

# THE ETUDE

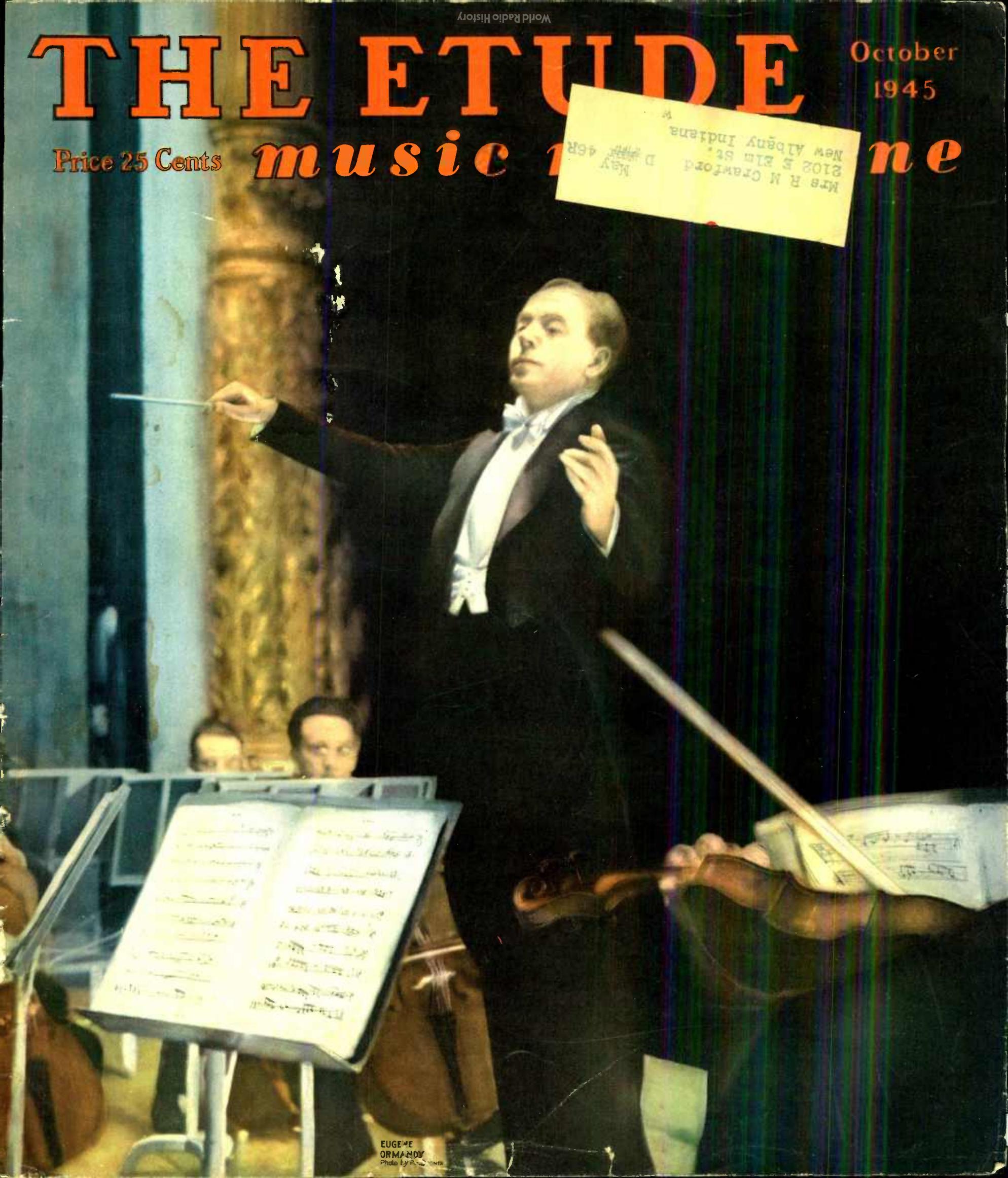
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Mrs. R. M. Crawford  
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EUGENE ORMANDY  
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# urkey in the Straw...

A rollicking old-time Saturday night barn dance. A country fiddler sawing away at a boisterous, lilting tune . . . "Turkey in the Straw." Rafters ringing with the merry shouts of the young folks. Floors swaying to the rhythmic stomp of heavy shod feet.

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## music magazine

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NOT in that exquisite gem of a summer palace, *Sans Souci*, with its gorgeous gardens where Germany's famous ruler, Frederick the Great of Prussia, wholeheartedly welcomed the immortal Johann Sebastian Bach, but in the ornate imperial edifice of Kaiser Wilhelm II, on last July twentieth there occurred an international concert which will not be forgotten in musical history. The following morning there appeared in *The Philadelphia Inquirer* a cartoon by Hugh Hutton which deserves to rank with the historical sketches of Thomas Nast, Sir John Tenniel, and Homer C. Davenport. On the same page was this notable editorial.

"SO HE SAT DOWN AT THE PIANO

"It was a long time ago, if ever, that President Truman might have felt called upon to use that famous American quotation: 'They laughed when I sat down at the piano—!' His virtuosity at the keyboard first really became a matter of public notice when he was elevated to the Vice Presidency.

"If some skeptical souls retained any doubts about it they should be dispelled by Mr. Truman's performance at Potsdam where, the news dispatches inform us, he entertained Winston Churchill and Josef Stalin with a finished rendition of Beethoven's *Minuet in G*.

"That he followed Eugene List, militarily a humble sergeant but musically an artist of note, who had brought Premier Stalin to ecstasies with Tchaikovsky, Chopin, Shostakovich, and Russian folk songs, called for courage and genuine ability.

"History is replete with strange incidents, but few more remarkable than this one of a Missouri ex-farm boy taking a little time out from a fateful international conference to play Beethoven—in the palace of the ex-German Kaiser he fought against in 1917-18—for the entertainment of a Soviet Premier and a British Prime Minister who seldom if ever before mixed music with their world politics."

After World War I John Philip Sousa lamented many times to us that he had not realized his ambition to march down the *Unter den Linden* with his glorious Navy Band of three hundred, playing *The Stars and Stripes Forever*. Indeed, there are many who have always had a strong feeling that if he had made that march, the followers of the Kaiser might have had some slight suggestion that they had lost the war. Instead, the helmeted troops of the Reich came back goosestepping through the *Brandenburger Thor* with all the arrogance of victors. Now, amid the rubble of

Concert in Berlin



Hugh Hutton in *The Philadelphia Inquirer* Reprinted by permission

the most terrible demolition ever given to any nation, the tags and tatters of Nazism must have a quite different outlook upon things. The day of reckoning has come, and all who are not stark mad must know that any future attempt to bring war disaster upon the world will be met with even greater punishment.

A courageous, smiling, determined man of peace, from Independence (mark the name), Missouri, went to Potsdam as one of the Big Three. At a dinner given by the United States to the representatives of the Conference, he was requested to play for the gathering. He chose a composition of the immortal German democrat, Ludwig van Beethoven, from whose "Fifth Symphony" came the victory theme (. . . —) used by the United Nations through the entire war. The *Menuet*, simple, chaste, and beautiful, is no more militant than a lark soaring in the heavens. It is reproduced on Page 573 of *The Etude Music Section*.

The enthusiasm of Winston Churchill and Josef Stalin and the distinguished audience was unbounded, but it did not compare with the enthusiasm of millions of Americans, who saw in their minds' eye the former little farmer lad from Missouri, who never could have dreamed of himself in such a position, doing just the thing which, at a

moment of staggering world tension, said far more than millions of words. This incident was a trifling link which brought our President and our country closer, in a human manner, to the powers with which we have to deal, than hours of hysterical arguments, craftily wrought State papers, diplomatic fiddle-faddle, or a show of personal importance.

President Truman is the first president since Thomas Jefferson to be a practical musician.\* If Fate had placed Governor Thomas E. Dewey in the White House we might have had a president with high professional musical ability. Many prime ministers and premiers in Europe have been exceptionally fine musicians, including Earl Balfour, Jan Masaryk, I. J. Paderewski, Paul Painlevé, Édouard Herriot, and many others.

One thing which readers of *THE ETUDE* should remember is that when the moment came, Harry J. Truman was prepared to meet it and to acquit himself with honor. For many years your Editor has delivered Commencement addresses at colleges and universities in many parts of our country. One of the most frequently given has been "The Winds of Destiny," in which it was pointed out that the Winds of Destiny are always blowing—that success comes most frequently to those who are ready to utilize

\* President Harding "pointed with pride" to the picture of a silver cornet band in Marion, Ohio, of which he was a member. Vice-President Charles G. Dawes played the flute and composed music.

(Continued from Page 543)

these winds and who steer toward a desired goal when the opportunity comes. There could be no more striking illustration than this incident in the unassuming life of President Truman, who to most Americans, was merely one of the many members of our National Congress, and yet who in a few months, brought confidence to all, irrespective of party, in one of the most difficult positions given to any man in our history.

This seemingly immaterial incident of Truman's performance of the Beethoven *Menuet* under such circumstances was a real asset to all America, inasmuch as it showed that he, like thousands of others of his countrymen arising from what Abraham Lincoln was proud to call "the common people," had taken enough time from a busy life to cultivate the beautiful and to make musical masterpieces a part of his daily routine.

At the same conference a young American piano virtuoso, Sergeant Eugene List,\* astounded and delighted all by his brilliant performance and gained the enthusiasm of Josef Stalin through his performance of the works of Shostakovich.

The Winds of Destiny were blowing, but List (to whom paternity had given a challenging name) was also ready when the great moment came to utilize them.

"What are the winds of destiny  
That touch the soul of every man,  
And send us out upon the seas,  
From Zanzibar to Hebrides.  
To follow some amazing plan  
That no one knows and no one sees,  
And still, we must go on?"

"These are the winds of destiny  
That move the soul of every man.  
Behold! The Master's plan reveals  
The power of truth and high ideals.  
For he who wills, is he who can  
Respond to Heaven's sublime appeals,  
And thus, we shall go on!"

\* List was born in Los Angeles, California, in 1918. He studied at the Sutro-Seyler Studios, making his debut at the age of twelve. Later, he studied in Philadelphia with Olga Samaroff and then at the Juilliard Graduate School in New York. In 1935 he made his professional debut with the New York Philharmonic, playing the Shostakovich Concerto.



SERGEANT EUGENE LIST

Sergeant List played for President Truman, Winston Churchill, and Josef Stalin at the memorable meeting at Potsdam. He is shown here with his wife, the violin virtuoso, Carroll Glenn.

## Mendelssohn's Religious Faith

We have been inspired by the care and thoroughness with which distinguished musicians in all parts of the world have read THE ETUDE for years. Beginning with Reinecke, Riemann, Moszkowski, Scharwenka, Sir Charles Villiers Stanford, Max Bruch, Saint-Saëns, Sinding, Leschetizky, and others who, if they saw a slight error in THE ETUDE (often in fine print), would write to inform us at once. We realized and appreciated the thoroughness with which THE ETUDE was read. Anneliese Landau, Ph.D., noted musicologist of Los Angeles, sends the following interesting letter about the faith of Felix Mendelssohn, which was discussed in an article upon Meyerbeer by Arnold Hugon and which appeared in THE ETUDE for June 1945.

—EDITOR'S NOTE.

DEAR MR. HUGON:

It does good to meet someone nowadays who draws the attention to the "Virtuosos of the orchestra, Giacomo Meyerbeer." And since your article resulted from sound studies—a fact that every reader will realize spontaneously—I must put my finger on one item of false information that has fallen into your hands in order to avoid quotations of errors by your readers.

The error slipped in when you compared Meyerbeer and Mendelssohn as follows:

Mendelssohn's mother, whose name was Lea Salomon, had a brother who was a protégé of the owner of a restaurant garden named Bartholdy. He persuaded young Salomon to adopt his name and become a Protestant Christian and willed the young man a fortune. When Lea Salomon married the banker, Abraham Mendelssohn, he decided to adopt the name Bartholdy and to become a Christian also.

It is not the question about the prayer book that the composer might have used, but the religious background of his education rather that shaped the man and composer.

Both, Lea and Abraham Mendelssohn, never turned Protestant. Abraham Mendelssohn, however, found it advisable to have his children baptized for matters of society. To differentiate them from the remaining Jewish members of the family, he added the second name, "Bartholdy," to the first. These facts, and also his reasons for having the children baptized, and for his remaining Jewish are given in the letter which Abraham wrote to Fanny, the elder sister of Felix, on the occasion of Fanny's confirmation. Since this letter is a beautiful document of interfaith relations, and typical also of the inner struggle of the first generations of emancipated Jews in Europe, I may quote some paragraphs of this letter:

... I know that there exists in me and in you and in all human beings an everlasting inclination towards all that is good, true, and right, and a conscience which warns and guides us when we go astray. I know it, I believe it, I live in this

faith, and this is my religion. This I could not teach you, and nobody can learn it; but everybody has it who does not intentionally and knowingly cast it away.

This is all I can tell you about religion, all I know about it; but this will remain true, as long as one man will exist in the creation, as it has been true since the first man was created.

The outward form of religion your teacher has given you is historical, and changeable like all human ordinances. Some thousands of years ago the Jewish form was the reigning one, now it is the Christian.

We, your mother and I, were born and brought up by our parents as Jews, and without being obliged to change the form of our religion have been able to follow the divine instinct in us and in our conscience.

We have educated you and your sisters and brothers in the Christian faith, because it is the confession of the greater part of civilized people and does not contain anything that leads you away from the good, but something that leads you to love, obedience, suffering, and resignation.

By pronouncing your confession of faith you have fulfilled the claims of society on you, and obtained the name of a Christian. Now be what your duty as a human being demands of you, true, faithful, and good . . .

(Published in "Die Familie Mendelssohn" by Sebastian Hensel)

The different religious beliefs in the Mendelssohn family caused many conflicts for the children since the grandparents on their mother's side never knew about their baptism. One incident with Fanny at the age of 7 turns the spotlight on these problems:

The grandparents had banished their son, Lea Salomon's brother, from their house when he had turned Protestant and took the surname Bartholdy. One day, Fanny was playing the piano very prettily, and so her grandmother in appreciation allowed her to make a wish. Fanny made certain that any wish would be fulfilled, and then she said softly: "Forgive Uncle Bartholdy." Deeply touched, the grandmother wrote to her son, "return for the sake of Fanny." What must have taken place in the heart of this child until she found the courage to win this pardon for her uncle, which must also be a pardon for her own undeserved guilt.

The effect on Felix was that he turned to the Old Testament as well as the New one, crowning his life-work with two biblical oratorios, the one on the chapter of Elijah, the other on the chapter of Paul. Without any remaining Jewish element in the family, we might have missed "Elijah."

## A Modern Device for Teaching the Scales

by Stella Whitson-Holmes

MOST children are slow in memorizing their scales. One reason is that the child plays, sees, and thinks of a scale not as a unit, but as so many separate parts forever divided in their relationships, regardless of what corrective measures the teacher may try as a remedy. A similar condition perplexed teachers of reading and spelling for years. When the psychologists discovered a child could unify the letters as a group, and see words as a small unit instead of separate letters, reading and spelling lessons were simplified.

The experienced piano teacher has seen how readily a child will play three-tone chords in the same spirit, and with the ability used in word recognition, even

learning them more quickly than lines of separate notes.

This principle of teaching applied to scale study can be made by showing the child an entire scale as a unit; in other words, by giving him (or her) a "picture" of the scale. The complete scale of C can be depressed with the outspread hand turned sidewise. Where one must deal with black notes in a scale, both hands can manage it with a tetrachord for each hand, or some similar arrangement. In any case, one should divide the scale between the hands in a way that is simplest for the child to see it and to remember it, and also to play it, not as eight separate parts of the scale, but as one complete unit.

"FORWARD MARCH WITH MUSIC"

THE ETUDE



MARTIN PLACE, SYDNEY, AUSTRALIA

THERE IS ALWAYS a fascination in telling of one's travels, just as there is in describing the thrill of one's first day in Paris. It is perhaps best, however, to let some time elapse before giving one's opinions about another country. My welcome in Australia was so cordial, and my experiences so delightful, that every day was a wonderful revelation. The trip was one of twenty-six thousand miles, one thousand miles more than the circumference of the earth, and all of it was accomplished by airplane, save for the short railroad ride from my home in Philadelphia to New York City. The length of the trip was so great that if I had had to do it by way of ships, it would have taken so long that I could not have crowded it into my busy schedule. So much for the airplane and modern musical development.

We left Philadelphia on May 12, 1944 and arrived home September 1, 1944. The vast number of new experiences was in itself staggering. The flight over the Pacific Ocean, the encounters with the difficulties of wartime regulations, the meetings with our own soldiers and sailors in Australia, the enthusiasm of the fine, cultured people of the great cities and their eagerness to hear the best in music—all made indelible impressions. Millions of American tourists have visited Europe, South America, North Africa, and even India, China, and Japan, but relatively few have ever seen Australia, save in the pages of the "National Geographic Magazine" or in the cinema. We know of Australia musically by the number of artists from Australia and New Zealand who have endeared themselves to the American public:



BRISBANE, AUSTRALIA. AS SEEN FROM THE SKY

# Music "Down Under"

Many Surprises in Musical Activity in Australia

From a Conference with

*Dr. Eugene Ormandy*

Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

So many biographies of Dr. Ormandy have appeared in THE ETUDE that it is hardly necessary to recount the rise of the brilliant, energetic, affable personality who came to America as a virtuoso violinist and by reason of his musical genius and fine organizing ability found himself elevated to the directorship of the Minneapolis Symphony Orchestra and then to the greatly coveted position of conductor of The Philadelphia Orchestra.

The Philadelphia Orchestra has the most crowded schedule of concerts of any orchestra in the world and is intimately known, through the radio and recordings, to hundreds of thousands of admirers all over Christendom.

In the summer of 1944 (winter time down under), Dr. Ormandy was invited by the Australian Government to conduct a series of performances on the island continent. This resulted in an intense and vivid tour, during which he gave twenty-nine concerts. His description of some of the highlights during this notable musical voyage will astonish readers of THE ETUDE. Note the excellent portrait of Dr. Ormandy by Richard Dooner on the cover of this issue.

—EDITOR'S NOTE.

Nellie Melba, Frances Alda, Florence Austral, Percy Grainger, Ernest Hutcheson, Marjorie Lawrence, George Boyle, Guy Marriner, John Brownlee, and others.



STATELY COLLINS STREET IN MELBOURNE, AUSTRALIA

Australia is the largest island in the world and the only island continent. Its size (2,974,581 square miles) is only slightly smaller than that of the United States (3,026,789 square miles). On December 7, 1941 (Pearl Harbor Day), Australia and the United States made a remarkable discovery. They realized that destiny had made the two nations blood brothers. Fighting against a common enemy determined upon the conquest of Australia, they have now put that danger behind them. It must be remembered that without the magnificent cooperation of Australia, the tremendous victories of American arms against Japan would have been impossible. Great armies of Americans, led by General MacArthur, made Australia their base, and the marvelous welcome given to the heroic military leader and his troops will never be forgotten by Americans. Speaking the same tongue and moved by the same pioneer Anglo-Saxon ideals, an indissoluble (Continued on Page 588)

# The Wine of Islam

## Coffee, Coffee Houses, and Music

by Paul Nettl

**T**HOUSANDS OF TIMES the poets and musicians have sung the praises of wine, as the great dispeller of sorrows. We are told that the juice of the grape has inspired countless poems and musical compositions, but is not also coffee one of the indispensable comforts of mankind, a treasure which gives new life and strength when the nerves and muscles do not respond and our vitality is sapped? Countless moderns accustomed to wine often do without it even when they do not like to do so, but for most it would be much harder to have to renounce coffee.

