly persons who made no pretense of acting, and frequently sang off key.

Later, under Conried, one destined to become known as the world's greatest tenor, was introduced to New York. Whether or not it is true, the story goes that in looking over contracts with singers inherited from the previous management, Conried found one with a certain Enrico Caruso, and asked who he was. Told that he had been singing in South America, and with no premonition of what was to happen, Conried renewed the contract. The results are too familiar to need comment. The luscious golden voice carried the public



ALESSANDRO BONCI

To Oscar Hammerstein goes the credit of introducing to the American public many French operas never before heard in New York, although some had been given by French companies in New Orleans. Among the tenors in the new company was tall Dalmorès, with his fine dramatic voice and stage presence. Frequently heard with another newcomer, Mary Garden, he was a favorite. I never met him.

A Humorous Incident

Alessandro Bonci made a memorable place for himself. His voice was not large but exquisitely pure, and he sang with admirable method and style, but then, unlike some singers today, he studied for years; first at the Pesaro Conservatory and later sang with the Sistine Chapel Choir in Rome, before turning to opera. He was so small that someone unkindly nicknamed him "Puss in Boots," and his stature was somewhat of a handicap. When he sang with Melba, for instance, who then was quite stout and elderly, the effect was rather amusing. Of his large operatic and concert repertoire I shall always remember his beautiful singing of *Una furtiva lagrima* in "L'Elisir d'Amore."

A comic occurrence is also fixed in my memory. It was a first performance of, I think, "Mignon;" Campanini had begun conducting the overture when suddenly there was a wild outburst on the stage behind the curtain. In loud tones someone was angrily disputing; the sounds were audible all over the house and finally Campanini laid down his baton and left the orchestra pit. A few minutes later he returned looking amused, began the overture again, and the curtain rose on the first act, which proceeded smoothly. During the first intermission I met Arthur Hammerstein in the foyer. "Did you hear that racket?" he asked. "Yes," I answered. "What happened?" "That was Bonci making a fuss because his costumes did not fit," was the amused reply. It was hard to believe that the light voice had made (Continued on Page 526)



LUCIEN MURATORE

by storm. He could do quite outrageous things; sob convulsively in "Cavalleria Rusticana" in a way to which audiences had not been accustomed, but with that voice nothing else mattered. He was no actor at first, but improved greatly. I was one of the first persons to interview him, and for the old "Theatre Magazine." After he made the appointment I went with a friend to the house where he was staying with an Italian friend. He came in smiling, gay, chatted freely, and before we left presented each of us with caricatures of himself; he had a real gift for caricature and found great enjoyment in it.

VOICE

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THE ETUDE

I Want to Know!

Facts, Curious and Interesting,
About All Kinds of Musical Matters

by Ivan Gogol Esipoff

PIGTAIL (German *zopf*) music was the name given to antiquated or outmoded trivial music in the early eighteenth century. Therefore, musicians refer to angular, cheap, meaningless music as "zopf," or some tunes are known by the French term, "perique" (wig) music, from the wigs worn by musicians. Once, in Paris, during the performance of Rousseau's very conventional "Village Fortune Teller," some wag threw an old wig upon the stage. The opera then was so ridiculed that it dropped from the boards at once.

"Music produces a kind of pleasure which human nature cannot do without."
CONFUCIUS: "The Book of Rites"

Mozart's sense of absolute pitch was startling. When he was only seven, his father's friend, Schachtner, came for a visit. Schachtner had a fiddle, upon which little Wolfgang had played, which had a tone so oily and sweet that it was called a "butter fiddle." When Schachtner entered the Mozart home, little Mozart was playing. The child smiled and said, "My violin is an eighth of a tone flatter than yours." The "butter

fiddle" was brought to the Mozart home and investigations showed that the child's sense of absolute pitch was exact.

"If the king loves music, there is little wrong in the land."

MENCIUS: "Discourses"

One of the queerest fees ever given to a musician was that paid to William Vincent Wallace, composer of the operas, "Maritana" and "Lurline." When he was twenty-four he was in Sydney, Australia, and the Governor of New South Wales invited the young violinist to give a concert. His fee was one hundred sheep.

"I always loved music; whoso has skill in this art is of good temperament, fitted for all things. We must teach music in schools; a schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers unless they have been well exercised in music."

MARTIN LUTHER: "Table-Talk"

The famous English actor, David Garrick (1717-1779), had an important part in the development of the Ballet. It was he who suggested to the French ballet master, Jean Georges Noverre (1727-1810), that the ballet, like the opera, could be an entire five-act evening performance. Garrick called Noverre "The Shakespeare of the Dance." Noverre worked with both Mozart and Gluck upon music for their ballets. Toe dancing did not come in until twenty years after Noverre's death.

"Generally, music feedeth the disposition of spirit which it findeth."
FRANCIS BACON:
"Sylva Sylvarum"

The Waits or Waytes played a big part in the life of Merrie England in the olden days. They originally were made up of the town watchmen who, through the night, walked the streets to protect the householders, and used a musical instrument to mark the hours and to indicate that they were "on the job." Gradually they became town musicians. Later, they took on ornate uniforms and frequently were called by the gentry to perform at stately occasions. One of their functions was to greet visitors to the town. Many of the waits had certain tunes by which the group was identified. They were like the theme songs or signatures which radio sponsors use to identify programs "on the air." Owing to the fact that waits were always employed at Christmas time for special music, many people in England and America associate the name solely with street serenaders on Christmas Eve. Really, the principal duty of the waits



WANDERING MINSTRELS

"FORWARD MARCH WITH MUSIC"



JEAN GEORGES NOVERRE
(1727-1810)

was not so different from that of the small-town band when it turned out to welcome "visiting firemen."

"Music and women I cannot but give way to, whatever my business is."

SAMEUL PEPYS: "Diary"

Music at meals is almost as ancient as the art of music itself. In 1606 the London Musicians Company, a kind of seventeenth century union, proscribed dancing at a banquet in and about the City of London, the musicians employed could not be "under the number of four, in consort or with violins." Musicians who violated the rule were fined three shillings.

"There's sure no passion in the human soul But finds its food in music."

GEORGE LILLO: "Fatal Curiosity"

An ancient custom in Europe was the use of a kind of megaphone to amplify the voices of singers. It was called a "vamp horn" and was often used in churches in England. The size of the edifices may have made this amplification seem necessary. Some tunes sung by singers from the towers of churches. The idea merely anticipated the electronic amplification of today.

"The best, most beautiful, and most perfect way that we have of expressing a sweet concord of mind to each other is by music. When I would form, in my mind, ideas of a society in the highest degree happy, I think of them as expressing their love, their joy, and the inward concord, and harmony, and spiritual beauty of their souls, by sweetly singing to each other."

JONATHAN EDWARDS: "Miscellaneous Observations on Important Theological Subjects"

John Banister (1630-1679) of London is given the credit of being the first person to inaugurate concerts at which an admission fee was charged. Of course wealthy patrons, noble and otherwise, gave programs in their palaces to groups of invited guests. Banister was a violinist who started to give performances in his own home in 1672. The first concerts are described by Roger North in his "Memoires of Music," written in 1728:

"He procured a large room in Whitefriars, near the Temple back gate, and made a large raised box for the musicians, whose modesty required curtains. The room was rounded with seats and small tables, alehouse fashion. One shilling was the price, and call for what you pleased; there was (Continued on Page 533)

A SUCCESSFUL church choir there are two general factors which usually contribute much toward the harmonious working of the group. These may be referred to as harmony of voices, and harmony of personalities.

By harmony of voices it is meant that all voices should blend. That is, all of the sopranos should be able to sing as one voice. Then also, they should blend with the other three parts in such a way that there is perfect harmony everywhere. This also applies to the alto, tenor, and base sections. In order to do this, the singers need not necessarily be highly trained; but there are a few things about which he should be careful.

The singer must concentrate on the words of the song or anthem. He must try his best to get the full meaning of the words. Then, when he tries to put a meaning into them, the quality, pitch and other musical meanings will come naturally. Only as the singer himself lives and believes in what he sings can the message touch the heart of his hearer.

Each singer must listen carefully to the singer on either side of him as well as to all of the other singers. He must not sing so loud that his voice will stand out above the others. Rhythm is so often lacking in many choirs, but if each singer will listen to the others around him, and at the same time, observe a good pattern, the rhythm will be greatly improved.

The singer, of course, must keep his eyes on the director and follow his every movement. If possible, all songs should be memorized, or at least, the singer should be so familiar with the words that these do not require all of his attention, so that he is unable to concentrate on the thought of the song, and the instructions of the conductor. Attention to this point also is conducive to good rhythm in the choir.

Singers should take great pains to speak the words clearly. The listener should be able to understand every word, and in order to accomplish this, every syllable, vowel, and consonant must be given its proper value. If the singer is handicapped with poor enunciation and pronunciation he must work to overcome this. He will help greatly to read the words aloud several times before singing them.

Sing with the mouth open. Do not try to squeeze the words through closed or partly closed teeth as this will give a throaty quality which is very undesirable. Open the mouth wide. (Practice opening and closing the mouth quite fast for several minutes at a time every day, till they become flexible and the mouth takes on an oval shape with almost every word). Breathe deeply from the lungs, so that the diaphragm will make an outward movement. Lifting of the shoulders is not desired. Try to produce a full and rich head quality in the voice. Let the tones be soft and pleasing, with sympathetic quality. You may not be a trained singer, but by listening to your neighbor, who probably is, following instructions of the conductor, and by a great deal of practice, you can improve yourself to such an extent that people will desire to hear you either in choir or in solo work.

If all singers would note these points and try to observe them, there would be great improvement in the work of the choir. The director must constantly bring these facts to the attention of his singers.

Harmony of Personalities

The attitude of the director toward the choir members is equally as important as the attitude of the singers themselves toward their director. The conductor should daily live those principles which he tries to hold before the singers. He should be kind, sympathetic, and patient with the faults of the singers; he should have an eye and an ear able at all times to detect all faults; he should encourage virtuousness and discourage selfishness in such a way as to touch their hearts and create a desire always to be kind to one another.

The choir director should feel a sense of duty towards his singers and he should show appreciation of their efforts. He must try constantly to merit their confidence; and he dare not allow himself to be easily discouraged, he should never lose his temper in their presence or they will lose their respect for him. He should be firm in his decisions, and not be easily swayed by criticisms of others; though always ready to adopt helpful suggestions. In general, he should strive for the best of the singers and the congregation he serves.

Harmony in the Choir

by Esther Kroeker

The homely suggestions in this article should prove most helpful to the many volunteer choirs, in churches great and small, throughout the country. It is recognized that conducting a successful church choir calls for much more than mere musical ability; and the director blessed with a "good fellow" personality, plus genuine ability, is most fortunate.
—EDITOR'S NOTE.

On the other hand, there are certain obligations which are very definitely the responsibility of the singer.

Choir members should have confidence in their conductor and seek his help when desired. They should show appreciation for his work and efforts, and follow his instructions to the best of their ability. They should never criticize him in the presence of others, and they should always be willing to help and to co-operate with him in any way. They too should seek the benefit of their conductor and use their singing talents to the best of service for others.

The choir director has a great responsibility, and the singer should be reminded and assured that any help he may give will be greatly appreciated. Especially should both singer and director keep in mind that they sing to the glory of God.

Social Activities of the Choir

Every choir must have some activities, which naturally vary in nature. This is a good sign and should be encouraged. Just as a valuable piece of machinery, when left idle, becomes rusty and useless, so a choir in a passive stage becomes inadequate to serve to the best of its ability. By keeping alive the spirit of unity and activity, the group is ready for service at all times.

There should be various branches of religious activities, as well as social activities; informal gatherings where everybody feels free to associate with everybody else, and where the tie of unity may be bound more firmly. Let us outline the plans for one such "social." A few points should be taken into consideration, probably in some such order:

1. All choir members, as well as the conductor, having agreed to give a social, a committee of about four (two ladies and two men) is selected to take charge and, when ready, to announce the place and date. It is understood that all are willing to help pay the various expenses entailed.
2. The committee meets to plan the details. They take great pains in decorating the chosen place, to make it as attractive and cozy as possible. A central theme may be decided upon, something such as, "Hymn Writers of the Various Centuries"; and all of the program and the decorations may be planned accordingly.
3. The program.

This program was followed by one choir at a social, and it was a great success. Of course slight changes could always be made to meet various conditions.

1. Music as the guests are ushered into the room
2. Informal address by the chairman of the committee
3. Musical number
4. Biography of Franz Gruber
5. Song, *Silent Night*, Gruber's masterpiece
6. Life history of Johannes Brahms
7. Solo, *Cradle Song*, Brahms
8. Character sketches of several choir members

ORGAN

"FORWARD MARCH WITH MUSIC"

9. Biography of Mendelssohn
10. Ladies' trio, *Still, Still with Thee*, Mendelssohn
11. Biography of Lowell Mason
12. Quartet, *Nearer My God to Thee*, Mason
13. Games
14. Refreshments, served in buffet or cafeteria fashion.

Enough chairs are placed around the room to seat all members. Pictures should be hung on the wall, rugs put on the floor, and the piano placed in the proper location. Smaller articles, as floor and table lamps, cushions, and plants are attractive additions. A table may be in the center, with candles set at each end and lighted during the meal. If the social is in a private home, these suggestions are not necessary. But if the social is to be held in a larger room, other than in a private home, then these suggestions could be applied. Also, the committee could draw, on a large sheet of stiff white paper, a staff with five measures of one of the songs to be sung that evening. Beneath this the name of the composer and his birth and death dates could be written.

There is much that can be done to contribute to the successful and harmonious functioning of the church choir, and the efficient director, aided by a capable committee, can do much to get results which will prove most valuable and helpful to the spiritual as well as the social life of the church.

Composing Composers

A Game for a Choir Social

by Boris Randolph

THE OBJECT in the following game is to compose the names of twenty famous composers by matching one word with another until all of the words are used up. For instance: Given the word MASSE and the word NET, you might combine the two to form the name MASSENET. You get 5 points for each right answer.