History tells us how coffee was introduced into Europe. That was long before coffee was known in Brazil. The Venetians imported it for centuries from the Orient and sold it at fantastic prices. Only the richest gourmands who appreciated oriental customs knew the value of those dark, aromatic beans. The common man, until well into the seventeenth century didn't even know the word coffee.

It happened that the Turks, during their European campaigns of conquest, penetrated in 1683 as far as Vienna and besieged that city which was at that time capital of the German Empire. Well behind the Turkish besieging force was an army of German princes—inactive and incapable of helping the completely surrounded city. No communications existed between the defending army and the army intending to lift the siege, and Vienna's position was desperate. Then the Pole, Georg Kolshitsky decided to risk his life and, disguised as a Turk, to sneak through the enemy lines and establish contact with the German army. He had lived for years in Turkey, spoke and dressed like a genuine Mussulman. Trilling Turkish songs, he arrived unnoticed behind the enemy lines and, with valuable information, returned to Vienna. The immediate result of the courageous deed of the Pole was a feeling of new optimism among the Viennese, which culminated in a victorious sally, and this combined with an attack by two Christian armies, forced the Turks to retreat and flee. When the defenders examined the booty left behind by the Mussulmans they found a huge mass of unknown food material in the form of apparently useless ordinary beans, which they wanted to get rid of by burning, until Kolshitsky appeared. He exclaimed, "Why, you are burning coffee!—the most valuable stimulant of the Orient!"

### The First Coffee House in Europe

Kolshitsky had asked for his reward free privileges in business. So, what did he do when he had discovered the tremendous supplies of coffee? He established the first coffee house in Vienna and in Europe. In his neighborhood the excellent baker, Peter Wendler, had his business, which supplied the Viennese "Kipfeln" and "Krapfen" which since that time have become so famous. But newspapers and billiards in the Viennese coffee house were not introduced until the eighteenth century. However, when the great Viennese musicians Gluck, Haydn, Mozart, and Beethoven visited their regular coffee houses, they often played there a game of billiards or bowls. Mozart, for example, who frequently went to the house "Nationalkaffee" in the center of the city, had his regular game of billiards there. Mozart's whole family was addicted to coffee and a particularly charming source for the cultural history of coffee, are the letters which Leopold Mozart the father of the great composer, wrote to his daughter

Nannerl. To our astonishment we read there that coffee was honored as a particularly good—laxative. When Mozart on the occasion of his stay in Prague, where he conducted the premier of his "Don Giovanni," came home late at night from his friends to his modest hotel, he stopped regularly at a certain coffee house to drink quickly, before going to bed, a cup of the nut-brown liquid.

From the days of Kolshitsky the "Wiener Kaffeehaus" was the favorite rendezvous of great musical genius. Beethoven was accustomed to visit the so-called "erstes Kaffeehaus" (first coffee house) in the Prater, and also the coffee house "Zu den drei Löwen" (to the Three Lions) in the Kärtnerstrasse was a favorite of his. Beethoven was a coffee specialist. His biographer and most intimate friend, Schindler, relates, for instance, "Coffee seems to have been a food that he did not do without . . . sixty beans were reckoned for a cup, particularly if guests were present." He never learned the secret of a limited measure. Once the Viennese musician Starks visited him, and Beethoven served an excellent coffee, which he prepared in a glass machine. Afterwards the great composer was so stimulated that he improvised brilliantly at the piano. Coffee machines played a great role in Beethoven's life.

### Schumann a Coffee Drinker

Also Robert Schumann was in a good mood after drinking coffee and also this composer liked to tinker with coffee machines. To his mother the young master once wrote in ecstasy: "How shall I describe for you my bliss at this moment? The alcohol is cooking and spluttering in the coffee machine and it is a heaven worthy to be kissed, pure and golden."

The coffee house for centuries had been the place where not infrequently the most brilliant musical ideas were born. Schubert often sat with his friends in the so-called "Milani" coffee house in Vienna, chatting and drinking coffee. Coffee was then still quite cheap—three Kreuzer—about three cents a cup. And how long one could sit then over such a cup! No waiter thought of coming after an hour and with raised eyebrows remarking, "Is there anything else?" And that is the reason why hundreds of talented but not overrich musicians sat for hours in the coffee houses over a cup of coffee in order to read newspapers, to study or write down scores. And after every concert, after every operatic performance—*nota bene*—it was obligatory for all those with professional music interest to meet at the coffee house. Neither Brahms nor Hugo Wolf, Bruckner nor Mahler broke with this tradition. And one can say that particularly in Vienna many great and not-so-great musicians spent a good part of their lives in the coffee house. There they read, wrote, studied, disputed, and settled all problems of life or art. Many a great and holy score of Mahler or Schönberg—not to speak of Johann Strauss—went through the coffee house. Such a musicians' coffee house was, until Hitler's terror, the "Opernkaffee" or the "Kaffee Herrenhof" in Vienna, or the "Orlando di Lasso" named after the great Renaissance composer in Munich. I remember particularly the "Kaffee Kontinental" in Prague, where daily men like Bodanzky, Klemperer, Zemlinsky, and later Szell, came together. In another little coffee house on the Moldau was a corner in which Smetana had sat daily seeking the inspiration which could come only from such a spot.

The coffee houses in Paris, Vienna, Rome, Madrid, and other places were, of course, also meeting places of musicians. But they were more mundane, international, not so intimate as the Viennese coffee houses. There was the famous "Florian" in Venice, noted for almost three hundred years, which almost all great musicians—presumably beginning with Galuppi and continuing through Simone Mayr, Donizetti, Rossini, Verdi and Respighi, Casello—frequented. After the performance of the international music festival in Venice, musicians came together in the "Florian," and other antagonistic musicians like Richard Strauss, Schönberg, Artur Schnabel, sat peacefully side by side. A quite famous musicians' coffee house was also the "Kaffee Bazar" in Salzburg, the rendezvous of all great directors and virtuosi. Often one could observe men like Toscanini and Bruno Walter drinking coffee and reading the paper. But also all the great American managers at some time or other found their way thither and many an engagement of the Boston Symphony and New York Philharmonic Orchestras were concluded there just as many a Metropolitan opera career began at the "Kaffee Bazar."

Here in America "Cafe" is somewhat different from the European "Kaffee." In the American cafe one gets almost anything else than coffee and nobody goes into a cafeteria thinking of the old meaning of the word. But in New York many "coffee houses" also have their significance for the history of music, as, for instance, the "Fleischmann" Cafe at Broadway and Tenth Street, where fifty years ago Anton Dvořák came together daily with Anton Seidl and other musicians. I have a letter from the Dvořák pupil Kovařík before me, which is not without significance for the history of Dvořák's "New World Symphony." "I was delegated," Mr. Kovařík writes, "to bring the score to Mr. Seidl. Left it with him and the following afternoon—the main meeting of Seidl and Dvořák at Fleischmanns not a word was said about the Symphony, but at parting Seidl said to me in German, 'You know, the symphony is nothing but Indian music.'"

But back again to the eighteenth century. At that time in Germany Leipzig played the most prominent musical role. In 1730 Leipzig had no less than eight coffee houses. I do not know or rather I doubt whether Johann Sebastian Bach belonged to the guests of the famous coffee house "Zum Kaffee Baum." Bach belonged to that type to whom musical ideas came in the quiet of a room, while walking, or in church, rather than after the enjoyment of stimulants. And still his name is forever connected with the cultural history of coffee. His "Coffee Cantate" has become a symbol. Well, coffee at that time, in 1732, when Bach composed his cantate, may have been better than today, but it is a fact that in all of Europe Saxon coffee is still regarded as the worst. At that time Leipzig was crazy about coffee. As in every other particular the Saxons imitated the French, who thought highly of coffee drinking.

### Bach's Cantata

Bach's librettist Picander, a somewhat mild satirist, aimed his jibes at his coffee drinking compatriots. He had written a satire against the misuse of coffee. Then he told the story of how through a royal decree coffee was forbidden in the whole realm and reserved for the court. Then was heard a terrible lamentation and wailing throughout the whole land. "Take away our bread," the women called, "but without coffee life is not worth a farthing!" Bach was impressed by this satire and then wrote, to a new text of Picander's his world-famous cantate. Here Father Schlendrian wishes to expel from his daughter Lieschen the coffee devil, to which she, like all Leipzig females, has succumbed. All threats are in vain. Only the most extreme—that she will not get a husband—seems to have any effect. But Lieschen pulls the wool over her father's eyes. While he is looking for a son-in-law, she broadcasts the condition: "No wooer shall come into my house until he has promised that when he goes to marry me I will be permitted to cook my coffee as I will." The delightful Bach piece is certainly the most famous "Kaffeemusik." But, for heaven's sake, do not confuse it with coffee house music as it has been heard in Budapest, Paris, Vienna, and London for a hundred years. In many coffee houses there is Hungarian Gypsy music, in Barcelona and Madrid characteristic Spanish dance music, in South America Spanish-American dance music.

In Vienna and in many (Continued on Page 592)

# There's a Future in Radio, IF....

A Conference with

Nan Merriman

Brilliant Young American Mezzo-Soprano  
Star of Concert and Radio

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Nan Merriman's astonishing progress—from a member of motion picture choruses to soloist with Toscanini—offers a stimulating example of the opportunities that are still to be won by the right people. In two years, Miss Merriman has traveled from obscurity to acclaim. But those two years were preceded by intensive study and unbelievably hard work. Born in Pittsburgh, Miss Merriman removed to Los Angeles in 1936. Before she finished high school, she dreamed of studying singing. Lacking the means for uninterrupted study, she mastered stenography and took a commercial position to earn the money for her lessons. She practiced before eight in the morning, worked at her office desk from nine to five, and then rushed to her teacher, Alexia Bassian, herself a pupil of Marchesi, after business. While still a student, Miss Merriman entered motion picture chorus work, as one of the unseen group that provides ensemble vocalising in films. She says that this was splendid practice in sight-reading and repertoire. By 1942, she was ready to audition in the Cincinnati Opera Contest, and emerged as winner. She made her debut as Cieca in "La Gioconda," with Martinelli, and won immediate success, earning not only public and critical approval, but the interest of music patrons who wished to "do something" for the gifted girl and asked what that "something" should be. Miss Merriman replied that the thing she wanted most was a period of concentrated study, without the worry of ways and means. She was granted a year of work at the Cincinnati College of Music where she coached with Lotte Leonard. At the end of that year (1943), Miss Merriman entered the Federation of Music Clubs Contest which provides prizes in several branches of performance, and one fifteen-minute radio broadcast for the best of all the winners. Miss Merriman came out of the contest as the only winner of the grand prize of \$1000, in all departments. In May of 1943, she came for the first time to New York, with an NBC contract. Exactly one month later, she was advised that Toscanini had heard her over the air and wished to meet her. Miss Merriman confesses that she trembled so at the meeting that she could scarcely say "How do you do?" Maestro Toscanini put the girl at her ease, told her that they would simply "talk music" that day, and do no singing. But a week later he summoned her again, heard her sing, and engaged her as soloist for an all-Verdi program (during the broadcast of which there came the news of the fall of Mussolini). In the two years since her arrival in New York, Miss Merriman has appeared three times as soloist with Toscanini; has seen her prize radio "spot" extended into a regular NBC feature; has sung the solo part in Leonard Bernstein's "Jeremiah"; has been offered a manager's contract by Columbia Concerts; has joined the Victor Records group of red-seal artists; has appeared with the New York Philharmonic, under Rodzinski; and has presented a large number of recitals. As a rising young artist who has established herself the hard way, Miss Merriman speaks to readers of THE ETUDE about the requisites for public success.

—EDITOR'S NOTE.

"IT IS WONDERFULLY EXCITING to talk to THE ETUDE, which has been of such great assistance to me. Only a short while ago I was a student myself—indeed, I still am; and while I do not yet 'know all the answers', I am happy to tell of what I have learned in getting this far. Most ambitious young singers are eager to know one thing: *How can I get a start?* The best answer I can give is—make yourself ready for any start! It almost never happens that a 'first chance' comes in the form of the work one wants most to do! The student who dreams of *Lieder* interpretation seldom begins with a Carnegie Hall program of *Lieder*; only by the rarest good fortune does an operatic aspirant begin with a leading rôle! And yet the all-important start must be made. My belief is that any start is a helpful one—provided that it offers opportunities for learning and development.

## Choral Work a Stepping Stone

"Don't scorn the chorus. My own work in motion picture choruses was of invaluable help to me—long before I even dared dream of the wonderful opportunities that have come to me. Chorus work gives you a chance to be heard, to make yourself known to practical musicians; it provides wonderful drill in reading, and acquaints you with various styles and types of music. Actually, the kind of work you do is less important than the spirit in which you do it. If you believe that chorus work is a disgrace, you'll sing as if you were under a cloud, and the chances are that you won't stay long in a good chorus! If you look on it as a chance to do your best, to show what you're capable of, and to learn to do better, you probably will do better!

"Despite the splendid advantages of radio work, you sometimes find singers who feel that radio is a sort of last resort—a field to seek only when other chances have failed to materialize. Now, there could be no greater misconception! For the right people, radio offers

tremendous opportunities—opportunities to be heard, to advance, to develop. It seems to me that, before rushing off to conquer New York, the serious young singer would do well to explore the possibilities of his local radio station.

"For one thing, radio work is about the best vocal mirror we have. If people listen to you at all, they listen to you intently; they have nothing else to do, and there is nothing else to distract them. For that reason, anything you do, whether good or bad, seems intensified. A full, free, pure tone seems to sound fuller, freer, purer than from the stage—not because the engineers 'do' anything, but because that tone reaches its hearers more directly, more concentratedly. Similarly, weaknesses in vocal production that might pass unnoticed from the stage, leap out glaringly from the radio! Actually, a successful career in radio demands the best possible vocal production. It demands a great deal more than that, but let's take one thing at a time.

## Radio—A Merciless Mirror

"Nothing is more important to the radio singer (or to any other, for that matter), than correct production. The first thing the ambitious student should do is, not to practice *vocalises*, but to assure himself that he has a teacher who lets him sing naturally and without strain. If you visit a new teacher who says, 'Your voice is phenomenal—within two years, I guarantee to have you in the Metropolitan Opera!' get out of his studio as fast as you can. The student should spend the first three years of his vocal work, under the best teacher he can find, on the mechanics of production—breath control, support, resonance, exercises, scales, scales, and more scales. Isn't that hard? Of course it is hard! It takes determination, when you long above anything else to sing your heart out, to work through a *grand*



NAN MERRIMAN

song and from it to familiarize myself with the meaning as a whole. Next, I make a word-by-word translation. This may violate the smooth flow of the poetic significance, but it is immensely helpful to see exactly how the word-meanings fit in. In third place, then, I try to have the original poem read over to me by someone who speaks the foreign language absolutely correctly. Knowing the meaning of the words, it is remarkable to see them come to life in pure enunciation. At this point, my study properly begins. I go over the words repeatedly—fifty times if necessary—with the expert who has pronounced them for me, listening sharply for linguistic nuances and duplicating them.

## Syllable by Syllable

When a word is long and difficult to say, I divide it into syllables, and I find it helpful to begin with the last syllable. When I have mastered that, I begin on the syllable before it; then the two together; then the third-from-the-last; then the three together, and so on until the word comes as a smooth, fluent whole. Of course, it is best to learn, not (Continued on Page 592)

# Britain Produces New Operatic Success

by Joan Littlefield

Well-Known Feature Writer and Music Critic

**D**RIVEN from Sadler's Wells in September 1940 by incessant bombing . . . pursued by bombs on their travels in Britain . . . shorn of some of their best singers by urgent demands of national service, Sadler's Wells Opera Company made a triumphant return to London on June 7, 1945, with Benjamin Britten's "Peter Grimes," thus conferring on pattered London the honor of being the first of the world's capitals to present a new opera since before the war.

"Peter Grimes" is a work apt to the times. Though loosely based on incidents from George Crabbe's long narrative poem, "The Borough," written in 1810 when women wore poke bonnets and men stove-pipe hats, the opera, both in its music and in Montagu Slater's libretto, is impregnated with a fierce modern sense of injustice; the injustice of the narrow-minded, unthinking mob—of bureaucracy—to an individual different from themselves.

Peter Grimes, a lawless, cruel fisherman in Crabbe's poem, becomes in this opera a dreamer and visionary, who is cruel because he is misunderstood. Whispered about and shunned by the townspeople, despite the return of an open verdict, after his apprentice has died in doubtful circumstances, Peter is driven to ill-treat and eventually to kill the boy's successor by accident. Only the widowed borough schoolmistress, Ellen Orford, sticks up for him, and her faith wavers when she sees the bruises on the second boy's back. When this child through Peter's impatience falls down a cliff, the townspeople set out with sticks and staves to chastise him. Peter goes out in his boat, returning after several days, crazed and haunted by past deeds, and is persuaded to put to sea again and scuttle himself rather than meet the fury of the mob.

## Well Sung Roles

This grim tale, enlivened by some good character drawing in the minor parts, is enriched by exciting, sometimes cacophonous and occasionally lyrical music which is always of the theater, adding life and color and emotional content to each dramatic situation. Peter Grimes, a tenor role, is beautifully sung and well acted by Peter Pears; Joan Cross is sincere and moving as Ellen Orford; but, as in "Boris Godounov" the Chorus bears the main burden; and seldom outside Russian opera has one heard such vigorous, exciting choruses.

In the second scene of Act I, which takes place in "The Boar Inn," while a storm of

Berliozesque proportions rages without, the crowd brawls, sings catches, fights, boozes, and makes love in a way that both to eye and ear recalls Hogarth. In Act II, the Plainsong and responses of a Church service off stage mingle effectively with Ellen's sickening discovery of the second apprentice's bruises and her subsequent quarrel with Peter. In Act III, the cries of the mob for Peter Grimes, punctuate and add pathos and terror to the madman's wanderings.

The scenes are linked by continuous symphonic music, but sometimes when the curtain is up, unaccompanied solo voices alone carry the story.

Benjamin Britten, thirty-one-year-old son of a Suffolk dentist began to conceive his opera in California in 1941, when, recovering from a serious illness and homesick for his native Suffolk, he began to read Crabbe's poems. On his way home, he was urged by Serge Koussevitzky to write an opera, and when he reached England in April, 1942, he asked Montagu Slater to collaborate with him as librettist. Composing the music (he wrote every note in his own hand) took him from January, 1944 to February of this year, and the completed score, according to Tyrone Guthrie, Director of Sadler's Wells, who has carried it, is "as outsize as a St. Bernard dog."