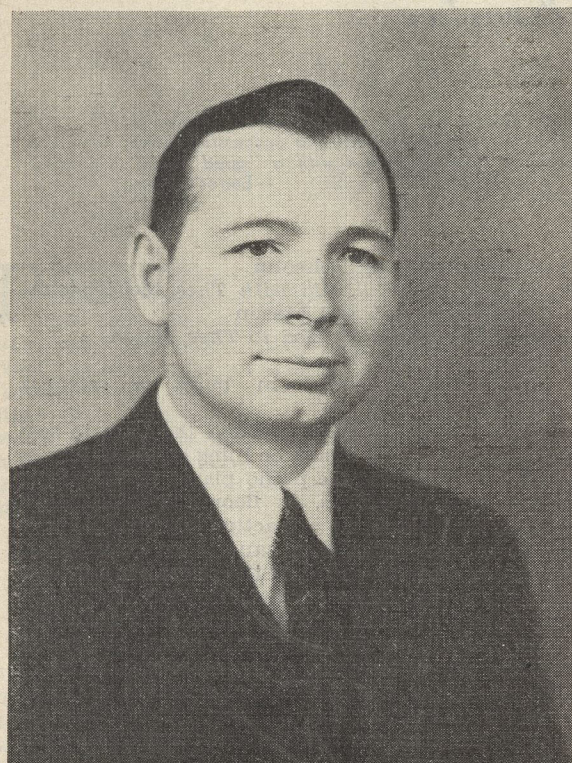
- | | | |
|-----------|----------|-----------|
| 1. ACE | 15. GOLD | 29. OLD |
| 2. AD | 16. HAND | 30. ON |
| 3. AM | 17. HER | 31. ORE |
| 4. BECK | 18. HOP | 32. RE |
| 5. BEN | 19. IN | 33. RICH |
| 6. BIS | 20. IVAN | 34. RIDGE |
| 7. CHOP | 21. JAR | 35. SLOW |
| 8. COLE | 22. LA | 36. SOLO |
| 9. DIET | 23. LASS | 37. STRAD |
| 10. EDICT | 24. LO | 38. WALL |
| 11. EL | 25. MON | 39. WOOD |
| 12. ELLA | 26. MY | 40. WORTH |
| 13. EN | 27. NO | |
| 14. FICE | 28. OFF | |

ANSWERS

- | | |
|------------------|-----------------|
| 10-22 WOODROW | 20-28 IAVANOFF |
| 11-29 HEROLD | 21-31 HANDEL |
| 12-37 STRADIVARI | 22-40 GOLDEN |
| 13-4 GOLDEN | 23-53 DIETRICH |
| 14-63 DIETRICH | 24-84 COLERIDGE |
| 15-93 CHOPIN | 25-18 BISHOP |
| 16-18 BISHOP | 26-10 BENEDICT |
| 17-19 CHOPIN | 27-3 ADAM |
| 18-34 COLERIDGE | |
| 19-40 WORTH | |
| 20-28 IAVANOFF | |
| 21-31 HANDEL | |
| 22-40 GOLDEN | |
| 23-53 DIETRICH | |
| 24-84 COLERIDGE | |
| 25-18 BISHOP | |
| 26-10 BENEDICT | |
| 27-3 ADAM | |

Teaching Woodwinds in the Schools

by George E. Waln



GEORGE E. WALN

A DISCUSSION of this topic is apt to lead to a comparison of the qualifications and procedures between the woodwind teacher in *music education*, and the *private* teacher of the flute, oboe, clarinet, bassoon, or saxophone. Admittedly there are differences particularly in procedures, but let us confine our thoughts to the teaching in the school field and save the private teaching aspect for a later issue.

In the school teaching field rarely does one find a teacher who can play all of the woodwinds adequately to impress his pupils by demonstration. As a consequence, the teacher must have qualifications other than being a fine performer on every instrument he has to teach, for we know that thousands of instrumental teachers are teaching every instrument in the band and orchestra. Many are doing a superior job while some are doing more harm than good.

Teacher Qualifications

First of all, the teacher must possess sound musicianship. Perhaps I can best illustrate what this means by two examples which come to mind. Year after year at Columbus, Ohio, where I attended the state band and orchestra contests, we used to enjoy the playing of a certain band and orchestra from eastern Ohio, with its nice tone quality, good blend and balance between the instruments, and mature phrasing and effective spirit in the playing. Knowing, as I did, that the director played no instrument and was primarily a vocalist, I asked him how he was able to develop such effective playing in his small community where private specialists were not available. In his modest sort of way, he said, "Well, I'll tell you. Any success I have had in my teaching has come through my own musical ideals." He went on to say that he developed these ideals during his four years at college. Of course, we know that he possessed even more than the musical ideal. Undoubtedly, he understood the psychology of teaching children, loved his work, and knew a great deal about the instruments.

The other example I want to cite to illustrate the importance of sound musicianship in the teaching of the woodwinds relates to a student who was recently graduated from college and is starting on his teaching career. He has a most unusual flare for playing all the five woodwinds—flute, oboe, clarinet, bassoon, and saxophone. He plays each one with good tone quality and a facility capable of a first chair position in most of our finer music organizations. But he has a glaring weakness in his musicianship. In spite of drill and drill, he drops his phrases short, carelessly passes over the dynamic markings, fails to hold notes their full value, plays rhythms inaccurately, cannot hold a steady tempo, and in spite of pleasing tone quality on each instrument, he lacks sound musicianship.

Knowledge of the Instruments

If you were to ask from which of the two teachers would I prefer to have my own son, Ronald, study his flute, you would find that I would say without hesitation, the former man who has the musical ideal, the standard, the working knowledge of the instruments, and yet not the performing ability.

It should be emphasized that a fine performing ability on one or more of the woodwinds is distinctly a desirable thing for any teacher. The young teacher going into a community can sell herself to the community more

quickly through fine performance than through other means. Admiration and respect are hers from the time she makes her first public performance and she is on the road to success providing she can back up her performance with an adequate teaching knowledge of the other instruments, plus the other essential teaching qualifications. A high standard of performance gives a player a sensitive appreciation and



"WOODWIND IMPRESSIONS"

The hand positions for the various members of the woodwind family

edge and courage to push their inclusion in the musical program. Above all, the teacher should understand the principle common to all the woodwinds—ascending the scale as holes are opened either by lifting fingers or by depressing keys, and the unique monic relationships such as fingering A-flat on the flute, oboe, clarinet, or saxophone; for example, fingering G with three fingers and sharpening it by depressing the little finger key. In other words, fingering G-sharp to play A-flat. Generally speaking, it has been found that girls are slower to grasp the mechanical principles of the (Continued on Page 533)

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

"FORWARD MARCH WITH MUSIC"

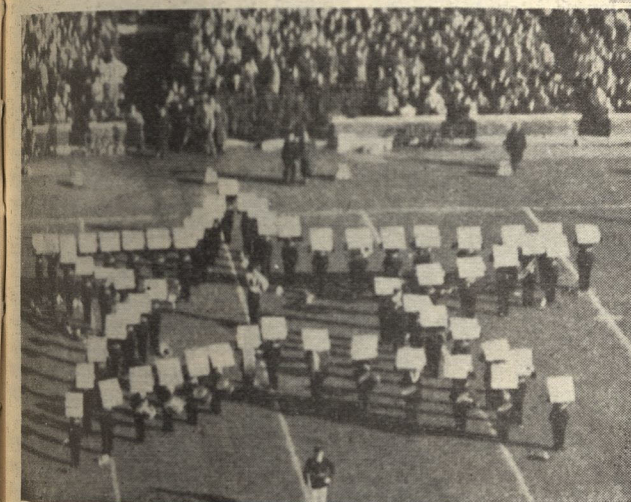
AND FORMATION! Attention! Right face; Left face; About face; Forward march! Pick up your feet! Dress the files! Cover off! Halt!" This commands the drillmaster of his bandmen.

The Marching Band season is with us once again. How anxious we are to welcome the opening drill session and how eagerly we await the gun which sounds the final at the end of the season.

In spite of the fact that the Marching Band represents many hours of hard work for both its members and conductor, the universal attraction for this activity and experience is undeniable. Yes, there is definitely something about the Marching Band that creates a keen desire for participation in its ranks. I am firmly convinced that almost every marching bandman thoroughly enjoys and profits from his Marching Band experience and it is for this reason that I believe that every band should be a good Marching Band, as well as a good concert band.

Since I am fully aware that certain music educators are prone to "lift their eyebrows" when one mentions the value of the Marching Band, I will attempt to enumerate what I would consider some of the benefits our students derive from the same.

1. The Marching Band teaches bearing, poise and carriage, which in turn result in improvement of the individual's personal appearance. This is an aid, not only to posture, but to better physical condition as well. Since playing a wind instrument is a physical

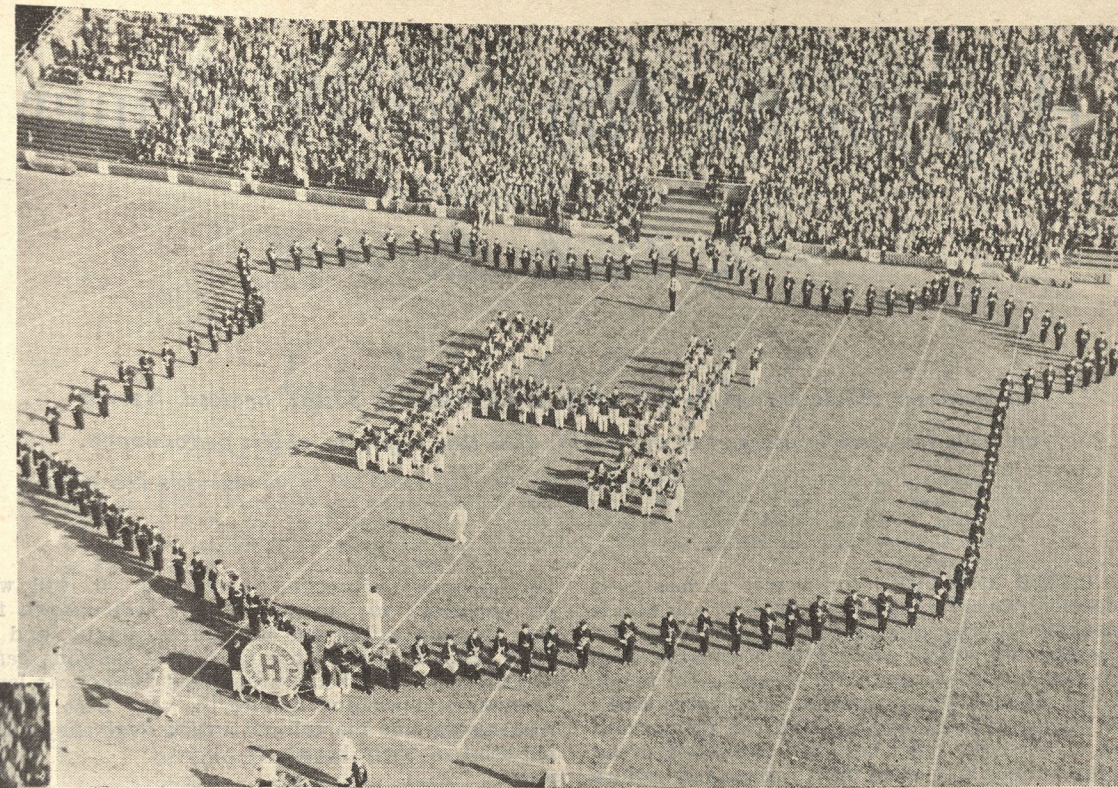


UNIVERSITY OF MICHIGAN BAND
In "Gold Star" formation

best, as well as a musical one, a more efficient musical performance can be eventually realized through the development of endurance and stamina. I realize also that the Marching Band might be detrimental to the development of tone, embouchure, and other elements of performance; this depends upon the judgment and intelligence of the conductor and his musicians. If loud, blatant, unmusical performance is tolerated then, of course, no worth-while musical result should be expected. On the other hand, full, sonorous playing can be very helpful in the development of a solid, rich tone. I do not look upon the loud, blatant band as a "good" marching band. Fine tone quality, good balance and all around intelligent playing are just as essential on the field, as when performing in the concert hall.

Precision, Coordination, Team Work

2. The Marching Band teaches rhythm. A good marching band should endeavor to instill in every student's mind and body a keen sense of rhythm. I can think of no type of training which is so often neglected or given less consideration. Here the Marching Band truly provides an important musical experience. One needs only to observe the performances of some of our marching bands to realize how inadequately the problem of rhythm is presented and acquired by these students. Many find difficulty in marching with proper beat feeling, much less performing with proper rhythmic feeling the tones within the beat. 3. The Marching Band teaches precision. Not only must the musical performance be correct from this standpoint, but the position in rank, file, length of



UNIVERSITY OF MICHIGAN AND HARVARD UNIVERSITY BANDS

Forward March!

by William D. Revelli

step, the uniform, manner of wearing it, the execution of unison movements, the individual's performance in a complicated maneuver; these and many other movements provide a type of training which can be realized only through the medium of the marching band.

4. The Marching Band improves coordination of mind and muscle. The musical performance, the position, the guide, the maneuver, the individual's part in each and the mental and physical effort and control necessary for the successful execution, call for the alert functioning of all the faculties in a manner which cannot but result in permanent improvement and increased efficiency of mind and body.

5. The Marching Band teaches team work. No teacher will deny that it is easier to teach through the medium of vision than any other. In marching, every move, correct or incorrect, is quickly seen and lack of team work on the part of but one individual is easily detected and the responsibility placed exactly where it belongs.

6. The Marching Band instills organizational spirit and pride. Nothing has more appeal to the spirit of a representative young American than a good marching band. When speaking with these youngsters we are readily impressed with their loyalty and pride toward their bands.

7. The Marching Band does a great deal to enlist community interest and support. The school or college band which remains on the concert stage and expects

the public to "find" it adds friends and music supporters slowly. A Marching Band is seen by thousands, and if it is a well-drilled and properly taught unit, will hold the interest of practically all who hear it and thus enlist the support of a large majority who would never have been interested had they not seen and heard the band in parade or on the gridiron. The marching band can serve as the connecting link between the school, the civic and service clubs of a city, and in addition to fostering a fine cooperative spirit in the community, can teach every band member something of the responsibilities, as well as the privileges of citizenship in the community and the nation.

8. The Marching Band develops school spirit, pride and morale. Every student, administrator and faculty member is proud of his Marching Band, if it is a good Marching Band. Have you ever witnessed the performance of "your" band on a gridiron at the halves of the city championship game—yes? Then you know of what I speak—No? You haven't? Don't miss the next one, for then you will realize how important the school band is to morale and school pride.

The Marching Band Versus the Concert Band

This subject merits no argument in either school band or other educational circles. If the band was developed for no other purpose than to play on the march or to "ballyhoo" in general, we could eliminate everything except the noisy brass and percussion instruments. If we were developing it to do nothing but sit on the concert stage and play transcribed string music, we could eliminate a majority of the brass and percussion, the uniforms, and call it an orchestra. If we were developing a professional or amateur business band to perform concerts and marching engagements out of doors, we would select an instrumentation for such purposes. However, in (Continued on Page 533)

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Help for the Nervous Performer

by Cecile Lee

This pertinent article is from the pen of an ETUDE reader in Sussex, England. Nerves are quite the same in any part of the world, when they apply to public performance.

—EDITOR'S NOTE.

IS THERE ANY CURE for a very nervous performer? We are thinking, of course, of one who is making his debut as a professional performer, and of the first few difficult years after a start has been made—the first challenge, so to speak, to the public that you are a serious performer and that it is worth while paying to listen to you. How can the nervous dread of not doing one's best be overcome—a dread that incidentally may bring upon you the very failure you seek to avoid?

First be very sure that you really know your piece, that it has been thoroughly practiced and brought very near perfection; also that it is so firmly in your memory, that you could take a sheet of music paper and write it out correctly by heart—that you know it so well that you could begin anywhere—for instance, on the tenth line of the music, third bar, left hand only. There are pianists (I am writing more particularly to pianists as I am one myself) who, to some extent allow their hands and the sound to guide them. This is a somewhat risky thing to do. The only safe way is that both brain and hands coöperating should each be so certain that it is impossible to forget.

First, Thorough Training

Is this an impossible counsel? It does not seem so. I received my final training in Paris, where for about three years I was the pupil of one of the finest piano teachers in the world—the well-known American maestro, Wager Swayne. He was a stern task-master, and rightly so, for he produced results. He always insisted on thoroughness. I remember at one of my lessons over an hour was given to the first sixteen bars of Chopin's *Ballade in A-flat*—just going over and over them again until I had mastered the correct rendering. And as for memory training, never a note of music was allowed at lessons. Studies, sonatas, concertos, and so forth, every note must be known by heart. In my opinion, the teacher who allows the music to be used at lessons is paving the way for nervousness when his pupil prepares to play at a concert without it. Then test your work over and over again with groups of friends.