Two hundred singers, instrumentalists and

technicians of the Sadler's Wells ensemble worked for months on the production, which is presented according to this theater's high pre-war standards.

## The Play Must Go On

When the Opera Company again trod the boards of its old home, the thoughts of many of its singers must have gone back to that Saturday in September, 1940, when Nazi bombers set the Port of London aflame. At the matinee they played "Tosca." The sirens went just before curtain fall, and bursts of gunfire mingled with the crashing chords which bring the opera to a close.

Afterwards, from the theater's roof, I watched the fire-engines and converted taxis trailing pumps, dashing from all directions towards the Thames, while the cloud of dense black smoke over the river grew ever bigger and white puffs of anti-aircraft fire speckled the blue sky. That evening the curtain rang up as usual, "Faust" being given. But the fires that gave birth to *Mephistopheles* paled beside the seventeen conflagrations incarnadining the night sky outside.

The next time I visited Sadler's Wells was in October,



SCENE FROM ACT II OF "PETER GRIMES"

1940, when it had become a rest center for some two hundred and fifty bombed-out people. Aged men and women slept in bunks under the stage, children were bedded down at the back of the pit, mothers and babies made their temporary homes in the bars. In the ballet rehearsal room, Tyrone Guthrie and his wife (who also slept on the premises) served hot food, supplied by the London County Council, and spent most of their lives, assisted by the ballet master and his wife and members of the company and theater staff, washing up dirty crockery in readiness for the next meal.

Yet, even in those dark days, Mr. Guthrie was determined that Opera should not die. He got together some of his best singers, including Joan Cross, the leading soprano, who subsequently became director of the Opera Company, and, with an orchestra of four, in which the conductor, Lawrence Collingwood, played the piano, and a chorus of about a dozen, began rehearsing "The Marriage of Figaro" for an experimental tour of England's smaller towns. The scenery consisted of two three-fold screens, the furniture of two chairs and a sofa, while chorus members also (Continued on Page 592)



PETER GRIMES SINGING OF THE CONFLICT OF THE SOUL

"FORWARD MARCH WITH MUSIC"

THE ETUDE

# The Piano Never Talks Back

by Dorothy Pifer Buck

ONE CAN ONLY GUESS at the large number of busy adults who "would like to study music, but—" I was one of them. One evening I told my husband, "I'd like to start piano lessons next fall after the children are in school and someone else has the weekly meeting of Camp Fire Girls, the P.T.A. jobs, and so on." He bluntly asked, "Why wait?" The following Monday afternoon I took my first piano lesson. Yes, the weekly wash was done that morning and so was the usual morning housework—enough to salve my conscience. The point is that if one really wants to do a thing, one can find the time.

Lack of time is the biggest problem of busy adults who want to round out life—or is it just the most convenient excuse for their failure to do those interesting things? Arnold Bennett, in his book "How to Live," tells us, "We never shall have any more time. We have, and we have always had, all the time there is." No, we cannot deny that every one of us has the same number of precious hours in every day—twenty-four hours to spend as we choose. Finding time to do things is simply a matter of planning. Since time-planning is an individual problem, my method of getting things done will not fit your needs; but telling how my plan works may encourage you to try one of your own. It is a foregone conclusion that once you find the time, the problem is almost solved.

My first consideration is the comfort and well-being of my family. Their comfort necessitates a clean, pleasant home with carefully prepared meals attractively served on time. The family's well-being includes such things as careful supervision of their health, keeping in touch with their outside interests, and having free time with them. The secret to getting things done is to decide what is worth while and then eliminate all waste of effort and all other activities.

## A Weekly Schedule

Here is "a week of my life" as an illustration. By half past nine every morning the house is tidied up, the girls being responsible for their own room. The rest of Monday morning is spent in washing. The soiled clothes have been sorted ready for washing as they were picked up during the week; they have also been soaking overnight to lessen the washing time. This saves at least one-half hour on Monday. My own daily practice hour is from one to two in the afternoon. Monday from two-thirty to three-thirty I take a lesson. Shortly after that I'm home to bring in the clothes, saving a later sorting time by having two baskets ready as the clothes are taken from the line—one for the clothes to be ironed and one for those to be put away immediately.

Tuesday morning the bulk of the ironing is done with only those clothes which really need it being ironed. This eliminates the sheets, underclothes, and so on which last longer when no crease is ironed into them; they also retain that sunshine-fresh fragrance better. After practice time I meet with the Camp Fire Girls for an hour. This guiding of tomorrow's women is my war-time service to Uncle Sam.

We prefer home-baked goods; so the baking is done Wednesday morning and again Saturday afternoon. Wednesday after two is spent in mending, sewing, and finishing the ironing. Thursday morning is the time for writing, visiting the public library, or sewing. Thursday afternoon is for calling on friends, or doing such occasional jobs as cleaning the refrigerator, the closets, the windows, or working in the garden.

Friday morning I shop, buying once weekly in a two-hour trip instead of spending one-half hour or more daily. Whenever any supply gets low it is put on the market list thus avoiding that extra trip when something was forgotten. Saturday morning the house is carefully cleaned.

Monday and Tuesday evenings are kept for meetings of Camp Fire Council, Parent-Teachers Association, and my study clubs. All other evenings and all of Sunday are free to be spent with the family. Of course illness sometimes interferes with this program; but then some of the free time can be used for necessary

tasks. Perhaps you think, "That's not the best house keeping." We won't argue. My goal is not immaculate housekeeping, but intelligent, pleasant homemaking.

Now that we have plenty of time, may I tell what has been learned in these few months besides how to play a pretty tune? Our children had been taking lessons on the piano for several years but not until I, too, started studying music did I realize the problems faced by all students of music—children as well as adults. It is with the hope that others may be helped that I offer an analysis of our problems and their solution.

The first problem to arise was that of finding a teacher, preferably one outside the family circle because she could give more impersonal instruction and

others. When rested and unhurried it is easier to do well than when tired or worried about something. This has taught me to give my children a fair chance by making allowances for them when under par physically. We also have no more rushing off to music lessons accompanied by nagging.

## An Amazing Coordination

A new appreciation of children's accomplishments has resulted from my taking music lessons. Adults can expect to grasp more quickly than children the principles of harmony so that "music makes sense"; adults can reach an octave easier and therefore may find it easier to play chords; but children have more flexible fingers and are not so slow to make them behave. Did you ever stop to think that a pianist coordinates simultaneously and harmoniously the movements of the eyes, the foot, both hands with different fingering in each one, and also listens carefully while playing even a simple piece? It's a wonder a tot learns to play at all! Probably no child would if he weren't enjoying it.

The enjoyment of music is very important. For the very few, music will be a career; for the many it should be a source of pleasure and relaxation. Too much fussing over technicalities may dampen enthusiasm while most of us will criticize our own playing if given a fair chance. A fair chance can easily be the opportunity to hear fine music played as it should be played. How many raucous sounds come over our radios every day and how few fine musical performances most of us get to hear! May I illustrate one way in which hearing music played helped our nine-year-old? She was working on a piece called *The Band Concert*. Eighth notes were played the same as quarter notes.

Her father said, "That's pretty. May I try it?" He played it in correct time. At her next practice period she was still giving all notes the same value and when I was about to correct her she said, "There! Now my fingers know the notes. They were lazy and *walked* to the band concert and were late; now they can *run*." Thus her time was righted. I'm sure her accomplishment meant more than if I had impatiently corrected her. She had an example to follow, an understanding of what she was trying to do; that adds to the enjoyment of music. Why expect a child to play a waltz or a rumba correctly if he doesn't know the difference between them? Bombs, autumn leaves, and birds all "fly through the air"—yet how differently we would play music interpreting them! Yes, understanding adds to enjoyment.

## Enjoyment in Recitals

While considering the enjoyment of music we must not forget recitals because they are an important source of encouragement to the students and of satisfaction to their parents. The beginners hear the more advanced students play music as they will soon be able to play it; the advanced players can gain new confidence by comparing their performance with that of others and realizing that they really are making progress. It is always interesting to notice the difference in technic and ability shown (Continued on Page 586)



MRS. DOROTHY PIFER BUCK AND HER DAUGHTERS

criticism. We also took into consideration her pleasant disposition, the accomplishment of her other students, and the fact that she lived near. A teacher is necessary for most of us because she can explain puzzling details; she will furnish the incentive to "measure up" to her expectations and study each lesson well; and she can detect weaknesses and help overcome them. Of course you will have to pay her and therein lies another of her virtues: you will want to get your money's worth and will work hard.

## We Analyze Our Study Problems

At first, one distressing problem for us was that of finding adequate practice time. An adult's work, community service work, clubs, and friends take his practice time; a child's schoolwork, chores, playtime, and friends take his practice time. Our solution has been to find out where our time was going, to plan a time-schedule which has been explained, and then to take a definite time for practice and keep it inviolate. During that time we act as "private secretary" to each other, answering the door or phone and asking for a message or offering to have our "boss" call back later. This gives everyone a sense of importance; it also brings us to our piano in a receptive mood; and the uninterrupted practice makes possible greater concentration and a feeling of accomplishment.

For me, music comes easier at some times than at

# What Now, in Radio Programs?

AT THE TIME OF WRITING it is impossible to prognosticate the many changes in radio which will take place with the end of the war. During the war years, radio has proved itself a potent force. With its political connotations we are not concerned, but in its work toward morale building and keeping the fighting men in touch with home, radio has done a job which cannot be underestimated; and it is of this side of radio which we shall speak. The rebroadcast to all parts of the globe of great musical programs not only served to stimulate and encourage the spirit of the fighting music lovers (never before in history has there been a more musical army) but also served to awaken in others a love of music of which they had never been aware. Men will come home from the far-flung fighting fronts eager as never before to hear the best in musical programs on the air, and their own enthusiasm will undoubtedly be conveyed to their family and friends.

Of radio in wartime, Paul W. Kesten, executive vice president of the Columbia Broadcasting System, recently said: "The six years of war that have now ended in victory for America and her Allies have demonstrated, as never before in history, the unity of mankind in the one hope of lasting peace for the world . . . we in radio are proud to have brought men of good will throughout the world so much closer together in spirit, in thought, and in deed. Instantaneous worldwide communication was not born of this war. But the six years now drawn to such a triumphant close have seen it mature and come of age. With the dawn of this new era, we are deeply conscious of our solemn duty to continue serving America and the rest of the world in peace as we have in war."

The freedom of the press and of radio in America during the war years has turned the eyes and ears of the world our way. The excellence of our musical programs has pleased no end of listeners in other countries, and the rebroadcast of many of our best programs will unquestionably become a cultural part of many foreign nations. Listeners in distant lands who do not have comparable musical broadcasts, will, if their own radio stations fail to supply them with American broadcasts, undoubtedly turn to short-wave to get the best from America. The responsibility of American radio in peacetime is made greater by virtue of the splendid work it did during the war years. And where foreign ears would not find full enjoyment of our multiple variety shows, they will unquestionably find great pleasure from our best musical broadcasts, because the language of music needs no translation to make it understood.

Looking back on the summer broadcasts we are made cognizant of the splendid jobs done by various musical organizations—the concerts of the NBC Symphony Orchestra, under the direction of Dr. Frank Black, and those of the Philharmonic-Symphony of New York, under Artur Rodzinski, Dimitri Mitropoulos, and others. Dr. Black has programmed music which everyone loves, and he has revived a number of works too seldom heard in the concert hall. He also introduced for the first time on the air several important new scores. Among the seldom-heard works, we recall a performance of Tchaikovsky's Concert Fantasy for Piano and Orchestra, Opus 56, with Leo Smit as soloist, and among new works there was Morton Gould's Concerto for Viola and Orchestra, with Milton Katims as soloist, and Dr. Black's Suite for Strings, arranged



ARTURO TOSCANINI

by

Alfred Lindsay Morgan

from Bach's sonatas. The many soloists featured in the concerts of the Philharmonic-Symphony Orchestra gave music lovers opportunities to hear favorite works played by favorite artists. Details concerning soloists, guest-conductors and works to be played during the coming winter season of the Philharmonic's concerts have not been announced to date, but one can expect a highly gratifying season with peace.

The return of Arturo Toscanini to the podium of the NBC Symphony Orchestra on Sunday, October 28 will be anticipated with great expectancy. In an article on the conductor in the August issue of *International Musician*, Cecil Johns said: "Arturo Toscanini is so much a part of our lives, political as well as musical, that he seems the very essence of humanity . . . We have cause to be thankful, in this day of complexity and chaos, that we have such a one standing among us firmly and unequivocally for the right, that we live contemporaneously with him who unites the greatness of man and musician, who proves in his own life that to be immortal is in reality to be human." But to Toscanini, music making is not immortal; he views his work as a conscientious effort to reproduce the thoughts and wishes of the composer as honestly and faithfully as it is humanly possible to do. It is not he who departs from tradition, one finds on studying the score, but others who seek to impinge upon our ears

new conceptions of old works.

What changes the end of the war will bring in radio it would be hard to prophesy at this time. Television will undoubtedly become a greater reality in the near future and Frequency Modulation will add immeasurably to radio reception providing it can be brought into the home in the right way. New methods of broadcasting will be brought about by the changes in studio building. Radio acoustics will be better served by the modern improvements in radio studios. Recently, Station WOR—Mutual's New York center—announced the rebuilding of some of its main studios along postwar lines. Like other radio networks, Mutual has found it necessary to expand its broadcasting facilities to accommodate the increased sustaining and commercial program schedule of its New York station WOR. Three new studios, costing in the neighborhood of \$150,000, are to be approximately twenty-five by forty feet, and will be completely air-conditioned. The technical equipment, of postwar design, incorporates all the improvements developed since the manufacture of equipment was discontinued by the war. The studio walls, we are told, will be "floated" and the ceiling suspended to avoid the transmission of sound through the structural building. The most modern acoustic technique will be employed.

Columbia's American School of the Air opens its sixteenth year on October 1. A larger audience than has enjoyed these programs during the past fifteen years will hear the programs of the 1945-46 season owing to a change in broadcast time. The previous morning period gives way to a late afternoon one, 5:00 to 5:30 PM, EWT. The five weekly broadcasts will be: (Mondays) "The Story of America," a new series dramatizing the development of American life and institutions; (Tuesdays) "Gateways to Music," featuring the Columbia Symphony Orchestra; (Wednesdays) "The March of Science"; (Thursdays) "This Living World," analyses of current events and social issues; (Fridays) "Tales from Far and Near," dramatizations of contemporary and classical literature. In arranging the shift of time, Columbia announces it has completed a plan to make the hour 5 to 6 on Fridays, one of its most attractive periods for family listening. The second half of the hour will continue to be occupied by *Cimarron Tavern* and *The Sparrow and the Hawk*, heard respectively at 5:30 and 5:45. These two programs, one recalling the drama of the opening of the Southwest, the other depicting adventure in modern peacetime aviation, are presented under guidance of Dr. Arthur Jersild, Consulting Psychologist on Youth Programs for Columbia Broadcasting System.

Alfred Wallenstein, musical director of the Los Angeles Philharmonic Orchestra, who is conducting the NBC Symphony concerts of September 30 and October 7, recently resigned as director of Mutual's New York station WOR. Hereafter, Mr. Wallenstein will devote all his energies to the Los Angeles Philharmonic, and his broadcast work in the future will be in association with that orchestra. Wallenstein's gifts for program making and for sponsoring unusual radio concerts—his series of Mozart operas and concertos and of Bach's Cantatas heard over the Mutual network are still the talk of radio circles—will unquestionably place him in the forefront of American symphonic conductors.

Invitation to Music, Columbia's Wednesday night symphonic program, still (Continued on Page 593)

RADIO

"FORWARD MARCH WITH MUSIC"

THE ETUDE

## A REMARKABLE CAREER

"MUSIC MASTER OF THE MIDDLE WEST." By Leola Nelson Bergmann. Pages 230. Price \$2.50. Publishers, The University of Minnesota Press.

This is the saga of a Scandinavian-American, F. Melius Christiansen, who came from Norway in 1887, when he was a boy of seventeen, and by dint of hard labor, natural ability, enormous patience, and musical gifts, created one of the most widely hailed musical choral organizations in the New World, the St. Olaf Choir, of Northfield, Minnesota.

His family in Norway included many accomplished amateur musicians, and Melius soon learned to play the violin, the organ, the clarinet, and other instruments, so that he could take part in ensemble work.

In America he settled in Oakland, California, but soon went to Washburn, Wisconsin, where he received an appointment as a band director. Later he moved to Minneapolis, where he took an active part in the music and educational work of the city. In 1897, Christiansen and his wife went to Europe, and he later entered the Leipzig Conservatory, studying with Hans Sitt and Gustav Schreck. He received a diploma in 1899.

In 1903 he was called to head the music department of St. Olaf College (then thirty years old), at Northfield, Minnesota, and raised the musical reputation of the institution to exceptionally high levels. There he did a pioneer work, resulting in the great St. Olaf Choir, which has repeatedly toured America, impressing multitudes with its fine musical and spiritual character.

Following a European tour with the St. Olaf Band in 1906, Mr. Christiansen returned to Leipzig, where he resumed work at the Conservatory, studying composition and counterpoint with Gustav Schreck, and violin with Hans Sitt, both his former instructors.

Dr. Christiansen's ideal of a choral singer is expressed in the following paragraph from the chapter, "How Does He Do It?" and will be read with the keenest interest by all interested in choral music.

"The ideal choir personality is one with courage, buoyancy, and aesthetic feeling; one who is plastic and responsive to the varying moods of music. Yet, there is another type of personality that fits into a choir well: the sturdy, solid type, which may be less pliable but is nevertheless of real value to the choir. I have had many stiff personalities who sing Bach well. It is difficult to find the happy combination of all these qualities which the ideal ensemble singer should have."

## VOCAL ART AND SCIENCE

"YOUR VOICE." By Douglas Stanley, M.S., Mus. D. Pages, 306. Price, \$4.50. Publishers: Pitman Publishing Corporation.

Dr. Stanley's theories have attracted so much attention that this very comprehensive book has been long awaited. The author had an early ambition to become a singer. Accordingly, after being graduated from Rugby and London University as a student of chemical and electrical engineering, he attended Trinity College and the Guildhall School of Music. He then studied voice under some of the most famous private teachers, only to find that his voice had been completely ruined by incorrect training. Dismayed by this, he came to America, determined to apply his scientific training to the serious study of the voice. In this country he tackled the problem with Dean Holmes C. Jackson of the Department of Physiology at New York University, and with the aid of the Physics Department of N. Y. U., the Bell Telephone Laboratories, the Electric Research Products, Inc., he made many startling discoveries. He has fellowships from the American Association for the Advancement of Science and from the Acoustical Society of America.

An indication of the comprehensive nature of Dr. Stanley's work is that the book starts with a technical glossary covering forty-nine pages, so that the layman, in reading the ensuing text, will find definitions of the terms used.

The work is based upon what Dr. Stanley calls "areas of tension"—A, the Actuator; B, the Vibrator; and C, the Resonator.

OCTOBER, 1945

# 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

Dr. Stanley's delineation of his thesis is too long to be discussed in a short review. It is a book which calls for slow and careful study, but young teachers and singers will not feel like missing this very thorough and thought-provoking work.

## THE HYMN-TUNES OF LOWELL MASON

"HYMN-TUNES OF LOWELL MASON—A BIBLIOGRAPHY." Compiled by Henry L. Mason. Pages, 118. Price, \$3.00. Publishers, University Press.

At a public dinner in a big city your reviewer met a sincere refugee musicologist from war-torn Europe

destitute of anything resembling the human voice of melody. He said frankly, "I do not understand why Americans pay so much attention to Lowell Mason. Musically he was only a farmer—a *Bauer* who has no right to any consideration." Perhaps this man's children's children may become sufficiently identified with American pioneer ideals in education to realize that much of our tremendous musical development of the present reaches back to the sound and healthy roots planted by Lowell Mason. He was told that if at any time he might write a simple melody with the lines and dignity of Mason's *Nearer My God to Thee* he would have some claim for permanent recognition, which his chaotic compositions (now rapidly being erased from any public interest) never could provide.

Therefore, it is a real pleasure to welcome "Hymn-Tunes of Lowell Mason—A Bibliography," by Henry L. Mason. Lowell Mason produced a total of sixteen hundred and ninety-seven hymn-tunes, four hundred and eighty-seven being adaptations based upon melodies or upon motifs selected from other sources.

Born one hundred and fifty-two years ago at Medfield, Massachusetts, he developed a type of music for the song service of the Protestant Church in America. The chapters, fourteen in number, form an especially valuable addition to American musical scholarship. The work is published under a grant from the Sonneck Memorial Fund in the Music Division of the Library of Congress.

## A NEW AESTHETIC STUDY OF MUSIC

"THE UNDERSTANDING OF MUSIC." By Max Schoen. Pages, 186. Price, \$2.00. Publisher, Harper & Brothers.

Ever since Pythagoras (582-507 B.C.), and probably many centuries before, in the incense-clouded East, Man has been striving to tell other men just what the phenomenon of Music is, and what it is not. In this day of dissonance, the term "esthetic" which is the philosophy of beauty in the study of any art, may seem malapropos and inopportune, since never in the history of the art has such stress been laid upon the beauty of ugliness as at present. Dr. Schoen, Austrian born but American bred musicologist and psychologist, has produced a work which deserves the serious and deliberate reading of any music lover who desires to "find his bearings" as to the significance of the art. Dr. Will Earhart of Pittsburgh, who knows the author well, in commenting about the new work from his long and rich experience, says:

"Here is the definitive book on musical esthetics. The reader who is familiar with the writings of Hauslick, Gurney, Santayana, Pater, Oscar Wilde, Ortmann, and a host of others will realize, (Continued on Page 600)



LOWELL MASON

who has gained considerable notice by his modern compositions, all of which are by his own admission,

## BOOKS

"FORWARD MARCH WITH MUSIC"

## Haunted by Hanon

I teach in a school in a fanatically Pischna, Wolff and Schmitt minded country. I'm already a fanatic with my U.S.A. ideas of teaching. Tell me, am I doing wrong to use Hanon for the students? They love it, and ask how soon they can start on it. Is it useful or detrimental?  
—Mrs. E. E. H., Costa Rica.

I know you don't approve Hanon for beginners, but my nine and ten year olds just eat it up—V. M. P., Maine.

I can see your eyebrows raise in disapproval when I tell you that my teacher has decided to keep me on Hanon.  
—Cpl. D. B., Chicago.

All right, ALL RIGHT! The Hanonites win! Hanon haunts me day and night. . . . I've been deluged, damned and all but liquidated by the flood of pro-Hanon propaganda. . . . From all corners of the earth, except the Axis-lands, Hanon-loving Round Tablers are protesting; and without a doubt the Enemy Countries have already condemned me to slow torture for my anti-Hanon activities. . . . The letters above are quoted because they are mild and unrepining. You should see some of the others!

Well, Round Tablers, I'll have to admit the fact that Hanon has survived lustily all these years; and since so many of you swear by him and at me, I am finally persuaded that there must still be plenty of life in the old boy. If you and your students regard him so affectionately, and find those dull exercises so stimulating and helpful, I'll withdraw all my objections with as much grace as possible (which ain't much!). . . . What's more, I'm going to take your advice and start right in now to practice him, to see if I can't learn the secret of his success. . . . Such penance will no doubt be good for my soul, and in the end perhaps even I will become Hanonized. . . . Good heavens—who knows—if I live long enough I may even come to grips with Schmitt and Pischna!

## From Pennario In India

Since returning from my last entertainment tour of this region (China and Burma) I have played many programs at various bases, hospitals and Red Cross Clubs in this large area of India. At last night's concert, there were soldiers on leave from China and Burma in the audience. Tomorrow's performance in a huge out-door theatre will be for personnel of a large Air Force Installation. . . . As you know, I play music to please all tastes, both classical and popular, and my programs always feature a group of selections requested by the audience. . . . I expect to leave in a month for another tour of China.

As you may imagine practice conditions are anything but favorable. The only good point to cite is that at last we have procured an upright piano which is not in as hopeless a condition as the broken-down one I have been using. As to actual practice, I am never alone in the room; and there are innumerable distractions. Transient pilots are always lounging about, swarming round the piano requesting this or that number, and altogether making pleasant "nuisances" of themselves. Of course they do not understand when finally I beg off playing their "favorites" and try to explain to them that this is the only short time I am given for practice. The fact remains that it is next to impossible to practice in a room filled with people!

How I've managed to accomplish anything at all, I'll never know. Mind you, I'm not complaining about the practice conditions; I'm very grateful to have an instrument to play on.

In reply to your question as to what

# The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist  
and Music Educator



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

## Mozart and Grieg

Why do you dislike the Grieg second piano parts for Mozart Sonatas? I think they are very charming. Of course they are not pure Mozart, but what of it? They remind me of a salad I once ate of oranges with horseradish dressing! Unusual? OF COURSE, but very good. Since you have shown such good judgment in so many other cases, I'll overlook this minor error!  
—V. K., Michigan.

Just now, following your precedent, I tried your salad recipe. . . . Yes, I too, found it unusual, but regretted spoiling one of those luscious, sun-kissed California oranges (picked from my garden) by adding the horseradish sauce. . . . After all, it's only a matter of taste, isn't it? I prefer my heaven-kissed Mozart, pure and unadulterated. . . . You apparently don't mind the horseradish. . . . But, wow! I didn't realize horseradish could be that hot!

## Sitting Still

My young pupils have been criticized for too much body and arm movement in their playing. I will admit that several of them make a lot of unnecessary motions. Should I insist on them keeping absolutely quiet whenever they play?  
—L. F. R., Texas.

Have you ever heard Ethel Smith, that cyclonic, electrical organ "popular artist" who plays with her fingers, arms, feet and knees, dances on the pedals, and moves her whole body in rhythm with the music? She certainly is a whiz! "Anyone who sits still," she says, "shouldn't be playing the organ". . . . To which I add fervently, "Or the piano!"

And I'd like to say also that any very young child who sits still isn't enjoying playing the piano. . . . The reason children first love music is for the physical exhilaration it gives them, the propulsion, the lift, the kick it affords. So, when they are very young, permit them to move about as they play—but of course not too exaggeratedly. . . . Later, toward adolescence as they discover spiritual and emotional release in playing the piano, they will calm down soon enough. The few who do not, can be taught to sit more quietly by being shown that aim, accuracy, speed and power can only be achieved by a playing approach which

employs the least possible wasted motion.

As a matter of fact, most adolescents and adults sit altogether too immovably at the instrument. . . . It would do many of us a lot of good to cultivate some slight back-and-forth or sideward swaying as we play, in order to loosen up these tight, pent-up bodies. The free movement of a relaxed torso over the keyboard need not become excessive. . . . And to demonstrate feather-light elbow tips doesn't mean flopping and slopping all over the place.

Yes, I'm afraid that's just one more legacy from the crusty old "pedagogues" who taught players to sit stolidly before the keyboard like ancient oaks with legs rooted solidly to the ground, with no movement whatsoever of the "trunk," and with just an occasional slight rustle of the outmost branches and leaves. (Hands and fingers). . . . It is not necessary for you or your children to play that way unless you want to.

Have you ever watched Artur Schnabel at a concert? . . . There's physical exhilaration for you! . . . And no one objects to it, either. . . .

So, please don't curb your young children too much.

## A Teacher's Self Check

Your test for a "Superior Teacher" was a tough one. Now could you give me a test for "Ordinary Teachers," for those of us who teach young children almost entirely? . . . I mean something tangible to check up on after a lesson to see if we are meeting the requirements of a good teacher. . . .  
—W. L., Virginia.

That, too, is a tough one! I did not trust my own "tests" so I consulted with Mary Jarman Nelson (Florida)—co-author of "The Two of Us"; together we devised the following after-the-lesson check-up. It omits all obvious and specific matters of materials, technic, touch, and so forth, and considers rather some items which often escape the teacher's attention. Here are ten "tests":

1. Did the lesson include a variety of musical experiences besides piano playing? Examples: rhythmic body-movement or "conducting," ear training, blackboard work, listening to a short solo played by the teacher, singing, playing a percussion or other instrument.

2. Did I watch the pupil's attention span, stimulating concentration and avoiding fatigue, allowing the student to move about freely during the period, changing position, and so forth?

3. Was the pupil successful and commended at least once during the lesson?

4. Did I give him a free "choice" somewhere along the line? ("What shall we do now?" or "What would you like to do next?")

5. Did I talk or tell too much, explaining points which might better have been learned through suggestion or drawing out?

6. Did I find out why he made those  
(Continued on Page 585)

I've been studying: I have memorized Brahms' Second Concerto, and have discovered beauties in it that had passed unnoticed in the performances I have heard of it. . . . Also some of the pieces I have learned or reviewed are: The Arthur Bliss Concerto, the Rachmaninoff Third Concerto, the Brahms-Handel Variations, the Schumann Symphonic Studies, many Chopin Etudes, Brahms Intermezzi and Capriccios and E-flat Rhapsody, some of the Liszt-Paganini Etudes, the Bach-D'Albert Prelude and Fugue in D Major, the Bach-Tausig Toccata and Fugue in D Minor, and many shorter pieces like Mendelssohn's Rondo Capriccioso, Chopin's Ballade in A-flat, Liszt's "Un Sospiro" and Sonetto del Petrarca No. 104, the Dinicu-Heifetz "Hora Staccato," and so forth.

I also have many other duties and projects. I conduct weekly classes in Music Appreciation and have a Glee Club in which much interest has been shown. . . . And I am an old hand at spending afternoons at army correspondence, typing out reports, letters of transmission, requisitions, requests for work orders, reports to Division Headquarters, historical data, and doing other departmental clerical work.  
—Sgt. Leonard Pennario, India.

Such a letter puts us comfortable, complacent stay-at-homes to shame. . . . And that and so forth at the end of Sgt. Pennario's list of pieces is a gem! How in heaven's name he finds time to learn or review such a large repertoire under those conditions is incomprehensible to me.

Note, too, that he doesn't complain of the Indian heat which is appalling, nor does he gripe about the filth, the bugs, the smells or even the hawks which swoop down to snatch chunks of food from your kit or a piece out of your arm as you stand in the mess line.

Perhaps such ordeals are good for the soul. . . . We hope so. . . . Few pianists or artists in America today have had to endure such discipline. . . . All honor to the greatly gifted Sgt. Pennario for taking it so cheerfully "on the chin."

**W**HEN YOU GO to hear a symphony orchestra do you feel at home, or does it appear to be a conglomerate mass of persons and instruments? Do you ask your neighbor to tell you what that "funny-looking instrument" is, or do you know?

Here is a quiz to test your knowledge of the symphony orchestra. Let me warn you that if you try to guess the answers, your score will probably be no better than if you candidly admit, "I don't know." Orchestral and musical terms have a way of sounding quite the opposite of their meanings.

Score two per cent for each question not starred. The starred questions count one per cent each.

If your score is ninety per cent I should say that you have had special instruction in the subject. Seventy-five per cent is excellent for most persons. Fifty per cent is a fair knowledge which you could easily increase. Less than forty per cent would seem to indicate that you have lacked interest or opportunity.

When television comes, we shall all have the opportunity to see as well as to hear the symphony orchestra.

**Select the Correct Definition by Letter:**

1. The symphonic instruments are divided into so-called *a.* groups, *b.* classes, *c.* families.
2. The second violins play *a.* always the same part as the firsts, *b.* always a different part than the firsts, *c.* a part of their own which is sometimes the same as the firsts and sometimes different from that of the first violins.
3. The second violins are tuned *a.* the same as the first violins, *b.* a fifth lower than the firsts, *c.* a fifth higher than the firsts.
4. The viola is *a.* larger, *b.* smaller, *c.* the same size as the violin.
5. \*The violoncello is played *a.* standing, *b.* sitting, *c.* either way.
6. A violoncello is sometimes called *a.* cello, *b.* bass-viol, *c.* alto violin.
7. \*Cello is correctly pronounced *a.* chello, *b.* sello, *c.* kello.
8. The largest stringed instrument played with a bow is correctly called *a.* the bass viol, *b.* the double bass, *c.* the basso.
9. The bowing of the violins is beautiful to watch because the players in each section *a.* use the same bowing, *b.* play the same notes, *c.* watch their neighbors.
10. \*The stringed instruments are always seated *a.* in the front rows on either side of the conductor, *b.* all to the left of the conductor, *c.* all to the right of the conductor.
11. Each player tunes *a.* with a pitch pipe, *b.* by ear, *c.* to the oboe.
12. The oboe is *a.* a brass-wind instrument, *b.* a wood-wind instrument, *c.* a stringed instrument.
13. The oboe is *a.* a good solo instrument, *b.* a poor solo instrument.
14. The tone of the oboe is produced *a.* by blowing into a tube through a reed, *b.* by blowing into the end of a tube, *c.* by blowing into the side of a tube.
15. The oboe tone is *a.* easy to produce, *b.* hard to produce, *c.* requires a large mouth to produce.
16. The tone of the oboe is *a.* easy to distinguish, *b.* hard to distinguish.
17. Embouchure is a French term meaning *a.* to blow hard, *b.* the manner in which a player holds his lips when producing a tone, *c.* an attachment for the trumpet.
18. \*An overtone resulting from faulty production is called *a.* a goose note, *b.* a blue note, *c.* a muffed note.
19. Wood-wind instruments are *a.* all played with a reed, *b.* played with or without a reed according to the construction, *c.* played with or without a reed at the discretion of the player.
20. \*The flute, sometimes made of wood and sometimes of metal, belongs to *a.* the wood-wind section, *b.* the brass-wind section.
21. The trumpet, the cornet, and the bugle are *a.* all the same instrument, *b.* all different instruments.
22. \*The timbre of an instrument is *a.* its distinguishing voice, *b.* the weight of the instrument, *c.* the kind of wood used in wood-wind instruments.
23. The English horn is *a.* a large sized oboe, *b.* a brass horn of low range, *c.* a small trombone.
24. The bass clarinet, bassoon, and contra-bassoon are *a.* different names for the same instrument, *b.*

# What Do You Know About the Symphony Orchestra?

## A Practical Quiz for Classes and Clubs

by Alice Thornburg Smith

- three different instruments, *c.* two real and one imaginary instrument.
25. \*The piccolo is *a.* a small flute with a higher range, *b.* a fife, *c.* a large flute with a lower range.
26. A flute can be played *a.* from a sitting position only, *b.* from a standing position only, *c.* from either position.
27. A mute is *a.* an appliance for changing the quality of the tone of the instrument on which it is placed, *b.* a player who cannot produce high tones, *c.* a player who is scored for a rest while the rest of the orchestra plays.
28. A bridge is *a.* that section of a score which leads from one movement to another, *b.* the piece of wood like an arch, over which the strings of the violin are stretched, *c.* another name for the sounding post of the violin.
29. The concertmaster is another name for *a.* the first violinist who sometimes substitutes for the director, *b.* the business manager, *c.* the conductor.
30. \*The score is *a.* a record of the number of mistakes made by a player in rehearsal, *b.* the music from which the conductor directs, *c.* the number of players in the first violin section.
31. The piano is *a.* an essential instrument of the symphony orchestra, *b.* used only for the playing of concertos, and is not a true member of the orchestra, *c.* used only as a substitute for the harp.
32. All instruments of the orchestra play *a.* in the same signature, *b.* a fifth apart, *c.* in the proper signature for producing harmonious tones.
33. A transposing instrument is *a.* one which plays equally well in any key, *b.* one which produces a tone in a different key from that in which the music is printed, *c.* one which is used for high passages only.
34. Tutti is a term meaning *a.* all wind instruments play in unison, *b.* all instruments play at once, *c.* drums only.
35. Timpani means *a.* kettle drums, *b.* all kinds of drums, *c.* bass drums.
36. Kettledrum handles are for *a.* increasing the tone, *b.* tuning the drums, *c.* loosening the heads of the drums when not in use.
37. A percussion instrument is one which is *a.* struck to produce a vibration of parchment or of a metallic body, *b.* a member of the drum family, *c.* any instrument not belonging to the symphony orchestra.
38. All orchestral scores have *a.* a part for drums, *b.* drums ad libitum, *c.* drums tacit.
39. The harp has *a.* two pedals, *b.* seven pedals, *c.* five pedals.
40. The harp strings are *a.* all colored, *b.* all uncolored, *c.* partly colored.
41. \*The orchestra players warm up by *a.* exercising their arms previous to playing, *b.* limbering up tongues and instruments with a few preliminary exercises, *c.* leaving the instruments in a warm room an hour before using, *d.* playing the first number of the program.
42. \*The conductor sometimes directs with a small stick correctly called *a.* a baton, *b.* a cue, *c.* a stick.
43. \*In playing a number all conductors use *a.* the same interpretation, *b.* their own interpretation

- regardless of markings put in by the composer or arranger, *c.* their own interpretation of the idea of the composer assisted by the musical markings.
44. \*Each player plays the music *a.* as he feels it, *b.* as he thinks the composer meant it to be, *c.* as directed by the conductor.
45. \*A conductor is necessary *a.* to teach the performers to play, *b.* to help the audience follow the score, *c.* to help the players remember their cues, *d.* for a united rendition of the music, and interpretation of the score.
46. \*Regulations regarding conducting require that conductors may *a.* direct orchestras other than their own as guest conductors, *b.* conduct no orchestra other than their own, *c.* direct another orchestra only in case of the illness of the orchestra's own conductor.
47. The meaning of the word symphony is *a.* concord of sound, *b.* many instruments, *c.* full harmony.
48. The symphonic form is *a.* a sonata for orchestra, *b.* any composition for symphony orchestra, *c.* an orchestral fugue, *d.* a symphonic poem.
49. The symphony orchestra is named *a.* for the symphonic form of composition, *b.* for the harmonic performance of various instruments, *c.* because it plays symphonies only.
50. \*Attendance records show that love for symphonic music is *a.* increasing in the United States, *b.* decreasing in the United States, *c.* at a standstill.
51. \*To appreciate symphonic music you must *a.* be familiar with the instruments at least by sound, *b.* play at least one instrument, *c.* become a finished musician.
52. \*Symphony orchestras are popular for *a.* out-of-door concerts, *b.* indoor concerts only, *c.* both.
53. \*The greatest agent for bringing symphonic music to all is *a.* the phonograph, *b.* the concert halls in and out of doors, *c.* the radio.
54. \*Civic symphony orchestras are maintained for *a.* advertising purposes, *b.* cultural enjoyment, *c.* profit, *d.* all the above benefits.
55. An orchestral arranger's duties are *a.* to place the music on the rack in the proper order for the program, *b.* to arrange the seating of the orchestra, *c.* to book all playing engagements, *d.* to harmonize and arrange the music for certain orchestral effects.
56. The orchestral librarian *a.* looks up all musical terms unknown to the players, *b.* maintains a textbook library for the education of the performers, *c.* has charge of all the music used by the orchestra.
57. A musical score is arranged with the first violins *a.* at the top of the page, *b.* at the bottom of the page, *c.* fifth from the bottom of the page.
58. Orchestral scores can be read by *a.* a conductor only, *b.* by any student of music, *c.* by anyone who can read music.
59. \*Following a symphonic concert by means of a score is *a.* an affectation, *b.* the way to get the greatest good from the performance, *c.* apt to spoil your ear.
60. Scores for well-known symphonies can be purchased in miniature form *a.* at music stores, *b.* from conductors, *c.* from any member of a symphony orchestra. (Continued on Page 593)

THE OBJECT of what follows is to offer a few of the many possible suggestions that may, if applied, increase one's pleasure and understanding as a music listener. For music has a meaning and that meaning invites our intelligent approach. Some listeners, as we shall see, hear incredibly much in music, while the same music arouses in others no more than a response to its possible lilting tune, or the tapping of foot or finger to its beat. Both of these types of listeners may have a good time at the same concert. And yet it is quite possible for both of them to have a much better time if they so desire.