For a nervous performer, I am inclined to favor a concerto at a first public performance. True, the slightest slip is likely to throw out the orchestra, whereas playing alone, you might cover your blunder, but the consoling feeling of the accompaniment with you, does help to quiet the nerves, especially as you may be able to persuade yourself that the audience is more interested in the Conductor than it is in you, also that there are many other instruments to listen to. By the time you get to the cadenza and have a couple of pages or so alone, your courage will be restored and your hands will have ceased to tremble. And even if your solo parts come almost at once, you still feel the orchestra will back you in a minute or so.

Do not, if you can help it, play a piece in public that you dislike. You are bound to study all sorts to become a good musician, but choose something that you love, for your first public performance. And do

not let your nervousness worry you; it will wear off (probably) as you play. It is a well-known fact that the most gifted and brilliant musicians, and the most perfectly trained are often very nervous before a performance, for being ardent and passionate lovers of music and wishing to give the very best of their Art, they become fearful and anxious lest they should fall short of their high ideals.

I remember my extreme terror on the morning of the Welsh National Eisteddfod, the oldest, probably the most important of British Musical Festivals. Forty competitors had entered for the piano—quite an imposing number. The competition was held in Carnarvon, and I went up by an early train from Llanberis (where I was staying), literally shaking with cold, though it was a hot summer's morning. Nine o'clock was the hour for me to appear before the three adjudicators—all well-known musicians.

A Formidable Test

Fortunately I was the first of the forty to be heard, for waiting for your turn to come is a most nerve-racking experience. The piece was Chopin's *Berceuse*—an excellent choice to test the ability of a pianist. My name was "Fleur-de-Lys," for we all had to be known by pseudonyms.

As I rose from the piano I was not dissatisfied with my performance, but the judges merely said "Thank you. Good Morning," and I left to while away the time until two-thirty that afternoon when, if I were one of the first three, I should be called upon to perform publicly in an enormous hall packed with several thousand people. The judges would at that time select the winner after this final test in public. At first I did not allow the idea of so vast an audience to worry me, as I thought it unlikely that I should be one of the first three—though I did allow myself in imagination to spend the prize money (twenty-five dollars). However, this was a day-dream rather than an actual conviction of possible success. Besides the money prize there was a gold medal. At two o'clock (having been too nervous to take my lunch at the proper hour owing to a growing idea that I was going on the platform) I was eating a ham sandwich in a restaurant outside the hall, when suddenly I heard them calling "Fleur-de-Lys." My heart began to thump, and my throat went bone-dry. I thought of the huge

audience and tried in vain to swallow the piece of sandwich in my mouth, but it refused to go down. I recognized that the mortality rate in violinists is far too high, and that too small a percentage of those who do continue ever reach an advanced stage of skill. Certainly no ready panacea exists for the correction of these ills, and this article does not attempt to offer one! But there are known factors in the reasons for the existence of this condition. Perhaps by attacking the problems one by one, the situation can be corrected. The known difficulty discussed in this article is the all too frequent failure of beginners to acquire skill in pitch reading and pitch locating. This failure undoubtedly accounts for so many quitting violin study in the elementary stages for any other reason. Finding a simple method of presenting this phase of study has always been a challenge to the ingenuity of violin teachers. The nature of the problem is such that it is very easy to start with simple steps and the best of intentions, only to wind up in a web of Rube Goldbergian detail and diagram!

A Well-Earned Triumph

Well, I won the prize and received a great deal of adulation and applause. Newspapermen thronged round with cameras and the judges congratulated me warmly. I believe that my success was due to several things—a very fine teacher, for the American Wager Swayne had drilled me through that piece—the fact that I knew every note through and through—in fact, I had written it out a few days before the Festival, and that somehow or other I managed to control myself sufficiently to forget the audience.

The problems confronting a singer are a little different from those of an instrumentalist, though the same rules for thorough mastery of the pieces apply to all musicians alike. My son is a singer—a baritone—trained for opera, and though his health has precluded such a career, he has been able to do some concert work, and has won a number of prizes.

A great source of nervousness for the singer is that he must stand facing his audience, and it is certainly difficult to forget the presence of all the members of an audience when you are looking directly at them. The best way seems to be to fix your eyes on some distant object, as if you were looking out to sea, and thus avoid meeting the challenging eyes of the audience. If possible have your own accompanist. It makes quite a lot of difference, especially to a nervous person.

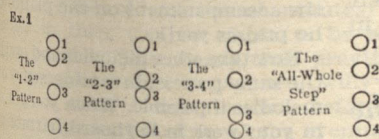
The great bugbear for a singer is that fear may make his throat dry and his voice shaky. It is very important that he should feel energetic and well. Fatigue will show at once in the voice. It is only a very experienced expert who can sing his role satisfactorily when he has a cold or his temperature is up.

"What care I how simple it be
If it be not ever so simple to me!"

The Gist of Visualized Technic

1. The pupil is taught that his fingers can be grouped in only four different patterns in the playing of the entire cycle of keys.
2. These four patterns are given simple, visualizing names.
3. a) The fingers are trained to fall into these patterns with automatic ease.
- b) The eye is trained to recognize these patterns in reading.

The Simplifying Formulas of Visualized Technic are as follows:



When these patterns occur in lowered position, so that the first finger is a half step from the open string, they are called the "Low 1-2," "Low 2-3," "Low 3-4," and the "Low All-Whole Step." The scales are studied in groups according to their finger patterns. The rule governing this grouping is as follows:

Scales Beginning on the Same Finger and Played in One Position Have the Same Finger Patterns

The major scales are grouped accordingly, as shown

Visualized Violin Technic

A Psychological Approach to
Pitch Finding and Pitch Reading

by Howard Lee Koch

The approach described in the following article was written and copyrighted by the author under the title of "Fiddle Finger Forms" by Howard Lee Koch for his violin classes in the public schools of Bay Shore and Amityville, Long Island. It has aroused considerable interest among prominent music educators, who consider it an important step in simplifying the task of both the pupil and the teacher in the elementary steps of violin study.

below. (The order of the groups does not represent the recommended order in which they should be studied.)

For One Octave Major Scales, in the Compass of One Position

1. The scales beginning on the open string, or the fourth finger, have the 2-3 finger pattern.
2. The scales beginning on the first finger have the 3-4 finger pattern.
3. The scales beginning on the second finger have the All-Whole Step pattern.
4. The scales beginning on the third finger have the 1-2 pattern.

Each of the pattern groups is presented to the pupil in the exact form of the example below.

Ex. 2

Two-Octave Major Scales

Each two-octave major scale is introduced after its two patterns have been previously studied in one-octave form. For example, the two-octave scale of G major is given following the study of the one-octave scales in the 2-3 and the 1-2 finger patterns.

The Melodic Minor Scales

The melodic minor scales follow the same rule of pattern grouping as the major scale; that is, the patterns are alike when the scales begin on identical fingers. The example below shows the presentation plan of all the melodic minor scales.

VIOLIN

Edited by Harold Berkley

"FORWARD MARCH WITH MUSIC"

SCALES BEGINNING ON OPEN STRINGS

The Psychological Basis of Visualized Technic

It is desired at this point to state the exact nature of this system, to avoid any possible misconception of its purposes. Visualized Technic is based on all important and primary ear guidance, plus a pattern recognition device to aid finger reflexes. So much has been said about the detail of this device, that it may be thought that ear development is not receiving its proper due in this system. On the contrary, the ear is constantly receiving attention, since the scales are taught by rote. The chief aid of Visualized Technic is to be found in the kinesthetic aspect of pitch finding. This is based on the following theory: The subtle coördination of faculties necessary to locate a pitch on the fingerboard depends on two senses—the sense of pitch, and the sense of touch. While all beginners have some degree of pitch sense, the touch sense, as it applies to finger technic on the violin, is wholly undeveloped. Because of this, even players with perfect pitch play out of tune in the beginning, in spite of all efforts not to do so.

Visualized Technic, through the imagery of the pattern names, helps the pupil to anticipate the proper aiming and stretching of his fingers. Furthermore, these pattern names have the faculty of conveying a picture of the fingers in group formation, rather than as single, unrelated units. In the elementary stage, where all technic is subject to conscious control, this use of the Gestalt principle has been found to have unusual effect on left hand facility. This group concept helps to overcome the main cause of a beginner's stumbling both in reading and playing—that is, the mental halting due to his tendency to treat his fingers and his notes as isolated units. Furthermore, the habit of pattern anticipation improves intonation, because the pitch faults of beginners are as much due to his failure to recognize the proper interval as it is to his failure to discriminate pitch differences. Which brings us to the treatment of note reading and knowledge of elementary theory. (Continued on Page 530)

Learning to Play With Expression

Q. I am thirteen years old and I won first place in piano in a State Music Contest recently. The judges said that my musical inclination is very obvious but that I don't seem to feel the music, therefore my expression is not very good. Can you tell me what to do?

Can you also tell me the approximate grades of the following: (1) *Clair de Lune*, by Debussy; (2) *March of the Dwarfs*, by Grieg; (3) *Romance in D-flat*, by Sibelius; (4) *Valse Romantique*, by Debussy.—C. M.

A. Without seeing you and hearing you play I shall probably not be able to help you very much. To play with expression one must feel the music as well as know it, and you are fairly young for that, so perhaps all you need is just to grow older. Probably all your feelings will grow stronger during the next year or two as you come to know and respond to beauty in poetry, in sunsets, and in people, and this will undoubtedly strengthen your musical feeling also. Be sure to hear all the music you possibly can. Ask your teacher to play for you often, especially a piece to which you yourself do not respond. If you have access to a fine phonograph get some recordings of Chopin, Schumann, and other romantic composers and listen closely to the record as you follow the music on the printed page. In these various ways you will probably come to the point of playing more expressively in the course of a year or two. But musical feeling does not come all at once—it grows slowly, following the development of the person in the other phases of his life.

Grading is always a matter of opinion rather than absolute fact, mostly because some pieces that are technically easy are so difficult to play expressively. However, the approximate grades of the four pieces are as follows: (1) Grade 4; (2) Grade 3; (3) Grade 4; (4) Grade 3.

How to Improve Technic in One Hour a Day

Q. 1. I have been studying piano for years and play such compositions as Bach's *Chromatic Fantasia and Fugue*, Beethoven's *Sonata*, Op. 57 and Chopin's *Scherzo in B-flat Minor*. Since my practice time is now limited to an hour a day, could you kindly suggest to me the best way to utilize that time so that I can improve my technic. Should I study the Etudes of Chopin or of Czerny, or what other technical work?

2. Would it be better to study one major work daily together with technic, or else several works and to alternate daily practice on them?

3. Would you consider the study of a concerto a substitute for etudes or exercises?

4. Could you possibly outline a practice schedule, and also give me a few suggestions of what works to study?—B. R.

A. 1. I would recommend Chopin's Etudes. They not only cover many technical problems, but are of the highest musical value. For a different kind of style, work also on some of Bach's French or English Suites, or some of the Preludes and Fugues from his "Well-Tempered Clavichord."

2. This depends upon the individual. In general I think it is better to keep several things going, alternating them either every day or every several days.

3. Yes.

4. Not knowing you, your musical problems, or what compositions you are studying, I am afraid I could be of no

Questions and Answers

Conducted by

Karl W. Gehrkins

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary



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

practical service in outlining a schedule for you. As for works to study, I would suggest that you try to cover a variety of styles. In addition to what I have mentioned in answer to your first question, I would add some Nocturnes, Mazurkas, Preludes, or Waltzes by Chopin, Sonatas by Scarlatti, Mozart, Haydn, and Beethoven, Intermezzi, Capricci, or Rhapsodies by Brahms, *Waldestrauchen* or *Gnomensreigen* by Liszt, and works by more recent composers, such as Preludes by Debussy, Rachmaninoff, or Shostakovich, *Sonatine* or *Jeux d'eau* by Ravel, and *The White Peacock* or *The Fountain of the Acqua Paolo* by Griffes.

What Is the Difference Between a Choral and a Glee Club?

Q. 1. Is there any difference between a choral and a glee club?

2. Is the fingering for the minor scales like that of the major?

3. Is it more correct to begin the scale of B-major in the left hand with the fourth finger or the thumb?

4. What does the sign 15ma mean over a group of notes?

5. With which fingers do you begin the scale of F-sharp major, contrary motion?—C. H.

A. 1. Technically a glee club is a group organized to sing glees, and (by extension) part songs, ballads and so forth. A choral club is any group of singers organized to practice choral (that is concerted vocal) music, either sacred or secular. So a glee club is one kind of choral club. In actual practice, however, there is considerable difference. A glee club is usually much smaller (consisting of twenty to fifty voices), and may consist of all men or all women, whereas a choral club, or choral society, as such a group is usually called, is a large organization of mixed voices, often having as many as three hundred or more members. Although glee clubs may sing serious music, they more often do short frivolous compositions. Choral societies, on the other hand, usually sing pretentious and difficult music such as "The Messiah," "Elijah," the *Passions* by Bach, and so on.

2. The usual fingering for major and minor scales are alike except in the following cases: C-sharp and F-sharp major and minor in the right hand, and E-flat, A-flat, and B-flat major and minor in the left hand. Space does not permit my writing out the fingerings for these scales, but you will find them in most books of piano technique. I would recommend especially Hanon, "The Virtuoso-Pianist" Part II; or Germer, "The Techniques of Pianoforte Playing," Volume I.

3. I myself would use the fourth finger. 4. 15ma means to play the passage two octaves higher than written. This abbreviation, which is rarely encountered, has never been accepted as a standard musical symbol. It is an abbreviation for the Italian *alla quindicesima*, which means in the style of the fifteenth, or two octaves higher than written, just as 8va stands for *all'ottava*, in the style of the octave or eighth.

5. If you are beginning at the center of the keyboard and working out use the second finger in each hand. But if you are beginning at the extremities of the keyboard and working toward the center, use the fourth finger in the left hand, and either the second or third in the right hand.

Does the Conductor Follow the Soloist, or Vice Versa?

Q. I am writing in hopes of settling an argument which has been going on for quite awhile among a few of my fellow workers and myself. What we would like to know is: When a soloist is playing with an orchestra, does the artist follow the orchestra, or vice versa? We would like to know what applies in the case of a swing band also.—H. K.

A. In most cases the orchestra follows the soloist, just as any good accompanist does. But there often occur climactic moments during which the entire ensemble

must move together in absolute unity, and at such points the soloist becomes a part of the ensemble and follows the conductor just as all the other players are doing. However, such spots are usually worked out in advance of the performance, and the conductor is supposed to adjust himself to the feelings and wishes of the soloist even though he may not always like his interpretation.

I am not well enough versed in swing band procedure to write with authority, but my guess is that in the case of a dance band the soloist does not have nearly so much liberty.

What Is a Golliwogg?

Q. I have read your page in THE ETUDE with great enjoyment for several years and now I have a question which I am sure you will be able to answer if anyone can. I have a piece called Golliwogg's *Cake Walk* and I want to know what a golliwogg is. I have heard that it is a rag doll, but now someone tells me that it is a little dog of some sort.—A. F. R.

A. A golliwogg (or golliwogg) is a grotesque black doll and Golliwogg's *Cake Walk* is music that Debussy has composed for the dance of such a doll. This is all there is to it, so don't feel too serious as you play the piece. But be sure to strike all the right keys!

Learning to Play by Ear

Q. I have taken piano lessons for several years and have my A.T.C.M. diploma, but I could never play anything by ear. I am married and my husband plays the violin by ear at dances so I would like to learn to accompany him on the piano. Is there any way in which I could do this?—Mrs. L. B.

A. My first suggestion is that you enroll in a course in keyboard harmony. If you get someone to give you private lessons in it. Since you have a diploma, you have probably taken work in written harmony, but such work is of little help in learning to play by ear. Keyboard harmony on the other hand, gives considerable emphasis to the improvisation of accompaniments to given melodies, and this should be of great help to you.

While you are getting such work started I suggest that you begin at once to improvise at the piano. Make up a four-measure melody in your head, think it aloud, and then play chords for it. You can't think of a melody of your own, find a very simple one in some children's song book and work at it until you can play a series of chords that sound well. Now break up these chords into a rhythmic accompaniment, with arpeggios, and so forth, and so forth until you can play sounds right to you, at which time you will naturally ask your husband to play the melody on his violin while you play the accompaniment on the piano. (If he praises you!)

Now take other melodies and go through the same process, inventing some original melodies if possible. When you get started in your work in keyboard harmony you will yourself apply more and more of these principles that you learn to your own improvising. It will of course take time to get facility and my greatest fear is that you will become impatient because you can't play dance music with your own band after a few weeks. However, if this means a great deal to you, you ought to be willing to work along these lines I have suggested for a year or two in order to accomplish your aim. So don't give it up, but persist in your efforts.

What's Wrong With Our Concert Halls?

by George Schaun

THE TRUTH about music is that to enjoy it, we must be comfortable. Let us be completely honest and admit that the solar majesty of Beethoven and the ethereal tone poetry of Debussy can be knocked galley-west by a crick in the back of the neck, or a drafty hall. Besides, there's more than mere animal comfort to be considered. Like any other jewel, good music should have its setting. It ought to be played—and has been deeply loved—in an atmosphere of harmonious color and soft lighting.

The truth about our concert halls is that a great many things are wrong with most of them. But, now that we are approaching the threshold of peace, it is reasonably safe to predict that many an opera house or concert hall will be built—and many more will have to be renovated—during the next five or six years. What will these auditoriums of tomorrow be like? Will they be much like those of today, except for a few added frills? Or will they be havens of peace for our spirits and of rest for our bodies? If they are the latter, then air-conditioning will be indispensable, and it will pay off at the box-office, just as it has for the movies, by extending the concert season right on past April and through the sultry days of mid-summer.

An indispensable adjunct of air-conditioning will be soundproofing, so that off-key locomotive whistles and taxi horns will not cut into the fragile orchestral coloring of Mozart and Debussy. By no means should soundproofing be overlooked, too, when the floors are planned. These, above all else, should be securely anchored and cushioned so that heavy-footed ushers or suburbanites (tip-toeing out to catch the 10:14 local) can stride up the aisles without fear of a creaking accompaniment.

What About Late Comers?

That brings us to the perennial problem of late comers. They are a problem precisely because any sensible person knows that there are times when latecomers just can't be prevented.

At this particular stage of the world's musical development, we have progressed to the point where we punish the late comers by making them wait in the foyer until the opening number has been completed. But there are several things wrong with this arrangement. First, the late comers (and usually there are many dozens of them) then come rushing in (while musical proceedings are delayed for several minutes) making much noise in their contrite efforts to be seated as quickly as possible. This means that practically all symphony programs must be planned, willy-nilly, to provide for a short "curtain-raiser" before getting down to the important business of the evening.

It also means that the late comers are deprived of a portion of the program for which they have paid. Therefore, why not prevent them from disturbing anyone (while at the same time allowing them to hear the music immediately upon their arrival) by ushering all such to a special mezzanine section? After all, being herded off to a separate spot should be painful enough—and in that spot they would all stay, without exception, until intermission. This plan, if adopted, would be a heaven-sent boon to conductors, and indeed to every sensitive musician and listener. How they all must shrink, inwardly, when that small army of anxious late comers comes stum-

bling and clumping down the aisles—headed and herded by squads of ushers who heroically do their best to squeeze the right patrons into the right seats.

Perhaps some especially astute impresarios will take a leaf from the books of progressive moving-picture theater managers, by providing a few seats equipped with special hearing devices for the deaf. Perhaps some of them will set aside a seating area especially for use by physically handicapped persons. Others may seek to reduce the fire hazard by placing large chromium-plated or stainless steel troughs in the foyers, to catch the lighted cigarettes and cigar butts which patrons now drop on the floors.

It may be too much to expect all these improvements; but it would be only common sense to abolish the check-room which does nothing more than clog the lobby with anxious patrons—both going and coming—and which shortens the life and harms the appearance of all clothing entrusted to the tender mercies of its attendants. Here, certainly, is an excellent place to conserve manpower. All that need be

vice versa. Worst of all, the rows of seats are spaced so close together that remarkable feats of exertion are required to squeeze past stout ladies and gentlemen who have "seats on the aisle."

Most of these shortcomings arise because the managements think it good business to crowd more people into a given amount of space by the simple expedient of buying small seats and placing the rows as close together as the traffic will bear. Such tactics were successful, and brought no great protest, during the pre-Wilsonian era when people expected discomfort as a companion of culture.

Times have changed. For one thing, the moving picture theaters and some of the restaurants have taught us lessons in comfort. For another thing, music has grown up and, in doing so, has grown younger. Youthful music-lovers, accustomed to "streamlining" and "glamour" in other forms of entertainment will demand it in the presentation of serious music—or else they will feel inclined to let serious music alone. For that matter, grown-ups want comfort with their music and will make their wishes known, in no uncertain fashion, when wartime conditions are softened and finally disappear.

It will come as a surprise to many music lovers to learn that the opera house which Richard Wagner designed and built exclusively for the performance of his own operas has rows of seats so widely separated that one can walk from the side aisles to one's seat without disturbing anyone in the slightest. Indeed, this opera house (at Bayreuth, Germany) has no longitudinal aisles leading from the foyer to the stage. Instead, there are a number of clearly marked entrances on either side of the auditorium. Having chosen the correct one, ticketholders find it a simple matter to walk directly toward their seats, without need for an usher and without disturbing anyone.

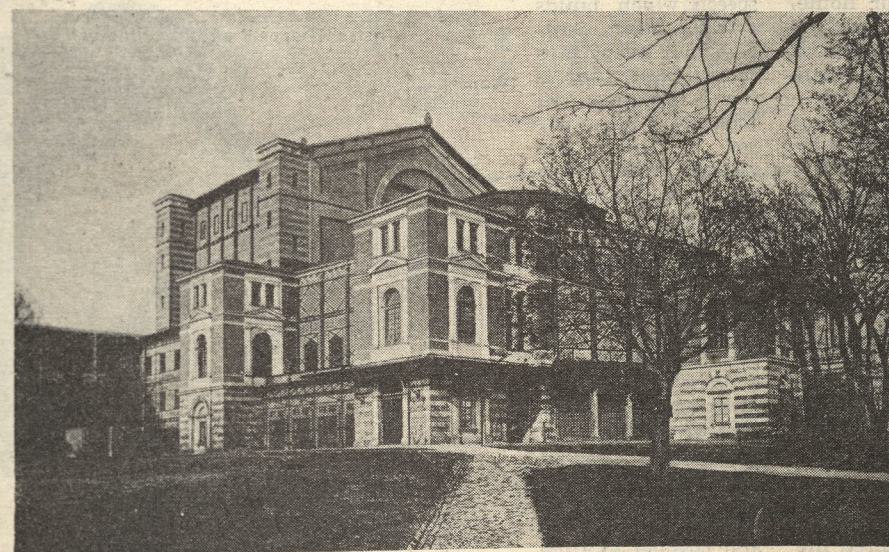
Solving the Problem

Surely American ingenuity can improve upon the seating ideas of even Richard Wagner. One thing that should go is the concept of a "row" of seats. Each seat should be a separate unit, and should have its own arm-rests—possibly equipped with a program holder

(so that programs will not rattle to the floor during a *pianissimo* passage) and a shielded light so that either orchestral scores or programs could be read without bothering neighbors.

Who will pay for all this? Citizens' committees, collecting contributions on a city-wide or county-wide basis, have raised the funds for such purposes in a number of enterprising American communities. Another answer is for private enterprise to build much larger auditoriums than those now in use, perhaps even larger than Constitution Hall in Washington, D. C., where it is possible to seat nearly 4,000 persons. Contrast that with the seating capacities of from 2,000 to 2,500 now offered by most halls.

Larger halls naturally call for increased operating expense and capital investment yet, under good management, these should be offset by the sale of more tickets. It is even likely that larger halls would bring decreased admission (Continued on Page 538)



THE WAGNER FESTIVAL THEATER AT BAYREUTH
This theater was so revolutionary in construction that it has affected the art of theater building ever since its erection.

done is to install several rows of "self service" lockers of the type used so successfully in many railroad stations.

Comfortable (?) Seats

At home, when we turn on the radio for a nice comfortable Sunday afternoon session with the New York Philharmonic, we sink into the most comfortable armchairs that our pocketbooks will permit. Yet what do we do when we go to a concert or to the opera, after paying out a sum which makes most of us practice certain rigorous economies for weeks afterward? You know the answer full well.

Practically all the seats are too small. They are constructed in a reasonably durable way, and naturally so, because any sane manager wants to avoid buying such equipment at frequent intervals. But the seats are not shaped to fit human anatomy. They are hard and uncomfortable. If your neighbors get their elbows planted on the arm rests then you can't—and

Does Music Help the Actor?

A Conference with

Elissa Landi

Distinguished Actress of Stage and Screen

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

MISS LANDI IS AN ACCOMPLISHED MUSICIAN AND THEREFORE SPEAKS UPON THIS SUBJECT WITH AUTHORITY

Elissa Landi tells with pride that the most important item in her professional biography is the fact that she is an American citizen. She came here, in 1930, from London, where she had already established a reputation, and her sensitive delineations, on Broadway, in stock, and in films, have steadily added to that reputation. It is significant that, as one of the foremost actresses of the day, Miss Landi finds an integral relationship between music and the drama. In the following conference, she outlines to readers of THE ETUDE her own interest in music and the way in which music influences purely dramatic techniques.

—EDITOR'S NOTE.

"MY INTEREST in music began when I did. Music was always a member of our home. Singing and playing were as much a part of the taken-for-granted routine of home as talking and reading. Indeed, this complete familiarity with 'home music' has bred in me a rather bad state of mind—I am never too comfortable at formal concerts. Making an occasion of music has the curious effect of throwing a barrier around it. For preference, I take music as relaxation, lying on the floor before the hearth and absorbing it with perfect freedom. But that, I know, is anything but a desirable attitude, and I am training myself to overcome it.

"As a girl, I worked at piano study with great enthusiasm and little talent, and played—and still do play—for my own enjoyment. My best moments of spiritual awareness come to me when I have keyboard conversations with Bach, Beethoven, Brahms, Schubert, and Schumann. At no time have I regarded music as a possible career—yet music has been of immeasurable help to me in my career.

A Happy Coincidence

"By curious chance, seven out of ten plays in which I have acted within the past years have required me to sit down at a piano to play, sing, or both. Perhaps this is purely coincidence—perhaps there is something in the spiritual make-up of musical heroines that makes them attractive to playwrights. Whatever the cause, though, the result was that I felt much more at home in my roles than if I had had to start in learning how to place my hands on the keys. Incidentally, the management benefited also from my early music lessons—since I could manage the required playing myself, there was no need to hire a pianist to dub in the music from backstage!

"But the relationship between music and acting runs far deeper than the odd chance of being required to play on stage. Skilled acting is a rhythmic art, and only those who are deeply aware of music and rhythm can hope to capture its fullest flexibility. When a company is newly assembled to begin rehearsals, you can invariably tell which of the group are musical, and which are not. You can tell it from the way they work, and I have found that very few skilled actors—none of the great ones—are unmusical.

"The relationship between music and acting shows itself in timing, and timing is the very soul of dramatic representation. Timing is the curious syncopa-

tion of gesture and speech which builds a telling effect. Suppose your script says simply: 'And that is that. (Banging on the table.)' When are you to speak the words? When are you to do the banging on the table? What—if any—is to be the relationship between the words and the banging? There you have a problem in timing. It is quite possible to speak and to bang in such a way that any connection between them becomes dissipated. Then you have a weak effect. It is also possible to time the bang between words so that it emphasizes them. Then you have a forceful effect. It is achieved by establishing an actual rhythmic pattern for the words and bringing in the bang on one of the beats. You really count the rhythm, quite as you do in music study! Suppose we try it. Let us fashion our pattern into three bars of four-part rhythm—one, two, three, four.

One	two	three	four
—	—	—	—
{ One	{ two	{ three	{ four
{ THAT	{ (rest)	{ Bang)	{ IS
{ One	{ two	{ three	{ four
{ THAT!	{ —	{ —	{ —

The rhythm gives its pace to the words, and the gesture enters, in proper time, as part of the pattern. If the

"FORWARD MARCH WITH MUSIC"



ELISSA LANDI

gesture of banging comes in unrhythmically, or in just haphazard fashion, the emphasis is lost. In solving such problems of timing, it is helpful to think of the words as the melodic line—the part that is written across the staff—and of the gestures as the harmonic accompaniment—the chords that are written up and down on the staff.

The Value of Effective Timing

"If you study dramatic techniques, you will find this completely rhythmical art of timing is the source of most great dramatic effects. Young, inexperienced actors give emphasis through greater volume of voice—they raise their voices when they come to the telling moment in their lines. Seasoned actors achieve emphasis more through pauses and timing. Certainly they may raise their voices—sometimes the script calls for a louder tone—but they never depend on loudness alone. Such loudness is saved for the main beat of the phrase, and it is always fitted into the rhythmic relationship between words and gestures, quite as a crescendo would be bracketed across a complete musical phrase. Since timing affects every combination of word and gesture in a play, it is readily seen how necessary it becomes for the actor to know music. Indeed, I have more than once seen stage rehearsals in which the director actually beat the time for the scene, quite as a conductor does in a symphonic rehearsal.

"The immensely important matter of timing is, of course, a well-known technique, with which every actor in the theater is familiar. For my own part, however, I have discovered still another relationship between music and my work. Perhaps I should better say between music and my entire philosophy of living. I early learned that it was quite impossible to accomplish anything in music while in a state of tension. If your arms are tense you cannot produce a fine tone on the piano; if your throat is tense you cannot sing well. If your music is a sound forth as I should your entire person must be relaxed, easy, free. I have found exactly the same to be true about the entire business of living!

Be Ready for Opportunity

"Over and over again I have noticed a curious thing. Whenever I have let myself get tense and strained over some problem, the result has been unsatisfactory. Whenever I have clung to an ancient faith that the result would be what I desired, it has been Evidently, the essence of music is so deeply implanted within us that harmonious adjustment is necessary to successful living—which, to me, is concerned not at all with glamour and glitter, and material things, but solely with a warm sense

of oneness, of fellowship, with all of God's creatures. "Another thing I have noticed is that ambitious people generally work themselves into a state of stress over the wrong thing! The zealous beginner, whether in the field of drama or of music, is bent on one thing—getting a chance. He storms the agencies, worries producers, cudgels his wits for ways and means of demonstrating his abilities so that he may only get an opening. And if he is lucky enough to get one, he immediately lets down. He has his chance; the moment when his worries about getting a chance are over. He must be (Continued on Page 517)

will. Be still and know that I am God; Oh, doubt - ing heart, be still; God's ten - der, lov - ing prom - is - es He doth ful - fill. Be still; and know that I am God; Oh, trust - ing heart, be still, be still; Lean thou on Him; true peace and joy Thy heart shall fill, Thy heart shall fill. Rest in the Lord; Be still; be still.