To that end let us see what happens with one and another listener when the conductor taps with his baton for attention and the orchestra begins. We may possibly discover if listening be not an organizable procedure that may be acquired by anyone to a degree, and worth all the effort it costs. First, what are listening people all around us doing and hearing at a concert?

The first witness in the proceeding is an amateur (but a real lover of music). Commenting on his long experience as a concert-goer he quoted the following incident in the matter of listening and what can sidetrack it.

#### The Views of an Amateur

"Sometimes," he remarked, "circumstances are stronger than concentration. I settled myself comfortably at a recent concert, closed my eyes and prepared to enjoy the symphony (G-Minor, Mozart). Simultaneously with the beginning of the music, my neighbor at the right, a dowager type of lady, began to cough, not loudly but persistently. After a few moments of this she attempted to quiet the tickle by means of a piece of peppermint candy of double horse-power strength. Being, probably, conscious of the disturbance she might be creating she became nervous and fidgety.

"I fear I am not individually gaited to a high degree of concentration for, with all of this, I could no longer listen efficiently. See what I had to contend with: the music score which is of few lines only. But now—plus (1) a noise line which compelled my listening; (2) an odor line which captured my sense of smell; (3) a fidget line which attracted my sense of touch. Probably I am too sensitive but, whether or not, the one hundred per cent of concentrated listening I should have been giving, fell to twenty or thirty per cent." Then he said:

"I have cited this instance only to bring forward a fact that may interest a concert-goer to ponder. This is it:

"The technique of music listening is attended by many forms of competitive sense appeal. This is perhaps the first of all concert-listening conditions we must endeavor to master. I spoke in the beginning about closing my eyes when the symphony began. I always do this to reduce to such minimum as I can control the insistent distraction of lights, colors, motions, movements, and sounds that attend the gathering of one or two or three thousand people at a concert. So missing out on the symphony of Mozart was my fault in so far as I had not built up a bullet-proof defense. However, I conclude, I am not alone in this response to competitive disturbances in the concert hall. DePachmann once stopped playing abruptly and fixing his attention on a lady just in front of him, he said to her:

"Madam, I am trying to play this Mazurka of Chopin in three-four—you persist in fanning yourself in two-four—I cannot keep my balance."

#### Intensity of Listening

Turning now to the right, so to speak, how much listening, that is, to what degree of intensity is listening possible? How much more do capable listeners hear than the majority of us?

Ignace Moscheles once played at a public concert given by Thomas Bethune (Blind Tom) in Edinburgh, Scotland, a composition of the classical type. To this, Blind Tom sitting near the piano while Moscheles

# The Technic of Music Listening

## Channels Through Which the Fine Art Reaches the Emotions

by Dr. Thomas Japper

played, listened with what in him, has been described as "an avidity" for tone. When Moscheles was done, Blind Tom took his place at the piano and repeated the distinguished musician's performance. Perhaps few, if any, in the audience were capable of checking the literal accuracy of the repeat—but Moscheles declared it to be absolutely exact.

Again, the instance of Mozart listening to a composition at the Sistine Chapel in Rome is good testimony to what a human being can hear if (1) his listening is keen and (2) if he knows how to use it as a highly specialized tool. The composition referred to was not permitted in written form, to the public. But on one hearing (checked by a second a day or two later) Mozart listened to it—carried the memory of it to his room and wrote it out. The check, a day or two after, showed that his written version was correct.

#### The "Natural Musician"

Many of us have met the "natural musician" who, though having had little instruction, can after a single hearing of a musical comedy, for example play it "straight through" by ear; that is, from the one hearing. Rarely, if ever, do they do that but, with a ready ear, a quick intake of the tune and perhaps, most of all, a pronounced sense of rhythm, they can relate what they hear in music about as exactly as people, generally, can repeat a conversation. The gift of these people is well-worth while, spontaneous, genuine, and decidedly worth cultivating. I have been surprised, through a long run of years, to meet many of these "natural musicians" who were far more gifted than many professional musicians but who had done little or nothing constructively with their talent.

There is a factor of "hearing music" that the average music listener overlooks or many never encounter. It is listening intently and critically or just happily to the music that plays in the mind and imagination. The late Franz Kneisel once said to me that he had spent much of the forenoon rehearsing mentally the Schubert Symphony which, in a few days, he was to conduct at the Worcester (Massachusetts) Festival. The entire score was actually alive to him in the silence of concentration.

Beethoven was a tragic example of this in that final performance of the Ninth Symphony when the orchestra finished some "beats" before he ceased to move the baton. Yet the physical sense of hearing must have meant more to him, for a careful historian Edmundstone Duncan records of him saying in his last illness: "I shall hear again in heaven."

Inasmuch as some hear a great deal more by listening than others, what can we do to increase our music intake and also increase our pleasure?

Today most homes possess, in the Radio and Phonograph, the best possible experimental laboratory for music listening practice. What it permits us to learn by experiment can become our concert-hall technic.

All music is characterized by a few simple com-

ponents any one of which may be readily understood. They are (1) Melody (tune), (2) Speed (tempo), (3) Harmony (chords), (4) Rhythm (the way the tune goes), and (5) what is improperly called Time—that is, the 'beat'—two, three, four, six, and so forth. (6) Color.

These are the basics of laboratory work, to look at (or rather "hear at") until they become familiar. It is all so simple that anyone can do it.

#### The Basics of Laboratory Work

**Melody:** This is what you hum or whistle. And it is impossible to hum or whistle the harmony that usually goes with it. There is then a melody-memory, a gift for catching a tune and remembering it. If you like a tune you can set yourself the stunt of humming it repeatedly until you get it correctly. This, of course, if you care to do it. You have now a worth while mental possession, and for all time.

**Speed:** Musicians refer to this as tempo. It is how fast or slow the music moves. The composer posts this information at the beginning of a composition, commonly in Italian words like *allegro*, which means cheerful, hence moving at a happy-go-lucky pace, or *andante*, which means to walk and calls for a moderate speed. Observation by the ear will master this.

**Harmony:** This is the chord make-up of music. It gives color to music; "rich effect" it is often called. It is a vigorous factor all through "Boris Godunov." In the *Heldenleben* by Richard Strauss it is often ugly noise. In *Nearer My God to Thee* it is as limpid and light in color as water. One can enjoy all these effects of harmony without knowledge of chords. They are like attractive shape and color in clouds—one admires their beauty without benefit of analysis.

**Rhythm:** This factor is not easy to explain in words. One might say it is the way tones are grouped into measures. But it is much simpler, perhaps, to say that it is the peculiar "go" of music that characterizes the *Blue Danube* as a waltz rhythm, while, in the same three-four measure, the tune *America* is a sort of hymn-like rhythm. Again, it is the rhythm that tells you that a certain three-four measure is a Muzurka and not a Waltz.

**Meter:** This is the count, or that to which you tap your foot or drum with your fingers. There are many varieties of meter but for all practical purposes they reduce to twos and threes.

**Color:** On the one hand, Color may refer to the natural richness of a voice or of a beautifully made instrument. Or it may describe the effect of tones in chords or of instruments of the orchestra in original combinations. Trumpets and drums give a martial color to march music. Distant voices with harp accompaniment arouse the thought of the celestial.

#### Food for Thought

All these are factors to note and to think about until they are instinctively applied. Countless people love music, enjoy it, "fondle it" by humming and soft singing who, however, know little about it. That is a divinely given love of a beautiful art. It reminds one that we may admire a landscape, its unity and color contents, and yet be untaught in the biologicals and botanicals of its life factors.

One final factor: Music rouses the imagination. Often it rouses the ego in us—takes us "on wings of song." Here is an actual case in kind:

Many years ago when George Henschel conducted the Boston Symphony Orchestra, a school master, wholly uninstructed in music had this experience every Saturday night. At one partially climactic point of the orchestral performance he would see himself the hero of the evening, being greeted by the music. He imagined himself marching to the stage to the applause of the audience—he having just been elected President of the United States.

In this instance of Music Listening it would seem as if the Emotion of it had become a Technic.

\* \* \* \*

"If a man plays a bit himself he better appreciates what the musician is trying to do. But just as making music sharpens our wits, so listening to fine music feeds and stimulates our musicianship."

—PERCY GRAINGER

THE SPOKEN WORD is the principal medium by which we express ourselves most adequately to our fellow man. His understanding of what we say depends not only on *what* we say but *how* we say it; therefore voice-consciousness is of the greatest importance. To quote Henry James: "All life comes back to the question of our speech, for all life comes back to the question of our relations with each other. These relations are made possible by our speech and are successful in proportion as our speech is worthy of its great human and social function. The way we say a thing or *fail* to say it, fail to *learn* to say it has an importance in life that is impossible to overstate."

The voice is the outer expression of the inner self, whether we realize it or not. It is a mirror of all that we are—physically, mentally and spiritually—a mirror which reflects clearly the real self. Disraeli said, "There is no index of character so sure as the voice."

When meeting a stranger, how do you judge him? First, by his personal appearance and second, by his voice, both of which go to make up his personality. We all wish to make a good impression upon others. To do so, we spend time and money upon our personal appearance; but what do we do about our voice? Improving one's voice will improve one's personality; and the reverse is equally true.

In many instances, people who have poor voices have ruined them by allowing them to be controlled by emotions, instead of using the voice as an instrument of service as, for instance, the hand. In reality, the voice is more easily trained than the hand, and it is just as important to us, if not more so. The voice should be as flexible to one's will as the bow of a violin is to its master.

### Value of Effective Speech

Inasmuch as the voice is intangible, we should recognize the fact that it is unlike other instruments which can be seen and touched. Perhaps that is one reason why the average person has little appreciation of the value of voices, especially his own, and is not voice-conscious.

Thanks to radio, in recent years we have become more voice-conscious than we have ever been. On all sides there are courses in effective speech, and people from every walk of life are realizing the value of such courses and taking advantage of them. Would you succeed in the business world? Look to your voice! While not the sole ingredient, of course, it is coming to have more and more importance; for employers everywhere are awakening to the selling power of a pleasing voice. It is an accepted fact that the best advertising is done by personal contact and by radio. Thousands of business concerns spend millions of dollars on publicity, some of which could be spent to good advantage in training the voices of those who sell the advertised product. It is well to bear in mind that good speech may mean promotion, leadership, success. Well has it been said, "No other business investment requiring the same amount of time, thought and money pays greater dividends than training in effective speech."

What is effective speech? It is speech which holds the listener's attention by being agreeable in quality—warm, friendly, sincere. Effective speech means power, magnetism; the voice may attract or it may repel. Effective speech helps in developing our talents, our manners and a greater confidence in ourselves—all of which results in a more interesting personality. Many an inferiority complex has been overcome by doing some intelligent work in voice culture.

### Becoming Voice-Conscious

Unfortunately, there seems to be a universal idea that high-pitched voices carry farther than those of low pitch. Experiments made in the educational laboratories of the Bell Telephone Company prove conclusively that low, full, vibrant tones have greater carrying power than high, shrill tones. Because a low-pitched voice has more overtones, it will travel farther. A high-pitched voice is so intense that the vibrations overlap, and the tones become blurred or muddy. Therefore, when talking over the telephone or to the deaf, a low-pitched voice is more effective. And not only should our "telephone voice" be low-pitched, it should be unhurried and carry a smile.

People who have high-pitched voices can improve them by learning to be voice-conscious. To do this, it is necessary first to become self-conscious by *listening*

# Your Voice—Asset or Liability?

by Edith Bullard

—to others and to oneself—until good habits are established automatically. The art of listening is greatly neglected. We pity the deaf, but we who can hear often do not know how to listen, especially to ourselves. The nearest we can come to hearing our own voices as others hear them is to cup the ear, as the deaf do, or stand facing a corner of the room; then speak, listen and analyze. Listen objectively, as if your voice belonged to somebody else. Reading aloud and listening critically is another and excellent way to develop the ear. Listen to your voice as you would look at yourself in the mirror and for the same reason. Give ear to others and compare; much can be learned by comparison.

Cultivate the most beautiful quality in your voice as the basis for all tone. Have an ideal toward which to work and be satisfied with nothing but the best quality. Correct a bad tone whenever you hear it just as you would correct a false note when playing an instrument. Develop a fine appreciation of different degrees and qualities of sound. In other words, become sensitive to tone by listening. The power of sound analysis grows by practice, so listen critically and creatively.

It is told of Frank Damrosch, whose ear was so sensitive, that when he went to a physician to have his lungs examined, he sang the notes of the vibrations when his chest was percussed.

Every one should cultivate his voice according to the accepted standard of Universal Diction, which is proper articulation and pronunciation, whatever the language may be. The fine actors and actresses, whom we all admire, have Universal Diction. This standardization does not sacrifice the individual quality of each voice, rather it enhances it. Notice, for instance, how different are Ethel Barrymore's husky tones from those of Helen Hayes and Greer Garson. Madame Chiang Kai-shek is an outstanding example of Universal Diction. When she broadcast in America, letters poured in from the Army, the Navy, and the Marines, asking for *just the sound of her voice!* Why?

### Intelligent Guidance Needed

One of the best mediums of acquiring Universal Diction is to study with a competent singing teacher because singing is sustained speech. Therefore singing and speaking should be done in the same manner, inasmuch as they are produced by the same mechanism. Even a voice which has no inherent beauty may become attractive and acquire clearness, resonance and warmth by correct training.

In operating your speech mechanism, you should know the fundamental physics of tone—what it is and how and where it is produced. In the production of tone, it is just as important to know what *not* to do as what to do. Intelligent guidance is needed here. The mere possession of vocal organs is not in itself sufficient to produce effective speech. Become conscious of your faults and know what needs to be changed. The ability to correct faults depends upon a *desire* to speak well and *a willingness to change*. Every voice can be improved, and no one is too old to change if he wishes to do so.

Always bear in mind that a person's charm often lies in the quality of his voice. Once a marvelous voice

exists, it is never forgotten—it becomes a world heritage. Of this there is no finer example than the golden voice of Sarah Bernhardt, the great French actress.

A prominent educator has said, "Work in personality development through speech is a short-cut to the acquiring of ease, charm and social poise."

It may be assumed then that the voice adds to the personality because of the control of self-expression. Let us, therefore, develop a voice which is melodious (love of melody is fundamental), a voice which has power (can be heard without shouting), warmth and distinction. A voice to be remembered! Let the *best part* of you be reflected in your voice. Be natural and sincere and thus convincing. In short, follow Shakespeare's good advice, "Mend your speech a little, lest it may mar your fortunes."

Since the voice is the channel through which we express our personalities to the greatest degree, doesn't it seem important that we should so speak that whoever hears us will listen and *like* it, and liking *it*, will like *us*?

## American Teachers for Americans, A Plea

by George Chadwick Stock

AMERICAN standards of vocal training and vocal performances today are easily equal to the best. For American singers, the American vocal teacher is preferable to the foreigner. No foreigner has a real intimacy with the English language until he *thinks* and expresses himself by preference in *English* rather than his native tongue.

It must be remembered that a foreign born and trained teacher has different habits, due to accent, timbre, national traits and characteristics of his speech. These are some of the reasons why foreign teachers find it so difficult to train English-speaking voices to sing in the mother-tongue. Unfortunately this has not been, as it should have been, a matter of prime importance and earliest endeavor among many American students of voice and song.

Every American student of song naturally desires to start his vocal training on a sound basis. To do this *he should study for the first years in America with Americans*. Other things being equal, the preference would lie with native-born teachers. If a foreigner is chosen, *he would be thoroughly Americanized and actually feel the underlying spirit of our native language*.

Foreigners recently arrived, however, can but do the things for which they are fitted by the irresistible influence of their early environment, instinct, inclination and education. They work conscientiously in their own way, but it is impossible for them to enter into fine, sympathetic relationship with native singers. It would be wisdom, then for young American singers to remain, in the early years of training, under American influences and in an American environment. The true place for a foreign teacher would be to teach songs in his own language—a French teacher for French songs; an Italian for Italian songs and so on.

## VOICE

"FORWARD MARCH WITH MUSIC"

# Master Rhythmical Problems At the Table First

by George S. Schuler

George S. Schuler is senior member of the Music Faculty of the Moody Bible Institute of Chicago. Aside from teaching piano and pipe organ classes, Mr. Schuler is known for his many anthems, pipe organ selections, and numerous piano teaching pieces—some of the popular selections being Dream of May, Nodding Flower, Song at Sunset, By Moonlit Waters, The Dwarf's Parade, and so forth. Mr. Schuler was born in New York City where, at an early age, he received his training under local instructors until he entered such advanced music schools as the Chicago Musical College and the American Conservatory of Music. In the religious field of church music, Mr. Schuler is known for his nationally popular Make Me a Blessing and Oh, What a Day.

—EDITOR'S NOTE.

ONE OF THE MORE DIFFICULT music notations to execute is *two-against-three*. It is a kind of nightmare to the pianist playing easy grade music. Indeed, too many pianists in the more or less advanced grades have trouble with its execution. No doubt every teacher has his individual method of instructing students in the playing of *two-against-three*. The successful teacher will give consideration to any system or method other than the one he is employing in the hope that something helpful may be brought to light. With that thought in mind the following is suggested:

The problem is purely a rhythmical one and rhythm consists in the mastery of a knack. When most pupils encounter a passage in which three notes against two appear they go to the piano keyboard and try to play it. They are filled with nervous confusion, make a few stabs at the difficulty and then usually retire in despair and defeat. However the difficulty is easily conquered if taken by itself. Always master the problem at first, away from the keyboard by tapping it out with two hands upon a table. Thereafter work it out at the keyboard until a smooth fluent performance is accomplished. Many rhythmical problems other than *two-against-three* may be worked out in the same manner.

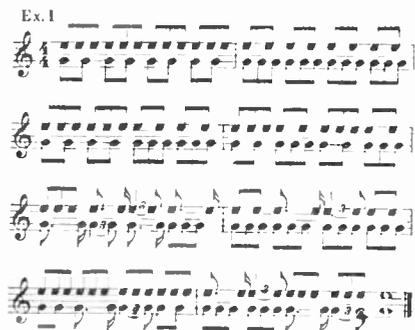
The study of rhythm is of special significance in this day when more and more music all the way from the productions of Tin Pan Alley to the most advanced works employs a great variety of unusual rhythms. Hungarian, Spanish and Latin-American rhythms now in such popular demand call for the mastery of compound rhythms.

The rhythms introduced by expert solo dancers such as Fred Astaire, Bill Robinson, Carmen Miranda and others are in themselves most interesting patterns of sound. César Franck used to say that rhythm was the skeleton of music, counterpoint was its body, and harmony its raiment.

Some teachers have found it very practical to conduct a few "table classes" in rhythm; children seem to learn rhythm very quickly when it is drummed out on a table. One does not really need a number of tables. Let the pupils sit in chairs in rows; give each one a fat book to put in the lap and have them tap out their rhythmic exercises in unison. At first there will be many surprises coming from those who can not keep either time or rhythm. But, in class drill, these are soon mastered.

Every pupil in such a class should have a very moderately priced book, "Studies in Musical Rhythm" by Edgar L. Justis. This book has a large number of exercises suitable for such a table class and the teacher may rest assured that any pupil who has had a drill in these exercises will have far less trouble in rhythm. In a class these exercises have the fascination of a

game. Here is one of the more advanced exercises:



It is a fine idea to start the exercises at a slow rate



GEORGE S. SCHULER

"FORWARD MARCH WITH MUSIC"

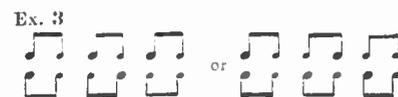
of speed and then accelerate them. At first a metronome is a great help in this process of gradual acceleration.

First of all, have the student think of the *two-against-three* section as a unit of three beats, by dividing each measure into two measures; for example, the opening theme of Grieg's *To Spring* would be thus:



Let the teacher play this section while the student counts one, two, three instead of one, two, three, four, five, six. In this way the student will get to feel the rhythm and pulse of the second note of the two notes. While *To Spring* is given as an example, any other composition with similar rhythm will serve the same purpose.

The next point is to show that the second of the two notes for one hand occurs between the second and third of the three notes for the other hand. The student will sense it better if it is demonstrated with a penciled graph thus:



Then demonstrate the same principle by the use of the tie, thus:



This should always be illustrated not by playing on the keyboard but upon a table or desk, while at the same time counting one and, two and, three. Then have the student play on the table or desk until sense of the rhythm is absorbed. Remember, never start on the keyboard, as that involves the playing of notes, and the sound and the fingering distract the pupil.

When the student is able to play the *two-against-three* rhythm—the three notes with the right hand and then with the left hand, and with gradually accelerated tempo and without counting the "and" for the first and third beat (count one, two and, three)—then work out the principle by playing on the piano.

At first do not have involved music. Rather, use an exercise such as the one here given, ascending for about two or three octaves and descending for the same number of octaves, and alternating the hands:



Any thinking teacher can work out the principles of other rhythmical problems at the table and drill pupils so that these problems can be played without keyboard stammering and stuttering as naturally and fluently as any march or (Continued on Page 588)

**T**HIS IS THE STORY of a highly successful five-day Institute of Sacred Music, sponsored and conducted by the First Baptist Church of Portland, Oregon. The plan and purpose of the Institute was a purely altruistic venture towards improving the standard of music in the churches of Portland. As a result of the organization plans, over four hundred people representing forty-five churches of twelve denominations took part in the final week of the Institute. It is presented with the idea that leaders in other sections of the country may find it advantageous to conduct similar Institutes.

The idea of the Institute was conceived by Dr. Ralph Walker, pastor of the host church, who acted as general chairman. The writer, choir master of the church, served as business manager. Mr. George F. Krueger, recently appointed dean of sacred music at the San Francisco Theological Seminary at San Anselmo, California, was selected as director of the Institute. An Executive Committee of five prominent choir directors of Portland was selected as an advisory group.

It was decided to organize a chorus of three hundred voices, rehearse them for four nights on music suggested by Mr. Krueger, and climax the week with a great service of music and worship on Sunday afternoon. Mr. Krueger submitted a dozen or more anthem suggestions of which six were selected by the Executive Committee. These were predominatingly of the Easter or pre-Easter theme. Optimistically believing in the success of the venture, three hundred copies of each of the six numbers were ordered.

### Our First Mistake

As our first step towards organizing the chorus, we worked up a brochure which gave Mr. Krueger's background and the general plan for the Institute. This included a return fly-leaf to be filled out, stating the approximate number of registrants and asking that registration cards be sent. This brochure with an explanatory letter was mailed to three hundred ministers of the city, whose names and addresses were taken from the Council of Churches' mailing list. The ministers were asked to hand these letters and circulars to their choir directors. This was a mistake. We were never able to learn of more than five or six directors who received the circular from their minister. (There's a psychology to this that is worthy of study and investigation.)

So we tried another line of attack. We sent to the same three hundred ministers a letter and an enclosed return postcard, asking for the names and addresses of the choir director, the organist, and the junior choir director. Of these, only seventy-five were returned to us properly filled out. This list of seventy-five was supplemented by dozens of personal phone calls to ministers, until we had built up our mailing lists to one hundred and twenty-five choir directors, ninety organists and one hundred and fourteen ministers who were really interested in the music situation in their church. To these three groups we sent three separate letters, copies of the original circular, and a new comprehensive circular which outlined the courses of the Institute in detail.

The plan of the Institute was to be as follows:

Tuesday night	7:00 to 8:00 P.M.	registration.
	8:00 to 9:30 P.M.	general rehearsal clinic with Mr. Krueger.
Thursday night	7:00 to 8:00 P.M.	section rehearsals under prominent local leaders.
	8:00 to 9:30 P.M.	rehearsal clinic under Mr. Krueger.
Friday night	8:00 to 9:30 P.M.	rehearsal clinic under Mr. Krueger.
Saturday night	7:00 to 9:30 P.M.	full rehearsal with Mr. Krueger.
Sunday afternoon	3:00 to 4:30 P.M.	service of music and worship as originally planned.

In addition to the rehearsal clinics, we sponsored three dinner-forums. On Thursday night, specifically for choir directors; Friday night for organists; Saturday night for ministers and members of music committees. The dinner-forums met at five o'clock and

continued until seven. Each dinner-forum had its chairman and a panel of discussion "stimulators," whose purpose was to bring up points of interest and controversy for general discussion. These dinner-forums proved an invaluable part of the institute. On Saturday afternoon from four until five o'clock, we offered a junior choir demonstration-clinic conducted by Mrs. Raymond Rhea of Linfield College, who has been very successful in this type of work. This clinic was well-attended and enthusiastically received.

Registration returns from our mail propaganda were slow in coming in. The idea was new. Mr. Krueger was practically unknown on the Coast here and the general antipathy towards anything outside its own little sphere which is prevalent in most choirs was noticeable. However, after a few of the major church choirs and prominent directors took the lead in pioneering the venture, others quickly followed suit, so that by the Tuesday night of final registration, every available copy of music was in use. The majority came, eagerly hoping for something helpful, but with their "theoretical fingers" crossed. This attitude was quickly dispelled. Mr. Krueger proved in just a few minutes that he was an inspired director, that he knew just where he was going, and exactly how to get there. He won the whole-hearted enthusiasm, respect and admiration of the entire group in the first half-hour of the first rehearsal. Suffice it to say that during the entire week, from the three hundred singers and forty-two directors, we heard not one complaint or criticism—nothing but the highest unstinted praise.

The service on Sunday was a wonderful climax to an

inspiring week. In addition to the three hundred-voice-choir, fourteen hundred visitors packed the church in a way that suggested an Easter Sunday. The service included, in addition to the six anthems rehearsed by the choir, three short talks on the following subjects: "Music from the Ministers' Viewpoint," well-handled by the Reverend L. E. Nye of the First Methodist Church; "Music from the Choir Directors' Viewpoint," by Mr. Karl Ernst, choir master of the Rose City Methodist Church; and "Music from the Scriptures," by Professor Krueger. Two hymns were sung by the audience. The service was preceded by a fifteen-minute organ recital by Lauren B. Sykes, prominent Portland organist. Kathleen Stewart, organist of the host church, played the hymns, offertory and postlude.

### An Inspirational "Lift"

As a result of the Institute, it would be impossible to estimate the number of requests we have had to make it an annual affair and specifically to have Mr. Krueger return again. Another upshot of the Institute will undoubtedly be a permanent organization or Guild of local choir directors sponsoring an annual Music Festival in addition to an annual Institute. For an inspirational "lift" in your church music, we cannot too highly recommend the idea of the Institute to any city, large or small. Only three simple factors are required, faith in the worth of the enterprise, a fine out-of-town director, and a church willing to sponsor it and put it through.

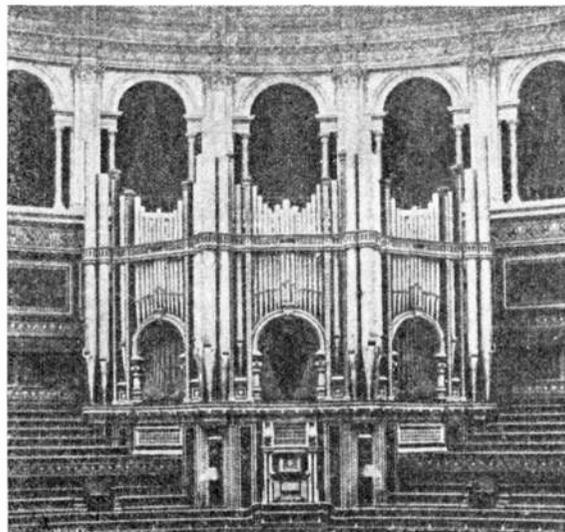
Here are just a few highlights of business details. A registration fee of one dollar and fifty cents was charged to those singing in the chorus. This included the six copies of music which became the singer's property. The dinners were one dollar per plate for all who attended. Of this amount, twenty-five cents went into the Institute and seventy-five cents was paid the church organization sponsoring the dinner. Our Church Choir sponsored one dinner, a Sunday School Class another, and one of the Ladies' Circles, the third. Each group made a small amount of money on the dinner. The Junior Choir Clinic was free to all those who signed up for the chorus or for a dinner, and one dollar to all others. These registration fees, plus a very generous collection from the Sunday service, made the Institute entirely self-supporting. All bills were paid. Mr. Krueger was given a bonus of fifty dollars in addition to the agreed price, and approximately seventy-five dollars set aside as a nest-egg for future Institutes.

### Learning from Experience

Our plan of registration had a few "bugs" which experience would eliminate another time. The original circular sent out had a fly-leaf stating the approximate number of registrants and asking that registration cards be sent them. This proved a clumsy arrangement. It meant that we mailed out the circulars, the recipients mailed back the requests for cards, we mailed the cards, which were then sent back with a check, and eventually, after much criss-crossing, the registrants received their music. The result was, that in addition to the confusion, the majority did not receive their music until the Tuesday night of the first rehearsal. In the future, we feel that a plan can be worked out whereby this will all be handled in one single exchange of correspondence.

# A Worth-While Institute Of Sacred Music

by Waldemar H. Hollensted



ORGAN AT ROYAL ALBERT HALL, LONDON

ORGAN

"FORWARD MARCH WITH MUSIC"

# On Playing the Oboe

by Myron E. Russell

Associate Professor of Music  
Iowa State Teachers College, Cedar Falls

*We are pleased to present a series of articles by Mr. Russell on the subject, "Teaching the Woodwinds." Mr. Russell is nationally known as an outstanding teacher of woodwind instruments. This series of articles represents the most interesting, direct, and informative viewpoints ever observed by your editor, hence we recommend them to every student and teacher of the instruments of the woodwind family. In addition to the following article on, "Playing the Oboe," subsequent issues will present: "Problems on Playing the Bassoon and Reed Making," "The Clarinet, the Mouthpiece and its Facings," "Flute Playing, Good and Bad," "The Mechanical Approach to a Perfect Musical Ensemble," "A Treatise on Oboe Reed Making." This is one of the most detailed works on this subject yet published. Conductors of school bands and orchestras are urged to encourage their woodwind students to read every article. They will serve to greatly improve their playing and knowledge of the instruments.* —EDITOR'S NOTE

**T**HE PERVERSION of an old saying, "the oboe is an ill wind that nobody blows good" is all too true. Does this statement fit your young student of the oboe? You say it does? Then there must be a reason, because the oboe can be played very beautifully.

The oboe is often poorly played because of one or all of these reasons:

1. The player is not physically adapted to the instrument.
2. His instrument is not in playing condition. (One of the principal handicaps of the school oboist).
3. Poor reeds and faulty care of the reeds. (Another problem for the young player).
4. Improper embouchure. (Faulty lip, chin muscle, jaw, tongue and breath control).
5. Poor selection of studies, methods and solos.
6. Misconception of tone.

The balance of this informal discussion, it is hoped, will help you and your aspiring oboist to overcome some of the common mistakes others have made in the past.

## Selection of an Oboe Player

1. There are never enough instruments to try several players so your first choice must be positive.
2. Select a student of good scholastic attainments and an adequate musical background, such as a singer, pianist, and so forth, one who is a willing worker.
3. Do not select a third rate clarinet player.
4. A person with long upper front teeth and a short upper lip should not study the oboe.
5. The lower jaw should be normal or firm, but not protruding.
6. A person with so-called double jointed fingers should not play an instrument whose holes have to be covered with the fingers.
7. A hand with fingers more nearly an even length than the average should be chosen, and an especially long little finger is desirable.

## General Care of the Oboe

1. Oil the bore (feather moistened with olive oil) once a week for three months when new, once a month for a year and then seasonal (four times a year) for the life of the instrument.
2. Oil the mechanism once every three months at each moving joint. Use a fine grade of oil and a needle of fine wire to carry the oil to the joint.
3. A pipe cleaner with a little oil on it should be rubbed over all needle and flat springs at each oiling period.
4. Wipe keys with a soft cloth every day especially in warm weather.
5. Dust under the keys with a small paint brush every week or so.
6. After playing wipe the bore dry with the tail feather of a turkey. One feather for the upper joint and two for the lower.

7. Once a month clean the cork joints with ordinary cold cream and a cloth, then grease with the usual joint grease or tallow.

8. Clean the dirt from the six finger holes, with a folded pipe cleaner, every week.



MYRON E. RUSSELL

9. Extreme care must always be used in assembling the oboe; avoid bending the bridge or lap-keys.

## Care of the Reed

1. A suitable reed case must be provided, one which supports the tip of the reed free from either side of the case.
2. Always moisten in clear water at least fifteen minutes before playing. Do not let the reed stand in water; dip it in water and let what will, remain in the tip.



"FORWARD MARCH WITH MUSIC"

then replace in the case until you are ready to play.

3. If the reed seems to be too stiff place it in the mouth for about ten minutes before playing, as the saliva kills the life of the reed quicker than does clear water.

4. The reed is ready to play when it has a free "crow" or "burr—".

5. The reed should be flushed with clear water at least once a week. Hold the cork between the fingers and force water out the tip of the reed; the force of the water will not crack it.

6. A reed brush may be made from a small wing feather of a chicken, trimmed to about one-fourth inch wide. Clean the reed from the cork end with the feather, soap and water. Flush the reed with water after cleaning.

7. After playing, or when fully moistened, a pipe cleaner may be pulled through the reed.

## Tools Necessary to Adjust the Reed

1. Plaque—This may be made from an old safety razor blade. (Enders, Star and others). The shape and size shown here is best. The drawing is actual size.

Illus. 1.



2. Cutting Block—This may be made from any hard close-grained wood. It should be about three-fourths inch high and two inches in diameter with a slightly convex top. (The bakelite screw top from a bottle makes a first-rate cutting block).

3. Knife—An old straight edged razor mounted in a stiff handle. A semi or half hollow ground blade is better than a full hollow ground one.

4. Mandrel—A tapered rod that will fit snugly in the oboe reed tube. With a little patience, a small grinder and a file this may be made from a rod about three-sixteenth inch in diameter and three to four inches long.

5. Fish Skin—Sheet, enough for at least two hundred reeds, the cost being about forty cents.

6. Colloidal Glue—Duco Household Cement, Carters Airplane Glue, and so forth.

7. Stone—Two grit on which to sharpen the knives.

8. Wire—Spool of #24 or #26 soft brass wire is handy for beginners. A reed can be made to stand open more or less with a turn or two of wire around it. (See Illus. 2.)

Illus. 2.

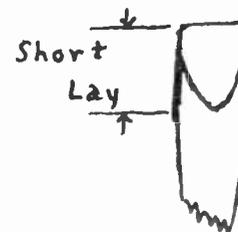


9. Pliers—Small pair of side cutter pliers.

## How to Soften or Scrape a Reed

1. Never scrape a dry reed.
2. The knife must be sharp and kept so. In making a reed, sharpen the knife several times. The plaque is inserted between the blades of the reed about three-fourths of an inch.
3. Keep the lay or scrape as short as possible and still have a free speaking reed. (See Illus. 3.)

Illus. 3.



4. Scrape until the reed shows white at the tip when held to the light. Never (Continued on Page 560)

IN THE AUGUST ISSUE of THE ETUDE the writer presented an article entitled, "Music Education or Music Propaganda?" Although we were aware of the "dynamite" contained in its contents, and fully expected our readers to discuss and argue certain points presented therein, we did not realize that its publication would result in an increase of our "fan mail" to such an extent that it would challenge that of Hollywood's most popular movie star. Neither did we predict our readers would so unanimously approve our criticism of the music education program as conducted in many of our schools. Rather, we expected to be somewhat sharply rebuked by some of our readers and perhaps ignored by others; on the contrary, however, almost every letter received was in partial or total agreement with our viewpoints. It was indeed enlightening to know that music educators throughout the nation are in agreement on the basic points of our topic, namely: Music Education and Music Propaganda are two distinctly separate fields and that Music Education must de-emphasize "entertainment" and place more stress upon its "educational objectives."