Tempo I

dim.

f

THE ETUDE SEPTEMBER 1945

FANFARE MIGNONNE

With Hammond Registration

WILLIAM M. FELTON

MANUALS

Con spirito

Gt. Full
[G] *f non legato*

PEDAL

cresc.

mf

mf

(To Coda) C

Lento sostenuto

Sw. *p mezzo*

reduce ped.

mf

D.C. al C

CODA

ff

fff

AUTUMN DAYS

(EXCERPT)

SECONDO

CHAS. LINDSAY

Tempo di Marcia M.M. $\text{♩} = 120$

The musical score for the SECONDO part of 'Autumn Days' is written for a piano in G major, 2/4 time. It begins with a *ff* (fortissimo) dynamic and a tempo marking of 'Tempo di Marcia M.M. $\text{♩} = 120$ '. The score is divided into two main sections: a 'MARCH' section starting at measure 11, marked *mf* (mezzo-forte), and a 'cantando' section starting at measure 21, marked *f* (forte). The piece concludes with a final *ff* chord. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

AUTUMN DAYS

(EXCERPT)

PRIMO

CHAS. LINDSAY

Tempo di Marcia M.M. $\text{♩} = 120$

The musical score for the PRIMO part of 'Autumn Days' is written for a piano in G major, 2/4 time. It begins with a *ff* (fortissimo) dynamic and a tempo marking of 'Tempo di Marcia M.M. $\text{♩} = 120$ '. The score is divided into two main sections: a 'MARCH' section starting at measure 11, marked *mf* (mezzo-forte), and a 'cantando' section starting at measure 21, marked *f* (forte). The piece concludes with a final *ff* chord. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

MY BLUE RAINCOAT

Grade 1.
Up stems. Right Hand.
Down stems. Left Hand.
Use third finger throughout.

ANITA C. TIBBITTS

Moderato (♩ = 80)

mf Lit-tle fau-cets in the sky are sprink-ling my blue rain - coat. If they o - pen up much wid-er, down the street I'll float and float. Here it comes; I have a hood. I think the rain feels ver-y good, It glis-tens on my coat of blue; I think no oth-er coat would do. Lit-tle fau-cets in the sky are sprink-ling my blue rain - coat. If they o - pen up much wid-er, down the street I'll float and float.

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COCKLESHELLS AND SILVER BELLS

Grade 1½.

Moderato (♩ = 56)

SARAH COLEMAN BRADDOCK

mf

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522

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THE ETHER

GOOD MORNING!

HELENE DIEDRICHS

Grade 2.

Happily (♩ = 88)

mf *mp* *p* *l.h. cresc.* *r.h.* *D.C.* *Fine*

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The Greeks and Musical Therapeutics

(Continued from Page 489)

*True to his charge, the bard preserv'd
her long
In honor's limits, such the power of Song.*

Plutarch tells of appeasing a violent sedition by means of music while, on the other hand, he tells how Solon (seventh century, B.C.) by reciting an elegy of a hundred verses (!) incited the Athenians to war.

The trumpeter, Herodorus of Megara, had the power, according to the Athenians, of animating the troops of Demetrius so much, by sounding two trumpets at a time, that they were able to move a machine towards the ramparts which they had vainly tried to do for several days.

Pythagoras (sixth century B.C.), seeing a young stranger so inflamed by wine and by music in the Phrygian mode that he was about to set fire to his mistress' house, had him taken in hand, played music in the Lydian mode on the flute to him, till he was calmed down and his drunkenness cured.

A painter, Theon, evidently not sure of his reputation, was about to exhibit a picture of a soldier ready to fall on the enemy. Being a master of mob psychology, he had music in the Phrygian mode played till the audience was in a frenzy of excitement and patriotism—then unveiled his picture, to wild acclaim!

In the interest of truth it must be said, sadly, that music seemed to me most effective if the subject were under the influence of wine.

Martinius Capella (Lib. IX Musica) assures us that fevers may be cured by song and says that Asclepiades (124 B.C.) cured deafness by the sound of the trumpet (one man's poison being another man's meat). Xenocrates (396 B.C.) employed the sound of instruments in the cure of maniacs and another writer assures us that music is a sovereign remedy for dejection of the spirits and disorders of the mind; that the sound of the flute would cure epilepsy and sciatica. Athenaeus agrees with this theory but insists that the flute must play in the Phrygian mode. Here Aullus Gellius steps in with a very different treatment. He insists that soft and gentle music must be used. This treatment he calls "enchaining the disordered places." He tells us that this effect is brought about by causing vibration in the fibres of the afflicted part.

The sound of the flute was a specific for the bite of the viper. And the Tyrrhenians never scourged their slaves, says Aristotle, except to the sound of flutes, citing this as an evidence of their humanity (sic!), the music acting as a palliative to the pain. Perhaps, also, it deadened their cries.

These, then, are some of the old tales told by ancient writers. But down through the ages come other stories. M. Burette, an authority on music of ancient times, and a physician in his own right adds that it is his opinion that the reiterated strokes and vibrations given to the nerves, fibres and animal spirits by music may possibly be of use in the cure of some diseases. He insists, however, that modern music, no less than ancient, possesses the same curative qualities.

Isaac Vossius, greatly admired for his elegant and classical Latin, in a work published in 1673 (*De Poem. Cantu et Virib. Rythmi.*) attributes the efficacy of Greek and Roman music not to the richness or refinement of melodic line but wholly to the force of its rhythm. "As long," he says, "as music flourished in this rhythmic form, so long flourished that power which was so adapted to excite, and calm the passions."

The *Memoires* of the Academy of Sciences, 1707, contain many reports from doctors who believed that music had the power of affecting not only the mind but the nervous system, in such a manner as to give not only temporary relief, but by repeated use, radical cures. They cite many cases where a disease after resisting all known remedies, at length gave way to the "soft impressions of harmony."

Buried in this welter of superstition and fairy tale there seems then to be a germ of truth which modern science is exploiting with remarkable results. Yet once again we are reminded that "there is nothing new under the sun."

Help for the Nervous Performer

(Continued from Page 500)

whip, when about to enter a race? The student should go upon the stage with the thought that the audience would far rather see him succeed than fail. He should feel that the audience is with him and not against him. If he appears to them like a cowering, whipped cat, he is choosing the very best way to repel them and produce a fiasco.

He should also see that his body is in the best condition. For many days before a debut, he should be especially careful of diet and see to it that there is plenty of time for rest. He should practice diligently, of course, to get that "fine edge finish" that can only come with practice, but he should not over-practice. Most of all, he should not resort to drugs, as we have heard of some students doing, to "calm the nerves." Bromides and barbitals in many instances leave a trail which is sometimes a matter of great regret at a later date. If Mother Nature cannot calm the nerves normally, drugs can never do it.

As to Music Appreciation

(Continued from Page 484)

but as simple as the wild roses that grow behind the cabin" (referring to their summer home, a log cabin in a pine forest in New Hampshire). From these few measures MacDowell later wrote what is now known as *To a Wild Rose*. Equipped with these facts, player number two brings his imagination into play and the result of his playing is a miniature musical gem which has "something to say to the listener."

It is said that when Handel was writing "The Messiah" he felt the presence of God very near him; and later when someone told him how beautiful the music was and how much everyone liked it he said in reply, "I should be sorry if I only pleased people. I wish to make things better."

The Teacher's Round Table

(Continued from Page 492)

To which we add three fervent "Amen's" . . . L.R. is a wise teacher!

Auditions

Concerning auditions, a subject on which I am strictly neutral, R.B. (Maine), a very intelligent teacher writes this: "I am weighing the advisability of again entering my pupils in the National Piano Playing Auditions for the 5th consecutive year. I believe the project to be most sinning in its objectives, but somehow to prepare for it does present a driving aspect which is extremely wearing in these days of wartime pressure on both pupils and teacher. As I give consideration to the miscellaneous types of pupils who present themselves for training for these auditions it seems that with most of them music lessons are just one more thing crammed into an overcrowded schedule, and that their minds today are far too distracted to lean seriously toward making the effort to achieve any such definite goal as the auditions require. . . . Having had charge of the report cards each year I know how encouraging the various judges have tried to be with good ratings and helpful suggestions. But in the long run, once the ordeal is over, the average student (for whom the auditions are devised) never returns to them again; and I've noticed they express no voluntary inquiries about them as another year rolls around. I think they secretly regard them in the class with mid-year exams, and I'm sure the word 'judges' hasn't much appeal for children."

How about it, Round Tablers? What have been your experiences with auditions? How do you feel about them?

The Adolescents Again

We all know that the persons who suffer most from the tensions of these troubled times are the adolescents. I have learned that these young people do not offer insurmountable problems if I am honest and sincere with them, and treat them rationally and forthrightly as equals. First I try to show them *what* is to be done, then, *why* it is to be done, and finally how to do it intelligently, economically, quickly. Nine out of ten times they respond magically to such treatment. . . . But you must first prove to them that you've got the "goods." If you fail to convince them of your competence and reasonableness, sure as Fate you will buck up against the stone wall of their resistance. And we all know that no more formidable obstacle exists than an adolescent's orneriness! But, once you secure their confidence, the sky is the limit. . . . You must be ready to discuss all sorts of problems, musical and non-musical, with them, since an understanding teacher is sometimes a young person's court of last resort.

Mrs. R.C.B. (Minn.) writes interestingly of her role as confessor and advisor to her class of young people: "I get most to think about from the adolescent boys and girls. They are such a bewildered bunch. Outside their lessons I am in contact with them every week when I help run the 'teen-age dance.' I've learned

to play with their dance orchestra, and am in constant demand because they are always wanting to know how to 'chord' dance favorites in any key, how to improvise blues and play boogie.

"The boy who plays trumpet in the orchestra is one of my piano students. Last week when he came to his lesson he flopped down on the piano bench, played a few measures of boogie bass, stopped abruptly, and said, 'Say, I want to talk to you!' . . . So, we did not have music for a while. I found out that he doesn't get along at school, or with people, or with life. He wanted to know what to do about it. He is a senior in high school, so I've arranged with the Dean of the Junior College to have the boy take an aptitude test. . . . This appealed to him, because it is something *definite*. We are hoping for good results from it.

"When the boy told me that he smokes and drinks beer, I did not scold him, for I never condemn what these youngsters are doing or thinking. I just remarked that moderation in all things, including smoking and drinking—just learning to be a gentleman—is what is necessary for a happy life. It seems to me better to start with the young people on their own levels and then try to bring them up by exposure to my standards.

"The girls bring everything to me, from hair-dos to dates! . . . One recently brought a clipping about 'Men'—nothing but innuendo of the worst sort. . . . All I tried to do was to help her see the truth; for I'm sure all of these youngsters are sincerely trying to make the right adjustments toward their approaching adult life."

Bravo, R.C.B.! It is easy to see why you are such a popular teacher!

For teachers, parents and older adolescents (15 to 17) I recommend "Love at the Threshold," by Strain (Appleton-Century) a sound, helpful book for young people, with no nonsense or sentimentality about it. There are chapters on "Dating," "Understanding Other Boys and Girls," "Entertaining at Home," "Going Steady," "Romance," "Love-making," and so forth.

Practicing

I have just read a delightful and revealing book on army training and army life, "Situation Normal" by Arthur Miller. . . . In one of his many talks with enlisted men he asked a private in the tank corps what he did in civilian life. "Oh," said he mysteriously, "I spend my time mostly practicing." "Practicing what?" Miller asked. "Oh, jes' practicin'." When I see a nice girl I practice makin' love to her. . . . When I come across a big old rabbit I practice shootin' him. If some work comes along, and my old man gets tough with me I jes' practice me some workin'. . . . It's more fun practicing than having you a reg'lar job. . . . Concerning his post-war activities he was just as vague. . . . "Wall, I reckon I'll go right 'long practicing till the day I die!"

That just about describes our post-war plans, too, doesn't it? . . . Only our practicing will be confined—we hope—to the piano. . . . Not such a tough life to look forward to, is it, Round Tablers? . . .



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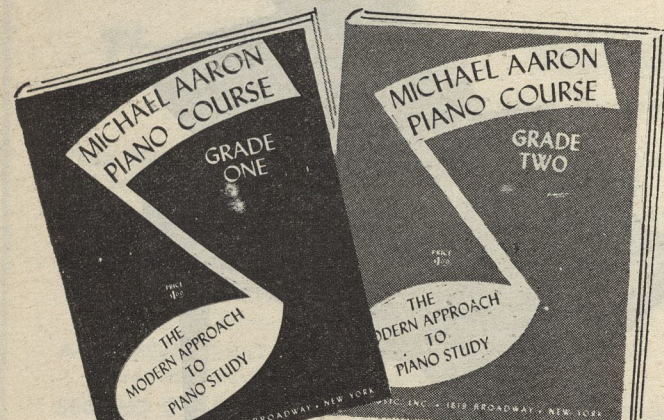
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Concerning Tenors

(Continued from Page 495)

such a loud disturbance.

Another tenor who appeared at the Manhattan for the first time in America was Amadeo Bassi, who later with others and Campanini formed the first Chicago Opera Company. He had a sympathetic voice of beautiful quality and a large repertoire. He created the tenor roles in "The Girl of the Golden West" and "The Jewels of the Madonna" in Chicago. For the first performances of the first named opera, Ricordi of the Italian publishing house came to rehearsals to see that all went as he wished, and was treated with the greatest attention. Bassi was anxious to have every detail of his costume correct, and he, Mme. Bassi, and I visited several pawn shops looking for a pistol of the correct period. In one shop the pawnbroker was so fascinated by Mme. Bassi's diamond ear-rings that he could hardly pay attention to her husband. They were stones of large size, but noticing the interest they aroused Bassi laughingly explained: "The stones are really quite shallow. I bought them in South America at a time when I did not have much money to spend."

Of his many roles I especially liked him as the blindly adoring lover in "The Jewels of the Madonna," so plaintive, sympathetic, and in "I Pagliacci," where he was tragically despairing as the wronged husband.

Another tenor new to the American public who came to Chicago was Lucien Muratore. His singing of the *Flower Song* was exquisite; so tender, never a forced tone nor did he shout. Later he married the beautiful Lina Cavalleri, but did not remain in America.

An Unfortunate Failing

One other tenor of those days whom I shall not name showed such a strange, unexplainable trait as to bewilder one. Z had a really magnificent voice, a full, resonant dramatic tenor, and a good stage presence, but—! One never knew whether or not he would sing on the key. Sometimes he could and would give an entire performance without straying from pitch, but perhaps the next time he would wander painfully from it. Campanini once said to me: "How can I cast him often when I never know how he will sing?"

I heard him at his debut in London's Covent Garden, where he gave a really magnificent performance of "Otello" and the press was unusually enthusiastic in comments the next day. Not often do London critics comment so favorably on an artist's first appearance, he must as a rule win his public more gradually. But later the same thing happened; he did not live up to his first record and gradually one seldom heard of him.

This peculiarity has often puzzled me as it did others. The man was a fine physical specimen; it was not due to faulty tone production; else how could he at times give an entire performance without slipping? He gave no impression of extreme nervousness, quite the con-

trary, and was apparently amiable and agreeable. One could not but deplore this fault in a singer who otherwise might have attained the highest rank as a dramatic tenor.

Our Musical Good Neighbor, Brazil

(Continued from Page 485)

Negroes adapted it. But to return to Brazil!

The third strain in Brazilian music is that of the native Indian (not to be confused with the more important South American Indian, the highly developed Inca). Now, the Brazilian Indian was very different from the Negro. He kept proudly to himself, had his own settlements and his own life, and came into as little contact with the white colonist as he could. Hence, his musical influence is the least important. The Indians were not rich in melody, and less rich rhythmically than the Negro. Their songs and dances lack variety, being confined to fixed rhythms and to war-chants and laments. Indian songs have a very modern flavor, however, since they use quarter tones, the general effect of which suggests sophisticated atonality! The Indian influence entered Brazilian life

through the efforts of the Jesuit Missionaries. In order to civilize and Christianize the land, these Fathers suggested that each colonial family take one Indian child and bring it up as a member of the household. This is one of the many ways by which Christianity was spread among the Indians, and the Indian children who were adopted grew up as colonial Brazilians.

According to Legend

A much more cultivated and sophisticated strain came through the Incas, in Peru. Theirs is a pentatonic scale, and many of their melodies have a markedly Oriental character. Legend has it that centuries ago, the Maoris left New Zealand in boats, and touched the coast of South America, where they were welcomed because of their magnificent piquetiques. Perhaps the strangely Oriental quality of Inca music comes from them!

From the blending of these strains, then, comes the native music of Brazil. Our love songs are almost entirely European in character. Our dances show most clearly the blending of influences. The *Coco*, the *Caterete*, and the *Choro* are typically native of Brazil; the *Batuque*, the *Macumba*, and the *Lundu* are clearly African. Most interesting, perhaps, of the African forms with Brazilian roots, is the *Lundu*, one of the oldest of our dances, very gay and lively in its rhythms and very often religious in its words! Such a mixture of religion and worldliness is not at all incongruous, and illustrates most clearly the way in which

(Continued on Page 528)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

IMPORTANT!

Due to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

A Soprano With a Faulty Memory

Q. I am a mezzo-soprano and an elocutionist. My age is forty-seven, but I do not look more than twenty-eight or thirty. I have studied voice for the love of singing and I am considered to be the best vocalist in the small town in which I live. I have also studied elocution and I am often asked to sing or recite at church and social affairs. My problem is this: I may know my reading or my songs well and can put on a good performance at home, but in public the movements of people in the audience or their laughter at a piece of comedy will suddenly make me forget. I also have difficulty in remembering the piano accompaniment and on two different occasions have had to stop and commence over again. We have only mediocre pianists in this small town, but it is not their fault that I forget but mine. I always sang on pitch, but recently I started off the key, stopped, started once more and then everything was O.K. for the rest of the numbers. Is it because I am used to my own accompaniment and do not sing enough with other pianists? Should I sing and recite more or am I too old and should I take a back seat and listen to others? This uncertainty gets me—it makes me uneasy.—P. S.

A. Your age, forty-seven, is sometimes rather critical in a woman's life. If she passes through this stage safely, she is often in better health and spirits and more able to do her work in the world. After so many years of usefulness in music, it would be a great pity for you to give up your singing and speaking because of a merely temporary disability. Continue by all means and sing and speak much more often in public and the loss of memory may disappear.

2. Perhaps you do not study the piano parts of your songs carefully enough and therefore when you play for yourself you may play them out of time and rhythm so that when another pianist plays for you, the accompaniment may sound unfamiliar to you. Of course we could not be sure unless we heard you, but we have known several cases similar to yours. The fact that you occasionally start out of time and then, after a new start sing the rest of the program quite on pitch seems to indicate the same thing. The remedy is clear. The piano part of a modern song is just as important as the vocal part and must be carefully and completely memorized. If you do this I think you need have no fear of forgetting the songs. Also you must practice much more often with your accompanist. Make an appointment with her so that you and she can study your repertoire together, meeting once or twice each week for a stated period, and I think you will both get along much better. You never can know your words and music too well.

The Bad Throat Condition Caused by Forcing the Voice

Q. About two months ago I quit my voice lessons because of a clogged, limp feeling in my throat. I have a powerful resonant voice which I used to use carelessly, singing loud constantly. Also I have smoked heavily. I am a baritone. While tuning up I discovered that my extended tones tend to waver slightly, while, previous to my trouble they were steady. I am twenty-one. My teacher says singing with loud force for some years. Do you think I am curable? My real trouble started when I sang with terrific force in an amateur opera while suffering from a throat cold.—S. J. A., Jr.

A. Too many singers nowadays rely upon the very greatest pressure of breath to produce their tones, and quite neglect the pose of the voice and the proper use of the resona-

tors. Sooner or later this bad method of production results in: 1. Breathly tone; 2. Singing out of tune, either sharp or flat; 3. A tremolo; 4. Impairment of the tone quality; 5. Complete loss of control of both the speaking and the singing voices.

1. Any valve which is attacked too strongly by a column of air will open slightly to relieve the pressure. The vocal cords form a valve, and when too much breath is forced against them, unused breath leaks through, causing a breathy tone.

2. If the cords are struck by a column of air stronger than they can resist, either they sag, causing the tone to flatten, or they pull up too tightly, and the tone sharpens.

3. The whole structure of the larynx may tremble, causing that wavering of the tone called tremolo.

4. The quality of a tone depends largely upon the presence or absence of overtones caused by the covibration of the bones and cavities of the chest, mouth, head, and face. Too much pressure of breath tends to disturb the formation of the overtones in these bones and cavities and to impair the fundamental tone at the larynx as well, as has been explained in Answers 1, 2, and 3.

5. When too forceful a method of singing is persisted in for a long time, especially if the "glottis stroke" is associated with it, nodules are formed upon the cords, thus preventing their free vibration. Or the vocal muscles are strained and reddened, thus producing partial or complete loss of voice (Aphonia).

Your physician should examine your throat and larynx and tell you how serious are the results of your forceful singing. Under his advice your singing teacher must explain to you a method of song which would, in time, restore to your voice its former ease of emission and beauty of quality.

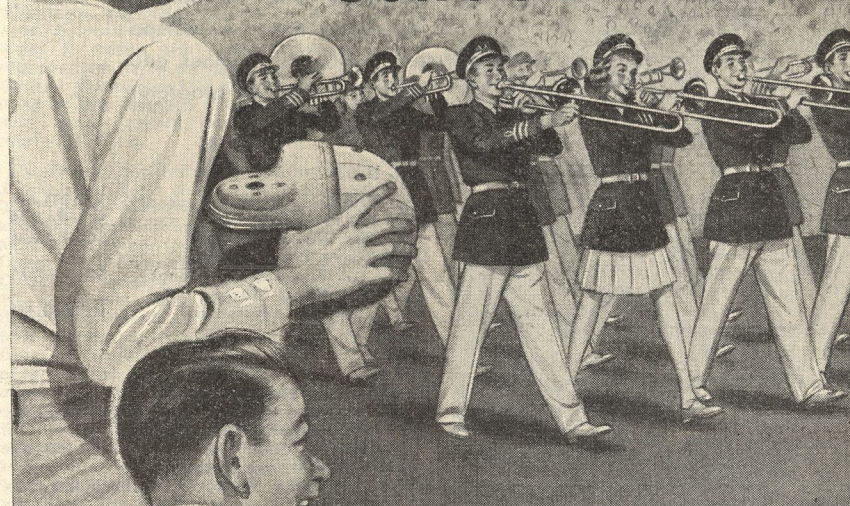
The Young Singer With a Tremolo

Q. Up until about four years ago I was singing alto in school and church choirs. I am now seventeen and I have sung soprano solos although I have had no training. A university professor of music classed my voice as a lyric soprano and advised me to train for oratorio. Recently our music teacher in school placed me in a trio. She found that my voice did not blend but was heard above the others. Laying the blame on my tremolo, she is trying to teach me to sing without a tremolo. I find this difficult because the tremolo seems to have come upon me without my noticing it. My sister and I have sung duets for years and my teacher admits that my voice blends in the duets even if it does not in the trio. Could you tell me if the tremolo is natural or "put on" and why my voice blends in the duets but not in the trio? Thank you for your consideration.—J. I. W.

A. All too often a young girl with a pleasing, natural voice commences singing in a chorus too soon, before her voice is quite developed, and before she has had any training. The director is glad to get her because there are so few pleasing young voices. Sometimes it does her no harm but at other times she develops a vocal fault or two quite unconsciously because she does not know any better. Your tremolo is an example of this. In the young voice its usual cause is thus putting a long, too loud, and too high, thus putting a greater strain upon the larynx than it is able to resist. In consequence a tremolo results. of the larynx trembles and a tremolo results. It is a difficult fault to overcome, but you are young and time and good singing lessons will surely obliterate it. Have patience and work hard, with a well trained teacher.

2. It would scarcely be possible for us to answer your question as to why your voice blends in the duets and not in the trio, without hearing you. One explanation suggests itself. Perhaps the voices of yourself and your sister have a certain resemblance, which makes them family likeness of quality, which makes them sound well together; you have practiced together for a long time and this has given you an unconscious ensemble which must be very attractive. Keep on singing with your sister. It will do you both good.

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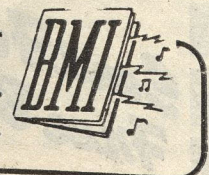
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(Continued from Page 504)

ready for that chance—ready, with a vast resource of knowledge and technique to prove himself worthy of his chance. It is only in the proving that his habits of work, of thought, of living show themselves.

"I have recently had a most interesting experience with music. During the past months, I played in the Chicago company of 'To-Morrow the World,' a play that makes use of several child actors. Naturally, we had to have the children, and we also had to have a reserve supply of child understudies. Then there were brothers and sisters. Altogether, we had about eight school-age youngsters—who could not go to school. We played seven night shows and two matinees a week, and when you do that you cannot answer the school bell at eight-thirty. Now, the law is very rightly concerned about the education of children, and so we had the threat of a first-rate problem on our hands. After an unsuccessful attempt at education-by-correspondence had been made, my husband and I took over the task of 'school-teaching' those children. Along with Latin, literature, history, algebra, and languages, we worked at music. Every Friday, four of us went to the afternoon concert of the Symphony, and between times, we studied notation and solfeggio. And again I was stimulated by the vitality of the relationship between music and acting. Every one of those gifted child actors was equally gifted in music. Dickie Tyler composed. Joan Shepherd, another of our child leads, has absolute pitch and had already had instruction in one of the country's great conservatories. As Christmas drew near, we had special fun. My husband composed a simple and charming carol, to be sung as a round, in seven parts.

A Faultless Ear

We had no piano at rehearsals, and depended on Joan Shepherd's faultless ear to give us our pitch. Then we decided that it would be uncommonly effective to translate the words into Latin, and the children (who had mastered a term of high school Latin in less than four months) did it themselves. On Christmas Eve, we sang our carol for friends and parents, and on Christmas Day, for the stagehands at the theater. A neighboring apartment was occupied by thoroughly 'modern' people, who took their music strictly as jazz, with all the jazz accessories. We had often heard them, and had felt no desire whatever to join in their fun. But on Christmas Eve, they told me later, they almost came to join in ours. The day after Christmas, one of them, whom we met in the elevator, asked about the 'beautiful music' that had flowed through to them—wanted to know what it was—begged to have it repeated. Seven little stage children had been singing an ardent welcome to the Infant Christ, and the spirit of their music had surmounted the jazz. I like to remember that.

"There is, then, the closest relationship between music and the stage. Acting, in the last analysis, is the vivid portrayal of human character at grips with the business of living. And in the case of

young people, who cannot possibly have had sufficient experience of living to underwrite their portrayals with personal truth, music can help to lessen the gap between real and shamming. For an aware understanding of music, which reaches the emotions directly, without either words, symbols or picture-symbols, can build a highway into a knowledge of human hearts."

Our Musical Good Neighbor, Brazil

(Continued from Page 526)

three separate racial psychologies have become unified into the integral whole that is Brazil.

A Curious Mixture

Come with me to Bahia, for instance, to view the great three-day festival of Our Lady of Navigators, that takes place every year. This is a completely Catholic religious festival, honoring Our Lady in Her capacity of protectress of seamen—yet it is blended from purely pagan strains that are so completely part of the background of Brazil that no one is conscious of their non-Christian origin. First there is a beautiful parade of boats—all sorts of boats and skiffs, decorated with flags and flowers. Then there is a religious procession along the beach. Then, at a given spot, the procession halts and the faithful toss gifts into the sea, as offerings. Now, the odd thing is that exactly the same ritual occurs in both Indian and African pagan mythology! Here, the Mother of Waters, or the Goddess of the Sea, is a powerful but evil spirit, who lures men to their destruction and must be propitiated with gifts. To please this alluring being, the Indians and the Negroes toss perfume, jewelry, face powder, and cosmetics into the water. Yet they do it with the completely sincere and religious feeling of honoring their pure and kindly protectress, Our Lady of Navigators.

"Another very interesting psychological merging is seen in the national devotion to St. Benedict. He was a Moor (though he was born in Sicily, as I learned when I traveled there), and as such, he became the favorite saint of the Negroes, who felt the democratic equality of the Church when they saw a black-faced man honored with a shrine. Every colonial church in Brazil has a shrine to St. Benedict, and the non-colonial natives love him especially.

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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. Have noticed that at times you have had articles on reed organ. I am wondering therefore whether you have information available on repairs of a reed organ. I am interested in information available on how a reed organ may be tuned. Then there is another question regarding the volume of air it takes to produce a chord when both hands are playing chords simultaneously.—R. T.

A. The publishers of THE ETUDE do not have any book treating of repairs for a reed organ. Tuning of a reed organ should be done by an expert or experienced person. Tuning of reeds will probably be unnecessary if the reeds are cleaned. They may be taken out of the instrument with a reed hook, which may be attached to the instrument, and reeds replaced after cleaning with a tooth brush. This should also be done with much care, to avoid damage to reeds. The reed organ is built on the suction principle and may have a leaky bellows. To ascertain the amount of air necessary for simultaneous playing of chords with both hands a gauge should be used.

Q. Recently two speakers at our University, one a Minister, the other a Historian, gave credence to the assertion that the Negro Spirituals were not spirituals as such, but really secular in that most of them were used to convey secret messages to each other, in order that the Master might not understand the message nor apprehend the slave-message senders. Are the Spirituals sacred or not? I do not refer to the folk-music of the Negro in its entirety, only the Spirituals.—G. I. L.

A. Much depends on the attitude of the listener, and on the Spiritual in use, but as we recall it, Dr. Henry T. Burleigh told the writer that he was advised by MacDowell to make his arrangements musical, which he did, and who can dispute his effective arrangement of "Were You There," as being spiritual and musical? This number is also arranged as an Organ number by William M. Felton, as a "Lament" which is effective in its simplicity.

Q. I have been appointed to investigate and purchase an Organ or Piano for a church here. There is a fund of five hundred dollars and if we can trade in a piano and Solo Vox it will probably raise it to seven or eight hundred dollars. I happen to be very anxious to get an organ. I know that neither organs nor pianos are manufactured now, due to war conditions and that our best chance will be to get into contact with a firm who has taken the kind of instrument we wish to obtain, in trade or possibly repossessed. The church Auditorium seats about five hundred people so that we would not need a large instrument. Can you offer any suggestions?—M. J. R. L.