For those music educators who would use school musicians to propagandize their own departments or careers, the discussion of our subject met with immediate protest and discord. However, it is satisfying to learn that the majority of our readers recognize the false status of many music programs as conducted in their schools and are most anxious to aid in the improvement and correction of such conditions. One reader has asked the following question: "If the music education program as conducted in our schools is guilty of propaganda rather than education (and he believes it is) who is responsible for such and what can be done about it?" In answer to the first question I would place the responsibility for the present status of our music education program upon these three agencies:

1. The teacher training institutions, whose responsibility it is to prepare music educators for their particular field.

2. The music educators who would resort to propaganda as a substitute for education.

3. The administrators, Boards of Education, and school patrons who would sanction such programs. In general, I believe a school administration, student body and community will approve and support the type of program (be it right or wrong) that is fostered or sponsored by its own school music department.

### Let Us Investigate Conditions

As far as specific proof of such is concerned, let us look into the organization and functions of music departments as conducted in various schools of the nation. In many situations, we will find widely publicized choral departments whose communities laud their performances from the primary grades throughout high school. The music departments boast of their choirs, the annual concerts attract huge audiences, as do the annual high school operetta. The student body, school administration and community are proud of their music department, but let us look further into the actual educational values of such programs. What do we usually find? In many instances we discover that the majority of these choirs and music classes can not read music, but sing by rote and rely almost entirely upon a piano accompaniment for their tones and pitch. They know little or nothing about actual notation or rhythm. They have had a very enjoyable time and doubtlessly received some little value from their participation in the public performances, yet just how much of this participation could be justified as "educational" value is certainly subject to debate. Often too, we find that in such situations the choral program is emphasized to the detriment and sacrifice of the instrumental program.

In another section of the country we will find the emphasis being placed upon the band program. I can well recall a certain community that has for years maintained one of the nation's outstanding high school concert bands; the community, school and administration, point with pride to its many first place plaques and trophies; the students of the band study privately with excellent teachers and the entire city contributes to the band's budget and maintenance. Yet, the administration does nothing for its choral department and the vocal program receives little or no support from the school or community. While the bandsmen receive national honors, trips, and the blessings of the

# Musical Education Or Music Education?

by William D. Revelli

community. the choral department is hardly recognized. It is quite doubtful that the band is receiving this wide support because of its *educational values*. It is more likely that this support is derived from the band's *contribution to the city's prestige and its service to the community*.

### Is This Educational?

Less than twenty miles from this same city, we find another community of approximately the same size. Here the emphasis is placed on the marching band. Intricate formations, maneuvers, routines, elaborate and costly uniforms, attractive, high stepping, scantily-clad drum-majorettes, receive the plaudits of the crowds, as well as wide publicity from the school and city newspapers. The band spends countless hours on the gridiron and basketball court, preparing for its weekly "floorshows." Here again, the community and school acclaim the public performances of their band.

Regardless of the educational merits of these organizations, the fact remains that their objectives emphasize *public performance* to the detriment of *educational objectives*. Again, I ask: Who is responsible for the propagandizing of these units in their respective communities? Public performance should be a vital phase of every music department program; in fact, our school music groups should be presented before the public more often. However, these appearances should represent the results of the objectives realized through the *teaching of music education*, rather than "entertainment," or propaganda, for the school and the community.

If we will give sufficient study or attempt to seek an honest analysis of various school music programs, we are likely to discover that in a majority of cases the programs represent the viewpoints, ideas and planning of the directors of music of those particular schools, rather than the ideas or philosophy of their administrators. These directors of music have, by means of public performances of their bands, orchestras and choirs, "educated" their administrators, students and community to appreciate and approve the type and quality of "entertainment" presented for their enjoyment. Again, I state, we would find it difficult to prove this *entertainment of educational value*.

### Education versus Entertainment

Unlike the academic subjects which are generally agreed by administrators as being of educational value and necessary to our modern way of life, public school music is often classified as an activity, and frequently is scheduled during an activity period and placed in the same category as the "camera club," 4-Y club, athletics and other extracurricular activities that have become a traditional part of the social and recreational plan of our modern school curriculum. Just as the football and basketball teams are looked upon as a source of recreation and relaxation from the student's daily routine of "learning" subjects, so are the various music organizations, bands, orchestras and choirs often conceived and administered.

Was school music born merely to entertain or does it rightfully belong to that phase of our curriculum that is recognized as an educational necessity?

Stock quotations such as: "Teach Johnny to blow a horn and he will never blow a safe," do not prove the value of music so far as its *educational advantages* are concerned. I ask once more: Why is music education not recognized as an integral part of our educational program? Why is it classified as an extracurricular activity and why has it not as yet achieved the status of being considered an essential part of our school curriculum? I believe our music educators can best answer these questions for themselves. So long as music educators adhere to the philosophy that music education must "entertain" rather than "educate," no change should be expected in the attitudes of educators toward its educational worth or accomplishments. The challenge rests with the music educators of the nation.

## Band Questions Answered

by William D. Revelli

### Instructor for Bugle

Q. I have in my possession a one valve "Ludwig Professional" bugle. Can you tell me the address of the company who manufactures this instrument? I would also like to have an instruction book. Would you recommend one? I am a member of the local American Legion Drum and Bugle Corps, and they have furnished me with this instrument.

—A. E. K., R. F. D. No. 3, Crown Point, Indiana.

A. Your instrument is manufactured by the Ludwig and Ludwig Company whose address is Elkhart, Indiana. You can secure an instruction book from the publishers of THE ETUDE. There are several bugle manuals published by various music publishers, and they will contain the information you are seeking.

### Intervals in the Upper Register

Q. I have a friend who is studying trumpet. He plays with excellent tone quality, but has considerable trouble with intervals. He seems to lack control when attempting intervals, especially in the upper register. Can you suggest any studies that might improve this phase of his playing?

—B. M. S., Spencer, Maine.

A. It is very difficult to prescribe any particular studies for your friend without personally observing his playing. A lack of control when playing intervals can be attributed to various causes. I would suggest that he consult a competent teacher for a diagnosis of his problem. Frequently a disturbance or movement of the embouchure will cause this lack of control; however, he may be using the wrong type of mouthpiece for his particular embouchure, or he may be using his tongue incorrectly, and again, it may be due to faulty breath control. The accurate playing of intervals upon a brass instrument is one of the performers gravest problems. It requires consistent study, practice, and above all, competent teaching.

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

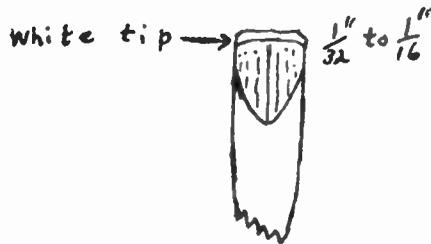
"FORWARD MARCH WITH MUSIC"

# On Playing the Oboe

(Continued from Page 558)

scrape the center until it is white; it must always be dark (Illus. 4).

Illus. 4.



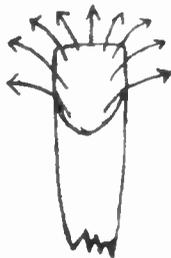
5. Scrape the corners next if the reed is still too heavy or stiff. The dark center should look something like the shape of the end of a pear (Illus. 5).

Illus. 5.



6. Very few scrapes are taken down the center of the reed, but towards the edges and corners (Illus. 6).

Illus. 6.



## Tools for Reed Making

The tools mentioned under scraping a reed are necessary plus the following:

1. Cane gouged and folded.
2. Spool of silk thread, size G.
3. Beeswax.
4. Coarse file about four to six inches long.
5. Mandrel—It may be necessary to buy one as it should fit the tube perfectly.
6. Used tubes or stems.

## Making Reeds (more experienced player)

7. Shaper.
8. Cane gouged only.
9. Easel.
10. Shaping Knife. (Any knife not to be used for scraping).

## Methods for the Oboe

"Fingering Chart," Gillet; "Foundation to Saxophone Playing," Veerecken—Grades 1-2; "Etudes Progressive," Sellner—Grades 2-3; "Universal Method for Saxophone," DeVille—Grades 1-3; Barrett Method for Oboe—Grades 2-5; Neimann Method for Oboe—Grades 1-2;

Gekeler Method for Oboe—Grades 1-2; "The Study of the Oboe." Fitch—Grades 1-3.

## Playing the Oboe

**Position of the Player.** The student must sit erect, feet on the floor, the small of the back supported by the back of the chair, not the shoulders against the chair back. The elbows should be held close to the sides, with the upper arms slightly forward. Hold the oboe between thirty and forty-five degrees from the body. (Not eighty to ninety degrees as some players do).

**Lip Position.** The upper lip must turn under the upper teeth as far as possible and push down at the same time. The lower lip does not fold over so far, but stands more on edge. The chin muscles

must not push upward, thereby causing the chin muscles to appear dimpled. The chin must always be smooth, as in shaving. Look in a mirror and smile, then draw the lower jaw back and tighten the muscles over the chin. The lips should pucker or bunch as in an inverted whistling position, touching the reed as if controlled by a drawstring or rubber band.

**Breathing.** A player must learn to exhale more often than he inhales. When a very short place for breath is reached, it is best to exhale just partially and then the lungs will be ready to take a full supply of oxygen and air at the next breathing place.

**Tonguing.** The tip of the tongue or the under side of the tip of the tongue must touch the tip of the reed. If the flat or upper side of the tongue is used, the reed constantly has water in it due to the scraping action of the tongue across it.

**Tone.** Tone quality cannot be described on paper. It is a "hand-me-down" process. To achieve the proper conception of tone the student must listen to competent players. The radio and phonograph are also excellent media for the study of tone.

The tone must be smooth, delicate, not nasal nor strident. In lieu of a fine oboe player to imitate, much can be gained from listening to a beautiful violin tone.

As the Mariners, chart your course by the stars (symphony players). You may never attain them, but like the Mariners you will find them an unerring guide.

## Recommended Oboe Solos

1. *Song of India*, Rimsky-Korsakow; 2. *Villanelle*, Labate; 3. *Tarantelle*, Labate; 4. *Souvenir of Old Quebec*, St. Verroust-Andraud; \*5. *Trois Pieces* Op. 26, Boisdoffre; \*6. "Six Pieces," Barthe; \*7. Concerto in E-flat, Mozart; 8. Concerto,

Rietz; \*9. *Concertino*, Guilhaud; \*10. *Solo for Oboe*, Paladilhe; \*11. *Deux Pieces* for Hautbois, Lefebure; 12. *Piece in G minor* (short), G. Pierne; \*13. *Piece in B-flat*, Busser; \*14. *Sonate* Op. 166, Saint-Saëns; 15. *Three Romances*, Schumann; 16. *Suite Pittoresque*, Brancour; 17. *Trois Petit Pieces*, Bach-Gillet; 18. *Alla Gitana*, Dukas; 19. *Cinq Pièces*, Ratz; 20. *Fantaisie-Pastorale*, P. Pierne; 21. *Berceuse* Op. 9, Soullage; 22. *Echos D'Armour*, G. Balay.

Those numbers starred are described later.

"Trois Pieces," Boisdoffre

1. *Prelude pastoral*—Quite easy, highest note C above the staff and lowest C below the staff. In the keys of G minor and G major.

2. *Prière*—Short, key of E-flat major and almost all on the staff; *andante* with good places for breathing.

3. *Villanelle*—Key of G major, highest note D above the staff. This is a nice staccato number that both player and listener will like.

"Six Pieces" by Barthe

1. *Idylle*—Very short, highest note C, six-eight rhythm in a slow two to the measure. This is a beautiful short two minute number in G major.

2. *Légende*—In A minor and A major, quite easy, *andantino*.

3. *Bourrée*—A lively number, rather difficult if taken in tempo; breathing rather difficult, but a very brilliant selection.

4. *Le Berger (The Shepherd)*—Slow pastoral number; though not difficult technically, the person playing this should have a good tone and tone control.

5. *Couvre Feu (Curfew Dance)*—A delightful number in A minor; of medium difficulty.

6. *Scherzo*—A rather difficult number rhythmically and technically; only for the advanced student.

Concerto in E-flat, Mozart

1st Movement—Some sections quite easy, others very difficult; E-flat above the staff is highest note.

2nd Movement (*Romanza*)—A beautiful, easy melody about second-grade. This movement and part of the last movement would make a nice contest selection.

3rd Movement (*Rondo*)—A brilliant two-four movement, some parts rather difficult, but stays well in the key so may be cut easily for contest purposes.

*Concertino*, Guilhaud

1st Movement—Melodic, of medium degree of difficulty, phrases not too long for good breath control.

2nd Movement—Easier than first movement, easy to memorize.

3rd Movement—Rather difficult. The second and third movements make a nice pair for contest purposes, without much cutting.

*Solo for Oboe*, Paladilhe

A fine solo, rather difficult; high range to E above the staff. Great care should be taken with the interpretation of the introduction. Phrases not long, making breathing easier.

*Deux Pieces*, Lefebure

1. *Andante*—Very classic, not easy, especially rhythmically; high E to low C is the range.

2. *Allegro*—One of the finest numbers for oboe, but should only be attempted by an advanced player. Range is high F to low B-flat. These two make a fine contest pair for the advanced oboe student.

*Piece in B-flat*, Busser  
A rather long selection for oboe, but may be cut quite easily. This is a very brilliant composition. Again, this number should be attempted only by the advanced senior student.

*Sonate*, Saint-Saëns

1st Movement—Not very difficult, good tone needed and sense of phrasing.

2nd Movement—The most beautiful movement: the *allegretto* rather difficult. This movement alone would make a fine contest selection.

3rd Movement—This movement is very difficult technically; range is high F-sharp and G above to low B.

*Suite Pittoresque*, Brancour

1. *Idylle D'Automme*—A slow nine-eight melody, easy breathing; range from high D to low C. This number would make a fine selection. This is in the easy grade.

2. *Élégie Bretonne*—A slow, quiet selection in the key of D-flat major.

3. *Habañera*—A brilliant, Spanish type selection, of medium difficulty. Range is from high F to low B.



"Aida? But I thought we were doing Carmen tonight!"

... I read your article on Mute Practice in the May issue of THE ETUDE with the keenest interest, as I have thought for a long time that if more mental activity were employed in practicing there would be less need for so much mechanical repetition. . . . For several weeks I have practiced as you suggested, and feel that my technic has benefited greatly.

But there are two questions I should like to ask concerning this method of practice: (1) You advise holding each note silently for one second while its pitch is being mentally heard. Would it not be better to hold it for three or four seconds? It seems to me that one second is a very short period of time in which to get the true pitch definitely set in the ear. . . .

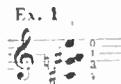
(2) How can this system be used with immature students? In my opinion it calls for greater powers of concentration than the average adolescent usually possesses. I do not think you would advise its use with very young students. . . .

—F. W. L., Indiana.

You are quite right—Mute Practice does require a certain maturity of intellect. This, however, is by no means always a question of age. I have known a number of adult violinists who were unable to benefit from Mute Practice simply because they were unable to concentrate sufficiently. On the other hand, I have known many teen-agers who profited greatly from it. And even younger students can sometimes make use of its basic principles with advantage.

It is largely a question of how the subject is presented. A violinist of mature and trained intelligence can well begin with the Preparatory Exercises, continuing with the other varieties of Mute Practice in much the same order that they were discussed in my article. But with a younger student such an approach generally will not work. Abstract exercises are usually too much for him; but a specific difficulty can often be used to introduce the idea of Mute Practice. The teacher should be ready with his method of explaining the idea, so that when a troublesome spot—an awkward chord, or a difficult extension or double-stop—is encountered, he is prepared to take advantage of it.

Let us take as an example the diminished seventh chord in the 20th study of Kayser:



This chord invariably gives trouble—even, on occasion, causes tears! Yet I have known a number of young pupils, including two ten-year-olds, who mastered it in a few minutes by practicing it mutely, and who were thereby "sold" on this novel way of overcoming difficulties.

One way to approach this chord would be as follows: Have the pupil set his fingers on the notes, taking as much time as may be necessary to ensure exact intonation; then have him play each note separately two or three times to fix its pitch in his ear. Then, with the bow away from the strings, tell him to give a little extra grip with his fourth finger, meanwhile imagining the sound of the C-sharp. Relaxing the fourth finger, have him do the same thing with the third, and then the first. By this time, his hand is probably tiring, so let him rest a little. After some twenty or thirty seconds—during which time it is better to resist the temptation to indulge in theoretical explanations—the whole process should

# The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor



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.

be repeated. Repeat it at least three times. It is advisable for the pupil occasionally to bow the note he is mentally "hearing"; if the resulting sound is not what he is imagining, the teacher must decide whether the finger has slipped or whether the ear is at fault.

After one difficulty has been conquered in this way, the subject should be dropped—to be brought up again when another difficulty presents itself that can be treated in the same way. With a young pupil, no effort should be made to construct a system of mute practicing.

Now for your first question. The basic principle of Mute Practice is the association of the inaudibly "heard" sound of the note with an intensely vital finger-pressure. If this intense pressure is used over a series of notes, each of which is held for three or four seconds, the result is likely to be a very tired hand. Worse still, the muscles of the hand and arm are liable to stiffen—which must be avoided, at all costs, in all phases of violin playing. That is why I advocate that each note be held for one second only, and then relaxed.

If the ear finds difficulty in fixing clearly the exact sound of the note, the finger grip may well be repeated several times—but only for one second each time! In the following way:



The bow must, of course, be used to make sure that the fingers are exactly in tune when they are placed on the strings, but I am sure you found, after a few days of silent practice, that the ear retained the true pitch of each note for a longer and longer period of time. This is one of

the real values of Mute Practice—it always develops the quickness and keenness of the ear.

I appreciated your letter and shall be glad to hear from you again, as well as from others who are working along these lines.

## How to Hold and Draw the Bow

Will you please tell me how to hold and draw the violin bow? I have had several different teachers, and each one gives a somewhat different opinion. One counsels that the index finger should lie on the stick at its first joint. Another said it was better for it to lie on the stick between its first and second joints. Still another believes the finger should lie on the stick at the crease of its second joint. I have tried this last method for some time, but it seems a little awkward in fast work, such as the quick détaché. And speaking of the détaché, should it be done with the hand alone?

By the way, my last teacher also said it was best to play with the stick upright, instead of slanting it away towards the fingerboard. Is this something new? It is contrary to what I was previously taught.

—A. C. D., New York.

The methods of your three teachers illustrate vividly the advances made in bowing technique during the last seventy-five years. The first man evidently was a devotee of the old German school, which taught that the first joint of the index finger and the underside of the fourth finger should rest on the stick; the fingers extended at right angles from the stick, to which the top of the wrist was approximately parallel. Although this method was long ago abandoned by all prominent violinists, there are still some teachers who believe in it.