A. We agree with you that your best means is to contact some one who has taken the kind of instrument you need in trade, as new instruments cannot be legally furnished at this time. We suggest that you advise such firms of your needs, stating the size of the Church Auditorium, or the seating capacity, whether one floor, or including a gallery. We suggest one floor, and an organ with about five hundred people, that you pay special attention to the carrying power of the instrument you select, especially if the seating capacity is all included on one floor.

Q. The present reed organ in our church will soon have to be replaced. I can buy at the present time a used residence organ for one thousand dollars, because of the death of the owner. The instrument has been enlarged the two or three times I understand. Would this detract from the value of the organ or impair its efficiency? Specifications are enclosed. Do you think this organ would be suitable for Catholic Church services? I omitted to ascer-

tain the age of the organ, but was told it should not be too old as the pedals are arranged in the concave form of the later organs. I could not hear the organ played, because it needs new bellows. What do you suppose would be the price of the organ, including installation? If estimating costs is not in your line can you recommend some person who could supply the necessary information?—W. F. B.

A. We do not ordinarily recommend a residence organ for a church, but if you are satisfied there is sufficient tone present, and if you arrange your full organ to eliminate stops such as French Horn, Celestes, Clarinet, Orchestral Oboe, Tibia Clausa and so forth and have your Diapason family, including the Octave stop (it is absent) made smaller and brighter we think the specification might prove satisfactory. Although it cannot be put in perfect tune, if borrowed, we suggest the unification of a stop to produce a soft 2 1/2" stop. We, of course cannot estimate the cost of installation of the organ, but suggest that you secure figures from the builders of the organ, who are not far from you. The enlarging of the instrument should be investigated, to ascertain whether the necessary wind supply was arranged for the additions. Also it should be ascertained whether real individual crescendos are available for each manual, or whether the different swell pedals operate on the same sets of shutters. The concave pedal board is not a decisive factor in a decision as to whether the organ is old or not, and the cause of a new bellows being required should be investigated.

Q. The members of a church in our township wish to install a small organ in a church about 30' x 50' in size. Will you kindly send us names and addresses of organ companies in our vicinity whom we might contact. We are interested in a new or good used organ.—M. A. S.

A. The policy of THE ETUDE will not permit our naming organ companies in your vicinity. Our suggestion is that you communicate with various firms, telling them of your needs and desires, and asking them to advise you of instruments available, which are probably limited by war conditions.

Q. Please tell me just what an Orgatron is. Is it the same as the Hammond instrument? Also please give me the addresses of some manufacturers of two manual reed organs with pedals. What is the price of "The Reed Organ, Its Design and Construction" by Milne.—C. B.

A. An Orgatron, we understand, consists of a reed tone amplified while the Hammond instrument is operated by discs. We suggest that you may secure literature about these instruments by addressing the Everett Piano Co., of South Haven, Michigan, in reference to the Orgatron, and the Hammond Instrument Co., 2915 Northwestern Avenue, Chicago, Illinois. We are sending you Reed Organ information by mail. The publishers of the Milne book, we understand, have been bombed, and the price and delivery of the book cannot be guaranteed at this time.

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Visualized Violin Technic

(Continued from Page 501)

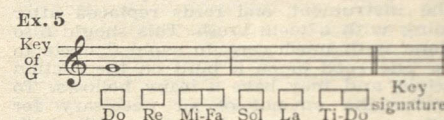
Teaching Reading Skill

The group recognition principle is continued in teaching reading skill. The names of the notes and the facts of elementary theory are taught always in association with finger pattern and scale pattern models. The scales become theory in action. Two types of writing exercises, using the cross word puzzle idea, are used. The first type calls for the finger patterns to be written on all strings. In the example below, the blocks below the staff are "fill-ins" for the names of the notes and their proper accidentals.

The "2-3" Pattern on the A string.



The second type is a scale writing example exercise as in the example following.



Thus, reading skill is promoted by insuring a thorough familiarity with both the staff and the fingerboard. An unusual amount of theory is conveyed in this practical fashion. A further benefit is the overcoming of the traditional mental hazard regarding the multiple sharp and flat keys. The pupil loses his

fear and awe of such keys when he learns that, no matter what the key, it can be analyzed in the terms of the four familiar finger patterns!

And Finally

Visualized Technic is evolutionary rather than revolutionary. Experienced teachers will recognize in it familiar, well-established principles. The efforts of this method have been directed towards simplified presentation. It has had five years of successful use in both public school classes and in private instruction.

An inspection of our more recent method books shows the pendulum of common approval swinging back towards the use of more technical material. The swing in the early part of the century was a retreat from methods which were too dry and difficult for the average pupil. Unfortunately the reactionary movement reached an extreme where its sugcoating process crowded out muscle building technic to a vanishing point. The fallacy of this was apparent in the mediocre results it achieved. While all agreed with the melody approach that "if you could sing it, you could play it," none could deny that it sounded badly when played with a wobbly finger and a wavering bow!

There is a homely old motto which says, "To make an omelet, one must break eggs!" In short, let's face the facts. A good violin technic is attained only by drilling on fundamentals. Such drill need not be uninteresting, but it must be. Such realism will herald the true renaissance of violin study.

Superstitious Musicians

(Continued from Page 488)

days, and adds gravely: "I am sure that Mr. R. who came to interview me yesterday is a *jettatore*" (one who has the evil eye).

Pierre V. R. Key tells a similar story. In Salerno don Peppo Grassi, an elderly impresario was an admirer of young Caruso. So concerned was he over his protégé that as often as the critical *Flower Song* in "Carmen" approached he would station himself in the wings, gazing upon Caruso in a manner that seemed to say, "You must not break on the B-flat." If actually the splintering of the top note occurred, don Peppo would jump backward, run his fingers wildly through his hair, and knock his head against one of the wings—out of deep despair. No wonder that such behavior jarred the singer's nerves. Finally Caruso rushed into the wings before the aria approached, and cried, "Listen! if you stand here again while I am singing the aria, I will leave the company. You are my *jettatore*."

That so intelligent a man could be influenced by such superstitions—and many others which he had, Key points out, is not so strange as may appear. For Caruso was highly emotional, and the premonitions he sometimes experienced, seemed in some fashion to be identified with that part of him which can best be analyzed

as the outgrowth of an extreme sensitiveness.

Composers are rarely better off in this connection than singers and instrumentalists. A story about Giuseppe Verdi which may or may not be true, is told by Sigmund Spaeth—it concerns the opening performance of Verdi's opera "Luisa Miller." There was a certain amateur named Capacelatro who was considered by Verdi's friends a *jettatore*. He was blamed for the failure of "Luisa" because he had shaken hands with Verdi just before the performance and had predicted a great success. Every effort was therefore made to keep him away from the composer on the opening night of "Luisa Miller."

A large crowd of Verdi's friends surrounded him constantly, and refused to let Capacelatro get within hailing distance. For two acts all went well. Before the final act, Verdi was receiving congratulations on the stage. Suddenly a man leaped from the wings, and with a cry of "At last!" threw his arms around the composer. As he did so, a piece of scenery fell and narrowly missed injuring them both. It was the unfortunate Capacelatro. And coincidence or good judgment—the last act was coldly received, in contrast to the enthusiasm (Continued on Page 504)

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Lessons by Mail (?)

M. G. B., Ontario.—If you can take some personal lessons, even if only occasionally, they would do a great deal more for you than a correspondence course in violin playing. A number of subtle little faults can creep into your playing which must be observed by the teacher if they are to be properly corrected. Then, too, there are details of technic which are almost impossible to describe in words, but which can be clearly demonstrated in a few minutes. However, if it is impossible for you to take any lessons, you might benefit from the course, for at least you would be studying systematically. Not knowing the course you have in mind, I cannot say much more than that. If you do not already have them, the following books would help you: "Practical Violin Study" by Frederick Hahn; "Violin Teaching and Violin Study" by Eugene Gruenberg; "Modern Violin Playing" by Grimsom and Forsyth; and "Violin Playing as I Teach it" by Leopold Auer. These books may be procured from the publishers of THE ETUDE.

Cannot Appraise

Mrs. A. E. B., Saskatchewan.—The label in your violin is that of a genuine J. B. Guadagnini. But labels are even easier to imitate than violins; you have, therefore, no assurance that your violin is genuine. If it is, it could be worth ten thousand dollars; on the other hand, it may not be worth fifty. Not even the most experienced expert can value an instrument without seeing it.

More Questions on the Vibrato

J. L., San Salvador, C. A.—I am very sorry that my personal reply to your first letter was lost in the mail, and I hope that the second letter, which I sent as soon as yours was received, will reach you long before this is in print. As I have written to you, the subject of the Vibrato was dealt with in detail in the July, 1944, issue of THE ETUDE, and I trust you will have received a copy of that issue by the time you read this.

The Violin Maker, Liebhich

O. E. A., California.—Johann Gottfried Liebhich (1755-1824) was the most important member of a large family of violin makers living in Saxony, Germany. He founded the business which is still carried on by his descendants. Though they are quite well-made, his violins have never commanded high prices. Today they bring about one hundred or one hundred and fifty dollars.

A Nicholas Morlott Violin

H. J., Ontario.—The violins of Nicholas Morlott are well made, somewhat in the style of Didier Nicholas, and are usually rather large. Specimens in good condition have sold for as much as two hundred and fifty dollars. He was working in Mirecourt, France, around 1825.

Handel Sonatas

S. P. I., Virginia.—As you do not tell me anything about your technical advancement, it is not easy for me to say which of the Handel Sonatas would be the best for you to study. However, as you want to develop your tone, I would suggest that you begin with No. 3, in F major. The first movement of the sonata calls for, and inspires, a beautifully sustained, sing-for, and is worthy of much study. The ing tone, and is a lofty and inspiring third movement, also, is a lofty and inspiring piece of music; while the second and fourth

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movements require a flexible tone production in *martelé*, *détaché*, and *legato* bowing. After you have worked on this sonata, study No. 6, in E major. Later on, you should certainly study the D major Sonata, No. 4. If you practice these three sonatas with an alive imagination and a keenly critical ear, I am sure you will find your tone quality improving rapidly.

Concerning Cadenzas and Finger Markings

Q. E. H., Washington.—The chief reason why cadenzas to violin concerti are printed in small notes is that they are not written by the composer, but are interpolations by another hand. The cadenza in the Mendelssohn Concerto was written by Mendelssohn himself, and it is always printed in large notes. I agree with you that it would be an advantage to the player if interpolated cadenzas were printed in slightly larger type. (2) It would undoubtedly be easier, in many cases, to read fingering if the figures were always at the head of the note. But in those cases where several ledger lines are used, there might often be confusion with the staves above or below. When the figure and the head of the note are widely separated, the remedy is to practice the passage slowly, so that the eye may take in both the note and the fingering. Don't you think that if larger figures were used, as you suggest, the result would be a cluttering up of the page, making it even more difficult to read?

To Remove Old Rosin

W. S., Connecticut.—For removing old rosin that has collected beneath the strings and bridge, a good violin cleaner is necessary. Almost any repairer can sell you a bottle. Or, if you prefer, you can have a very effective cleaner made up at your local drug store. The formula is: Fine, raw linseed oil, seven parts; oil of turpentine, one part; water, four parts. After the mixture has been prepared and the bottle well shaken, pour a little of the mixture on a soft cloth and rub gently over the violin until all traces of rosin have disappeared. Then polish with a clean cloth—preferably an old piece of silk—until the varnish is completely dry. Keep on polishing until there is no trace of stickiness anywhere. This mixture is widely used and it always gives satisfactory results.

The Right Wood for Violin Making

R. B. A., Kansas.—I do not know of any well-made violin that has a sycamore back, and I rather doubt that it has ever been used by any of the better makers. Ruggieri sometimes used poplar, but at least ninety-eight per cent of the well-known makers always used maple. Experiments have been made with other woods from time to time, but they have not been successful.

Value of Violins by F. A. Glass

Mrs. M. E. W., California.—Friedrich August Glass worked in Klingenthal, Germany, between 1840 and 1855. Today, his violins are worth from about fifty dollars to, at most, one hundred and fifty. Though he copied a number of the famous makers, his instruments are not favorably regarded, for he used inferior varnish and the tone is hard and glassy.

A Young Chamber Music Enthusiast

Miss B. W., Delaware.—It is a pleasure to hear from someone of your age who is as interested in Chamber music as you are. Most teen-agers, if they are talented, prefer to show off in solos. To the discriminating string player, however, there is no musical pleasure equal to the playing of chamber music, and your present interest indicates that you are going to have a good deal of fun as you get older. Good luck to you.

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Teaching Woodwinds in the Schools

(Continued from Page 498)

fingerings and care of the instruments than boys. In fact, in one of my woodwind classes of music supervisors the other day I cited an example of the obvious lack of mechanical adaptability on the part of one of my private pupils—a young lady who was unable to locate a glaring break on her oboe. A woodwind class member who apparently had resented my remark spoke up rather indignantly, "But, Mr. Waln, I'll bet you can't make a dress." With embarrassment I admitted that I couldn't make a dress, but I added that I was hardly expected to make a dress while she, as an instrumentalist had chosen a profession where a knowledge of the mechanical workings of the woodwinds is a "must."

The woodwind teacher must know more than just how to finger the instruments. He or she must have a first hand understanding of embouchure, attack, proper breathing, and intonation peculiarities. To actually play each of these instruments and get the feel is, of course, the wise procedure, but without it one can learn a great deal by following the directions given in the leading instruction books which are available at your music dealer or the city music jobber. I wish it were possible in this article to discuss just one of these fundamental issues, "breathing." There are phases of the problem of breathing which are common to all woodwinds and differences which apply to one and not the other. With references to fingering again, I would urge that authentic charts of both fingerings and trills be secured from your music jobber. Do not rely entirely upon your mechanical sense in figuring the correct fingering. Refer to the charts. Recently a former music education student who is now teaching asked why the fingering of thumb "f" on the Albert clarinet is so sharp. If she had secured a fingering chart for the Albert clarinet she would have found that thumb "f" isn't "f" at all, but f-sharp.

Repair Equipment

In most teaching situations the woodwind teacher should have available simple repair equipment such as pliers, small screw driver, spring hook, cork grease, mechanism oil, bore oil and swab for application, an assortment of pads, springs, corks, and pad-cork cement. Yes, we should add reed trimmers, sand paper, and a safety razor blade. This formidable list of supplies is not mentioned to frighten the young woodwind teacher. When the woodwind repair man is not easily accessible, the teacher will often amaze himself at his own ability for making necessary repairs. For the most part, simple repairs are easy to make and fun to do.

Must Understand Children

A final requirement of the successful teacher is that he or she love his work, and understand the psychology of teaching and the psychology of working with children. In class work, the teacher must care for individual differences in the progress of the pupils, stimulate the children to do their best, solve problems of discipline, and yet hold the respect of

the pupils. The teacher who is well trained and who loves her work will find this phase of her profession just a happy challenge.

Teaching Procedures

The three common procedures followed in the teaching of the woodwinds are of course to teach the class of mixed instruments together, to teach the class of like instruments, and the plan of individual instruction. If teacher time permits, a combination of individual instruction supplemented by either of the two class procedures is highly desirable. In many school systems, the teacher must follow the plan of teaching all woodwinds together because of the shortage of teacher time or the shortage of private teachers in the community. The principal objections to the mixed group plan are the lack of individual attention, the failure of any instruction book to be adapted to the most effective starting tones and playing range for every instrument (the oboe and bassoon suffer most in such a procedure), and the difficulty of keeping all players progressing equally. There are two features of the mixed plan which can be listed as advantages: the stimulation to the children of playing in a group, and the opportunity from the school's standpoint of teaching the many kinds of instruments which are needed to fill the instrumentation of the band and orchestra. The class of like instruments is a "middle-of-the-road" procedure, having both advantages and disadvantages as compared with the other two plans. These seem obvious enough not to need comment.

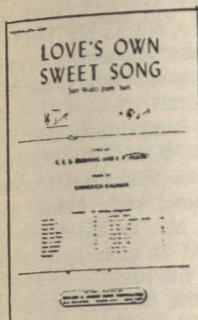
A Survey Is Made

In a survey through certain states, I found for the ensemble type of instruction that most directors were using and favoring the Smith-Yoder-Bachman Ensemble Class Method. In teacher training, I too have found this book reasonably effective, along with a few other good methods. In the class of like woodwinds, one can use any of the good instruction books written for that particular instrument just as in the case of private instruction. It would be possible to list my favorites in an article of this length. Recently a request came to me for the name of a book for clarinet which would be effective in the study of the use of the trill keys and embellishments. A shortage of good material along this line leads me to suggest the book which I use, not only with my conservatory clarinetists, but with my flute, oboe and saxophone students as well. It is the Clarinet Methods, Part II, by my former teacher, Gustave Langenus. It presents in an interesting manner not only the trill chart, but material for the development of the several embellishments used in playing.

Another book which has been of particular help to me in teaching each of the woodwinds is the one for development of rhythm problems: "Complete Method for Rhythmical Articulation" by Benedetto Marcello, transcribed from the Italian by Gustave Langenus.

Mentioning my esteemed teacher, Mr. Langenus, reminds me of a request he made back in 1926 in the magazine "Woodwind News," which unfortunately is no longer published. The request was a direct bearing upon this article. He wrote: "WANTED—A New Name for Woodwind!" Once upon a time all the

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woodwind instruments were made of wood, but with the advent of the silver flute, and the silver clarinet, the name Woodwind should be changed. We timidly suggest Woodsilver-brasswind. What do you suggest? Yes, we might add the metal oboe and bassoon. With the title Woodsilver-brasswind, I would feel safer with the inclusion of the saxophone into the woodwind family, as I have intentionally done throughout this article.

If the teacher of the woodwinds in the field of music education possesses a sound musicianship; a good performing ability on one or more of them; a working knowledge of all of them as to procedures, materials, and simple repairs; an understanding of, and love for working with children, he or she is in a position to make a lasting contribution to the lives of his pupils, and at the same time enjoy the satisfaction of a job well done.

Forward March!

(Continued from Page 499)

our school band work we are not doing exclusively these things; therefore, it is our obligation to the student to provide for a complete musical experience in both the concert and marching bands. One is incomplete without the other, from both an educational and musical viewpoint.

Music for the Marching Band

The best results cannot be obtained from any marching band unless the music is carefully selected. The marches for the average school band should be of an easy or medium grade with full continuous parts for the brass, with reeds in the medium register and not too difficult. Any variations for clarinets should be technically easy without difficult or awkward fingering patterns. Reed obbligatos are not usually effective on the march. Attractive countermelodies for trombone and baritone are desirable and do much to help provide sonority and precision to the ensemble. Percussion parts should not be too decorative, but simple and "full." Avoid too many after beats, as this plays havoc with precision, especially in formations where the bandmen are widely spaced.

If time will permit, the best results are achieved by memorizing the march to be played on the gridiron. This plan enables the bandmen to devote more at-

tention to alignment and special maneuvers and also, being relieved of the music, they are able to assume all responsibilities concerned with the marching routine. The plan of memorizing marches should be followed only when the bandmen have sufficient time to thoroughly learn every note of the march. Nothing is more musically dissatisfying than to hear a band attempting to perform from memory a march that has not been thoroughly prepared. In such instances, they are "faking" the parts and all are attempting to play the melody—even the tubas. Yes, I have heard it! This is indeed degrading and shows poor judgment on the part of the conductor who would tolerate such performance. In situations where ample rehearsal time is not provided for the memorization of parade repertory, it is of course desirable to play from the score.

Excellent musical performance is just as essential to the success of a good band as is marching. As has frequently been stated: "Some bands can march well, some can play well, but only a few can march and play well at the same time."

I do not personally believe in the use of oboes, flutes, French Horns, bassoons, alto or bass clarinets, on the march. For the average high school band these instruments represent a financial investment which does not warrant their use in the inclement weather that is usually associated with the marching season. These parts may be cued to other voices and in the case of the French Horns, bell-front altos are more effective and can be heard. I prefer the metal clarinets for marching purposes, since they are not subject to checking or cracking and are more practical in every way.

Uniforms should be striking, smart, colorful, but dignified. Avoid the loud, elaborate, over-decorated uniform. The color scheme, style, and accessories deserve much consideration and should preserve the dignity of the organization at all times.

The drill of a good marching band should include evolutions which every band is expected to perform on the street. These consist of: Forward march, Halt, Play, Cease playing, Increase front, Diminish front, Countermarch, Column right, Column left. Too many bands are right, Column left, and making various formations, yet are totally deficient in the evolutions mentioned above.

In conclusion, I wish to emphasize my belief that every band should be a good marching band; that every band should be a good concert band. I realize the

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challenge of such an order. Yet, I am certain it can be done. Many superior high school and university bands offer positive proof of this fact.

I want to Know!

(Continued from Page 496)

very good music, for Banister found means to procure the best hands in town, and some voices to come and perform there, and there wanted no variety of humor, for Banister himself (*inter alia*) did wonders upon a flag-olett to a thro' Base, and the several masters had their solos."

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Superstitious Musicians

(Continued from Page 530)

reception of the first two acts.

Italy is a preferred country of superstition in everyday life, and Puccini had various opportunities of overcoming difficulties which were connected with superstitions of singers and conductors. Richard Specht relates the story how in April 1896 "La Bohème" triumphed at last, when Leopoldo Mugnone conducted the work at Palermo. Mugnone was very superstitious and he was afraid lest the date, April 13—which was, moreover, a Friday—might prove doubly unlucky, and hesitated to take his place at the desk. Also the oboist failed to appear. Puccini had almost to use force to make him give the signal to begin. But let us go on with this story to show that not every superstition proves to be right. It was an enormous success, the singers had to be fetched back from their dressing rooms. The pathetic scene of Mimi's expiring moments was therefore performed for the second time, with the prima donna in her everyday clothes and Rodolfo without a wig, so that, that inconceivable phenomenon, the repetition of a death-scene, really took place on this occasion. And all this on an opening night, Friday, the 13th!

Gustav Mahler

Gustav Mahler could never throw out his life be induced to play or show a single note of a work which was not entirely completed. This was partly modesty and reticence, partly superstition. Well known is his superstition in connection with his Ninth Symphony—we know it from Bruno Walter's Biography of Mahler. When he spoke to Walter of "Das Lied von der Erde" for the first time, he called it a "Symphony in Songs." It was to have been his Ninth. Subsequently however, he changed his mind. He thought of Beethoven and Bruckner, whose Ninth had marked the ultimate of their creation and life, and did not care to challenge fate. Mahler never handed to Walter the orchestral score of the Ninth Symphony he wrote later—inasmuch as it was a symphony the ominous designation could no longer be avoided. Perhaps Walter assumes, he was prevented by the superstitious awe which had been mentioned previously, telling him of the fact that after all, a Ninth had come into existence. Up to that time, Walter had not noticed even a trace of superstition in Mahler's clear, strong spirit. And even on that occasion Walter emphasizes, it turned out to be not that, but an only-too-well-founded foreboding of the terrible consistency of the *Parcae*. The Tenth symphony of Gustav Mahler was never finished; during his last days in New York in 1911, he was working on the sketches for this planned work.

Campanini and Pinza

Cleofonte Campanini, musical director of the Chicago Opera Company, was extremely superstitious, as we see from memories of Edward C. Moore. The sight of a man afflicted with a humped back was enough to change his day's program, and he recognized, or thought he did, more cases of the evil eye than have been known since the Middle Ages. Desiré De-frère once called upon Campanini in his

hotel—and unthinkingly tossed his hat upon the bed. Campanini promptly ran into the street nine floors below, and there bad luck. (He promised to replace with a new hat, and he made good on his promise, but as Mr. De-frère commented: "The hat he threw out of the window cost ten dollars; the one he gave me cost four.")

One of Campanini's most pronounced idiosyncrasies was a belief in the efficacy of old nails picked up from the street or elsewhere, and it was no unusual thing for him to have a quarter of a half pound of such junk metal in the pocket of his coat.

Ezio Pinza, baritone of the Metropolitan Opera Association (who, by the way, has the strange hobby of collecting ancient Roman poison rings, of which he has a formidable collection), confessed that there is in him a strong and uncontrollable vein of superstition. According to David Ewen, Pinza has retained the small and dingy dressing room at the Metropolitan Opera House which was assigned to him for his first appearance. He thinks it would break his luck to change. In contrast to many people he believes that Friday and the number thirteen are lucky for him. He clings tenaciously to a luck-charm—a small battered doll, which is his mascot everywhere and which always decorates his dressing table.

An editorial in THE ETUDE of 1937 mentioned a singer who imagined that he was not at his best in the full of the moon; and a pianist who felt that he should not open the piano except just before his performance. The average actor, the editorial goes on, would rather face the tragedy of losing his job than say the "tag" of the play during a rehearsal—the tag being the last line just before the curtain descends. One actor once received a bouquet of flowers, which there was some saliva. She fainted, because she had heard that saliva was unlucky. However, she recovered when she was unable to find anyone who ever had heard of this superstition. Another actor was enmeshed in the superstition that if he looked over his right shoulder at the new moon he would have bad luck. He then met another actor who insisted that it was the left shoulder that mattered, not the right. This current belief of his superstition.

There are many superstitions in the atirical circles, and many singers, actors, conductors and others, always wear talisman, charm or amulet. As Charles R. Beard said: "The belief in talismans is an instinctive one in all human beings. The tendency is in the blood just as the tendency to have influence is in the blood; and neither the belief nor the ease is necessarily a matter of direct infection."

Lilli Lehmann the famous singer, afraid of her superstitions early in life, was Frau Günther-Bachmann, a woman of few words, who set her free from superstition at the very outset of her career. She was in Miss Lehmann's dressing-room when the wardrobe woman put her shoes on the table. "That will bring me bad luck," Miss Lehmann said, peeping what she had so often heard from others. "My dear child," Mrs. Günther-Bachmann said kindly, "you are now twenty; what will you be at fifty? you believe all such foolishness!" From that moment, Lilli Lehmann reports, she emancipated herself from superstition of every sort, "for I saw how absurd it was

Even Scientists are Human

We are not so much surprised when we hear of musicians and other artists paying their tribute to certain superstitions. After all they are supposed to be sensitive by profession. However—what about scientists? May we point out that even scientists are not free from human feelings and emotions.

Some years ago, a physician, professor of medicine at the University of Berlin, complained bitterly in a medical journal that he had discovered in some scientific medical publications the following lines: "Using this method we have had no fatality so far, thank Heaven"; or "So far this method has been very successful, touch wood." He insisted it would be better to omit such evidence of human inadequacy and weakness in scientific publications.

But I believe this lofty attitude did not do justice to human feelings and conscience. A new kind of treatment may appear safe, may seem infallible in curing the sick, but still a man who has a feeling of responsibility knows within himself that there are no such things as absolute certainty, safety and infallibility in the world. So he devotes a word of gratitude and appreciation to the unknown "Powers that Be"—to Fate—the secret partner in his success—a silent sign that he has not forgotten about their existence—and he feels safer and relieved because he has not claimed for himself alone, all the merits of a happy ending of his endeavors.

We better not deprive him of this safety-measure that goes with his feeling of responsibility. It is still more modest and more of a relief for all concerned, to knock on wood than to blow one's horn!

Musical Advance in China

(Continued from Page 487)

words it sets the beginning of Music in China over 4500 years ago. Second, a new standard pitch has been set for Huang Chung (Yellow Bell), the lowest tone of the Chinese twelve-tone scale. It is 328 vibrations per second, equivalent to the D immediately above middle-C when A is 440.

Members of the Committee still hold their annual meetings, but the office is now a part of the National Bureau of Rituals and Music, when the latter was established in 1943 for the purpose of studying and revising rituals and music in New China.

Music Now More Than Ever

In her eighth year of war, China is paying more attention to the training of music teachers and professional musicians than before the war. Now we have two National Conservatories of Music, one in Chungking and one in Fukien. Two out of the six National Teachers Colleges have music departments. There is a music department in each of the following institutions: Central University, National College of Social Education, National School of Dramatic Arts, and National

School of Music Drama. The Ministry of War has a Band Training School for training band leaders in the army. In addition to all these governmental institutions, two church schools, West China Union University and Ginling College for Women, have music departments too. Inasmuch as all of the above institutions have been carrying on under more or less the same conditions, I shall introduce only one of them which I know best: the National Conservatory of Music in Chungking.

"Rocked in the Cradle of the Deep"

The National Conservatory is located in Ch'ing Mu Kwan (literally "Green Wood Pass"), about forty miles out of Chungking on the Chungking-Chengtou highway. It was built among bamboo bushes on the slope of a hill, right beside the scenic and historic Pass. All the houses are of one story, and because of lack of funds, the walls are made of thin bamboo splints with clay pasted on the outside. The roofs are made either of a thick layer of dried grass or of a thin layer of tiles—both types "nothing-proof." In good weather, it is quite poetic to live in this kind of house, for one can see stars glittering through many of the tiny holes in the roof. When it is raining at night, teachers and students have to get up and put their wash basins, tea cups, and everything that will hold water, directly under the leaking places. Some times they are compelled to open an umbrella above the pillow, and go to bed again with the pitter-pattering of water lulling them to "pleasant dreams." Once when a student came to my office to complain, I just taught him to sing, "Rocked in the cradle of the deep, I lay me down in peace to sleep."

Because of lack of sound-proof provisions, all practice rooms and recitation rooms are built in separate cabins, and are well scattered on the hill side. When one comes back from a lovely evening stroll along the highway, one can see the beautiful sight of these dimly lit cabins, put on the hill side like toys, following no other order than the natural shape and inclination of the hill. As you hear the sounds of instruments and singing, you know your students are very serious in their studies. The headaches you accumulated in the daytime are gone and you go back to your cabin, which you call home, light-heartedly and almost hopping with joy.

The Instrumental Equipment

We have ten upright pianos and five four-octave reed-organs to meet the needs of the entire Conservatory. Several of the pianos must have been wedding gifts to some of the retired missionaries. But you should see how faithfully they serve us. Every one of them is used from 5:30 A.M. to 9:30 P.M. Because those who are scheduled to practice in the first hour do not want to waste a single minute, it is not uncommon to find them sitting at the piano ten or fifteen minutes ahead of time. Should they get there too early, they just lean on the piano and doze off. As soon as the 5:30 morning bugle sounds, all the pianos start off together as if playing a modernistic sonata for ten pianos. Sometimes a few of the most industrious youngsters can not resist the temptation to practice at night with the soft pedal on. When it is my unpleasant duty to stop them, I just go in with a

(Continued on Page 538)



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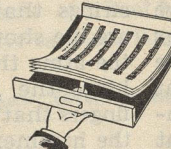
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