Considerable gains in flexibility and control were made when the Franco-Belgian method, exemplified by your second teacher, was generally adopted. Resting the second phalanx of the index finger and the tip of the fourth finger on the stick gave the player more freedom of movement at both point and frog, and also enabled him to produce a much more ringing quality of tone. However, the teachers of this method insist that the first finger be separated quite widely from the second, which causes a certain tenseness in the knuckle of the first finger. This position, moreover, which allows only a small part of the finger's surface to be in contact with the stick, usually produces a rather small tone. The urge towards a larger and more eloquent tone being increasingly felt, there emerged, some thirty or forty years ago, the modern way of holding the bow—often called the Russian method, from the fact that

it is widely used by pupils of the late Leopold Auer.

Briefly, this method is as follows: the outer side of the index finger rests on the stick at the second joint, while the first and second phalanges of the finger are folded closely around the stick. This gives a much firmer and more personal hold on the bow than was possible with either of the older methods. There is not much space between the first and second fingers. When the upper third of the bow is being used, the second and third fingers are in contact with the stick at an angle of about forty-five degrees—a much more relaxed and physically natural shaping of the hand than that advocated by the German school. The fourth finger rests on the stick—with its tip—only when the lower half of the bow is being used. Because it allows a full, broad tone to be produced with a minimum of effort, and because it permits a maximum of flexibility in all parts of the bow, this method is now used by most of the leading violinists.

One of the greatest advantages of the Russian method is that it permits the forearm to rotate inwards from the elbow joint, thus enabling the index finger to maintain its pressure on the stick automatically and without any tension in the hand.

If you find difficulty in rapid playing when holding the bow in this manner, the reason probably is that you have not sufficiently developed flexibility of hand and wrist. Lacking space to go into the subject here, I must ask you to look up the December, 1944, issue of THE ETUDE and read what I had to say there about the Wrist-and-Finger Motion. If you read it carefully, and work on the exercises, I think you will find the necessary agility developing quite rapidly. The same article will answer your question about the drawing of the bow.

This question of how the bow should be held, and the effect of the various methods on tone production, is a very large one indeed, and I have been able to touch on it here only very lightly. If you want to read up on it more thoroughly you should refer to the first book of Carl Flesch's "Art of Violin Playing," and to the opening chapters of my little book, "The Modern Technique of Violin Bowing," both of which may be secured through the publishers of THE ETUDE.

Regarding the détaché, this bowing is essentially a forearm motion, with which the Wrist-and-Finger Motion combines to ensure flexibility and buoyancy of tone. If by the quick détaché you mean the tremolo—in which repeated notes are played as rapidly as possible—then the wrist alone must be used, the tempo of the notes being too fast for any arm motion.

As for the slant of the bow, this depends entirely upon the volume of tone you wish to produce. If you intend to play softly, then the edge of the hair should be used throughout the whole length of the bow; but if you wish for a broad, round tone, then it is better to use the full width of the hair when you play in the upper half.

Next month THE ETUDE will publish an article of mine on the Basic Motions of Bowing. I think this will interest you, for it will show how the Russian method facilitates many of the essentials of bowing technique.

Music for the Services

In the course of the past two years I have received a fairly large number of letters from men in the Armed Services, asking me how they might be able to continue their study of music while engaged in training or while on actual duty. I have been able thus far to give only very general advice, but now comes a letter from Washington, D. C., informing me that in our National Capital a group of a dozen women have banded themselves together as an organization devoted to providing musical instruments and instruction for those who are in the Armed Services. The name of the organization is "Music for the Services," and its offices are located at 1330 G Street, N. W. It is closely connected with the Red Cross, although not actually a part of the Red Cross organization. Here any Service man or woman up to the grade of Ensign can obtain free instruction on any instrument, or in voice, harmony, choral training, and music appreciation. The teachers are all volunteers, and instruments and practice rooms are furnished free. I am informed by Mrs. Hogo Hesselbach that about a thousand Service people take advantage of the opportunity each month, and I have written this paragraph both for the sake of those in the armed services who may be located close enough to Washington to take advantage of the opportunity; and as a suggestion to Red Cross and other similar organizations in other cities.

—K. G.

Transposing for Trombone

Q. Will you please tell me how to transpose piano music for the trombone? There are many pieces that have a melody line but when I play from the notes I am not in harmony with the piano. What shall I do?—D. D.

A. Music for trombone is usually written on the bass staff in the same key as the piano, so if your melody appears on the bass staff just play it as you ordinarily would and it will sound all right. But most of the melodies you refer to are written on the treble staff and your trouble probably is that you have never learned to read from this staff. Since this is not a very difficult thing to do I advise you to begin at once to learn to read notes from a staff that has a G clef on it. This G clef, by the way, indicates that the second line of the staff is G and you can easily figure out the other lines and spaces. In other words, if the second line is G then the space below it is F and the space above it is A. Similarly the first line is E and the third line is B. Draw a large staff on a sheet of paper and write the name of each line and space on it, having first drawn a G clef so that it curls around the second line. Now take your trombone, look at the second line—or some other line or space—and say to yourself, "Now I'll play G"—or whatever one you are looking at. Look at the music of *My Country*, *'Tis of Thee* and name each note of the soprano part (the top line of notes). If you get mixed up look at your big staff on paper. After you can name all the notes, get out your trombone again and play them. Of course your tones will sound an octave lower

Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

than the notes actually stand for and as they sound on the piano. Do this same thing in the case of a number of simple songs, and soon you will be able to read from the treble staff as well as from the bass one.

Is a Tied Note Affected by an Accidental?

Q. Does not a bar cancel the effect of all sharps and flats upon the corresponding notes in the next measure? Or does a tie-note become an exception? I have before me a composition which has an accidental G-flat in the bass tied over to another note on the same staff degree in the next measure, and I am wondering whether the note in the next measure is G or G-flat.—Mrs. A. B. C.

A. The rule is that the bar cancels all accidentals, but there is one exception—and you have hit upon it in your question. In other words, when a note with an accidental before it is tied across the bar to another note on the same degree of the staff, the effect of the accidental continues into the next measure.

A Problem of Rhythm

Q. In THE ETUDE for June 1944 there is a piece which represents perfectly a problem that has always baffled me. It is called *Meadow Frolic* and employs the triplet and the dotted-eighth-sixteenth. Evidently what is meant in measures six and seven is a triplet effect like this, but if so why isn't it written that way?



I have always been taught that in the dotted-eighth-sixteenth the sixteenth is to have a quarter of the beat, but in this example it seems to me it should have only a third. Is there some rule that gives the performer the license to play a dotted-eighth-sixteenth as triplet rhythm, or is strict time always the rule?—V. M. S.

A. Your question interests me greatly because many years ago when I was a graduate student in the psychology laboratory, working under Dr. Raymond H. Stetson, the greatest authority on the analysis of rhythm in the world, I took this very problem as one of my studies. With an ingenious apparatus that Dr. Stetson helped me to devise I recorded on a revolving cylinder hundreds of different examples of this rhythmic figure, taken from many different types of compositions. To my astonishment I found that the interpretation was not the uniform, arithmetical one that I had been taught and that I had been teaching others, but an extremely variable and



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.

flexible one that depended a good deal more on the feel of the composition than on the way the notes looked. So my conclusion was that the interpretation of the dotted-eighth-sixteenth figure depends on the individual composition in which it is found, and that it varies greatly from the sharp, instrumental effect in which sixteenth is actually shorter than a fourth of the beat, to the vocal effect that you mention, in which the sixteenth is like an eighth note in a triplet.

The thing that many musicians have not learned is that the notation of musical rhythm indicates only approximately what the musical effect is to be, and that the performer must have sufficient artistic feeling so as to be able to modify the "time" of the printed notes in all sorts of ways so as to produce the real "rhythm" of musical performance. Some teachers insist on "exact time" and thus cause their pupils to perform in a stiff, mechanical, inartistic fashion. On the other hand, there are many performers who have never taken the trouble to figure out the "time" of the notation and they offend even more glaringly by playing or singing with practically no regard for the time values of the notes. As usual,

it is the mean between these two extremes that represents the ideal, but this mean is to be arrived at by a combination of feeling and intuition rather than wholly by reasoning and computation. Musical rhythm has a mathematical basis but it is far more than mere arithmetic. Arithmetic is simple and obvious; but musical rhythm is infinitely complex and devious. To be a good performer one must have the intelligence to figure out the mathematical basis of rhythm, that is, the time values of the notes but he must also have the artistic feeling to decide when the sharp angles of the geometric figure shall be kept sharp and when they shall be curved.

In the example that you refer to I myself would keep the dotted-eighth-sixteenth figure sharp and incisive, the triplet in such a case serving to give variety. But in such a song as *Cantique de Noël (O, Holy Night)* the sharp, incisive, instrumental is softened to the more vocal



and this makes the song glow with serene feeling rather than sparkle with frolicsome movement as your example does. Much more might be written on this large and important subject but this is all the space I can give you.

Diverse Questions

Q. 1. In flute music, particularly Bach, does this mean to tongue the last note or to cut off the breath without tonguing it?



2. Will piano playing ruin the timing of a wrist watch?

3. Does the height of a piano stool affect the highness or lowness of the wrist in piano technique?—R. S.

A. 1. It means to shorten the last note but not to tongue it.

2. I don't think so.

3. Yes, but it is only one factor.

What Does This Title Mean?

Q. I am just completing Ravel's composition *Alborada del Gracioso*, from "Miroirs" Suite. I like this music very much and have tried to find out what the title means. Would you help me? Also—if you know something interesting about Ravel's self-explanatory composition *Oiseaux Tristes*, I would appreciate hearing about it.—F. H. R., Jr.

A. Since I do not happen to know these compositions, I sent your letter to my friend Maurice Dumesnil, the well-known French pianist and author, and he has given me the following interesting information:

It is natural that your inquirer could not find the meaning of this title in grammar books. A "gracioso" in colloquial Spanish means a man who is slightly "touched," or a buffoon—in short, a character quite out of the ordinary. The word is also used as an adjective, and when one says "Qué gracioso!" it means "how funny, how strange, how queer, how ridiculous!" As to "Alborada" it is of course plainly a serenade. The music describes all this, and you will notice that the middle part becomes tragic, when the poor serenader, instead of a smile, gets rebuke and laughter from the beauty whom he is serenading.

As to *Oiseaux Tristes* (continues M. Dumesnil), there is nothing to add to the title. It is a mood picture, probably at dusk and when the sun sets on the forest.

# BY SILVER MOONLIGHT

This piece should be played in flowing style, not too slowly. The harmonic background is smooth and appropriate. Grade 3½.

VERNON LANE

Allegretto (♩ = 144)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece begins with a dynamic marking of *mp* and includes several *Ped. simile* markings. The first system contains fingerings such as 5 4, 5 3, 5 3, 2 1, 3 1, 4 2, 5 4, 5 3, 5 3, 2 1, and 3 1. The second system includes fingerings like 4 2, 5 3, 4 2 1, 5 3, 4 2, 5, 3, 2 3, 3, 1 4 2 1, and 4. The third system features a tempo change to *a tempo*, a dynamic marking of *mp*, and a *rit. e dim.* section. The fourth system includes a dynamic marking of *mf* and *mp cresc.*. The fifth system concludes with a dynamic marking of *f* and a *Fine* marking. The score is rich with musical notation, including slurs, ties, and various articulation marks.

2 1 3 1 2 2 1 2 3 5 2 4 2 4 2

*p cresc.* *dim.*

5 2 1 3

2 1 1 2 3 1 2 5 2

*p cresc.* *mf* *rit.* *D. C.*

3

# CLOUD DREAMS

This composition suggests the type of waltz which made an international ballroom, with its flood of brilliant costumes, a picture of great charm. It should be performed smoothly and undulatingly and always with a note of sweet romance. Grade 3½.

JAMES FRANCIS COOKE

Lento e sognando (♩ = 52)

*mf* *f*

*Ped. simile*

*poco rit.*

*a tempo* *mf* *ff*

*Ped. simile*

1st Time 2d Time

*Fine*

*Poco più animato*

*mf legato*

*ff*

*D.C. \**

TRIO

*ff*

*D.C. al Fine*

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

# HUNGARIAN DANCE No. 5

Brahms' rhapsodic *Hungarian Dance No. 5* is one of the most characteristic of the set. It is reported that while on a tour with the gipsy violin virtuoso, Eduard Rémenyi, the latter gave Brahms the caravan themes which he wove into these historic compositions. They originally were published from 1852 to 1869 in four books as piano duets. In this particular dance many teachers insist upon the pupil's learning and practicing the left hand part first, until it can be played without effort. The left hand imitates the crisp *staccato* effect of the gipsy cymbal.

Edited by Karl Benker

**Allegro**  
*passionato*

JOHANNES BRAHMS

The musical score is presented in five systems, each with a piano (treble clef) and bass (bass clef) staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *sf* (sforzando). Fingerings are indicated by numbers 1-5. The left hand part is characterized by a rhythmic pattern that imitates the sound of a gipsy cymbal. The right hand part features more melodic and rhythmic complexity, including triplets and sixteenth-note runs. The score concludes with a final cadence in the right hand.

*f marcato*

*p poco rit.*

*f a tempo*

1st time Last time

*Fin*

**Vivace**

*sf* *sf* *poco rit.*

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

*p leggiero* *p leggiero* *D. S.*

# GHOST IN THE HAUNTED ROOM

A little scenic composition which captures the imagination of young folks. It is easy to play when once learned. Watch all the expression marks.  
Grade 3.

Very slow ( $\text{♩} = 76$ )

In a weird and creepy  
manner

BERT R. ANTHONY, Op. 251, No. 6

The musical score is written for piano and bass. It begins with a *pp* dynamic and a tempo of *Very slow* ( $\text{♩} = 76$ ). The first system includes the instruction "In a weird and creepy manner". The second system features a *To Coda* marking. The third system has the instruction "Hear the wind whistling thro' the shutters". The fourth system continues with various dynamics and articulation. The fifth system includes a *Long Pause* instruction. The piece concludes with a *D. C. al* marking and a final *Long Pause*.

**CODA**

*pp*

*ff*

Much slower

Long Pause  
softly as possible

*ppp*

## ABIDE WITH ME

One of the most frequently played in this widely admired series of transcriptions by the late Clarence Kohlmann, who for many years was the organist at the Auditorium of Ocean Grove, New Jersey.

WILLIAM H. MONK  
Trans. by Clarence Kohlmann

Andante religioso

*mp*

*a tempo*

*rit.*

*f*

*pp*

*Ped. simile*

*mf*

*poco rit.*

*a tempo*

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The lower staff contains a bass line with chords and a few notes. Dynamics include *ff* *allargando* and *rit*.

Second system of musical notation. The upper staff continues the melodic line with more ornaments and fingerings. The lower staff features a complex bass line with many sixteenth notes and chords. Dynamics include *f*.

Third system of musical notation. The upper staff has a melodic line with ornaments. The lower staff has a bass line with chords. Dynamics include *f* and *mf*. A *Ped. simile* marking is present.

Fourth system of musical notation. The upper staff continues the melodic line with ornaments and fingerings. The lower staff has a bass line with chords. Dynamics include *f*.

Fifth system of musical notation. The upper staff has a melodic line with ornaments and fingerings. The lower staff has a bass line with chords. Dynamics include *f*.

Sixth system of musical notation. The upper staff has a melodic line with ornaments and fingerings. The lower staff has a bass line with chords. Dynamics include *f* and *mf*. A *rit* marking is present. The system concludes with the instruction *a tempo* and the phrase *cantabile, melodia ben marcata*.

# MENUET IN G, No. 2

This is the memorable Beethoven Menuet played by President Truman at the meeting with Churchill and Stalin in the Imperial Palace at Potsdam on July 20, 1945. Grade 3.

LUDWIG van BEETHOVEN

Moderato M. M. ♩ = 76

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).  
- **System 1:** Treble clef has a melody with chords and slurs. Bass clef has a simple accompaniment. Dynamics: *mf* and *f*.  
- **System 2:** Treble clef continues the melody with slurs and accents. Bass clef accompaniment. Dynamics: *mf*, *f*, *sf*, *sf*.  
- **System 3:** Labeled "TRIO". Treble clef has a melodic line with slurs. Bass clef has a simple accompaniment. Dynamics: *p*.  
- **System 4:** Treble clef has a melodic line with slurs. Bass clef has a simple accompaniment. Dynamics: *D.C. senza ripetizione*.  
Fingerings (1-5) are indicated above or below notes. Rehearsal marks 1 and 2 are present at the end of the second and fourth systems.



System 1: Treble and bass clefs. Treble clef contains chords and melodic lines with dynamics *f* and *mf*. Bass clef contains a steady eighth-note accompaniment. Fingerings: 2, 3, 2, 2, 3, 1, 3, 1, 1, 3.

System 2: Treble and bass clefs. Treble clef contains chords and melodic lines with dynamics *f* and *mf*. Bass clef contains a steady eighth-note accompaniment. Fingerings: 4, 5, 3, 1, 1.

System 3: Treble and bass clefs. Treble clef contains chords and melodic lines with dynamics *mf-f*. Bass clef contains a steady eighth-note accompaniment. The word "TRIO" is written above the treble staff. The instruction "sempre staccato" is written below the bass staff. Fingerings: 1, 2, 1, 2, 4, 1, 2, 1, 4, 2, 2, 3, 1, 4, 2, 2, 1, 5, 3, 4, 5.

System 4: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a steady eighth-note accompaniment. Fingerings: 4, 1, 2, 4, 2, 3, 4, 2, 1, 3, 2.

System 5: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a steady eighth-note accompaniment. Fingerings: 1, 1, 1, 4, 2, 3, 1.

System 6: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a steady eighth-note accompaniment. The instruction "D.C. ad lib." is written above the treble staff. The instruction "sf" is written below the bass staff. Fingerings: 3, 1, 3, 1, 2, 1, 1, 2, 1, 1.

# NORWEGIAN DANCE No. 2

## SECONDO

Allegretto tranquillo e grazioso M.M. ♩ = 76

EDVARD GRIEG, Op. 35, No. 2

The first section of the piece is in 2/4 time with a key signature of two sharps (D major). It begins with a piano (*p*) dynamic and includes the instruction *con Ped.* (with pedal). The tempo is marked *Allegretto tranquillo e grazioso*. The score features a mix of chords and moving lines in both hands. Dynamics range from *p* to *pp*. Performance markings include *dolce*, *a tempo*, and *poco rit.*. The section concludes with a *Fine* marking and a *pp* dynamic, with the instruction *poco rit. e marcando*.

Allegro M.M. ♩ = 112

The second section is in 2/4 time with a key signature of two sharps. It begins with a forte (*f*) dynamic and is marked *Allegro*. The tempo is *M.M. ♩ = 112*. The score is characterized by rapid sixteenth-note passages in both hands, with various fingering numbers (1-4) indicated. Dynamics range from *p* to *ff*. Performance markings include *f stretto* and *D.C.* (Da Capo). The section ends with a *ff* dynamic and a *D.C.* marking.

# NORWEGIAN DANCE No. 2

PRIMO

EDVARD GRIEG, Op. 35, No. 2

Allegretto tranquillo e grazioso M.M. ♩ = 76

The first section of the piece is in 2/4 time, marked 'Allegretto tranquillo e grazioso' with a tempo of 76 beats per minute. It begins with a piano (*p*) dynamic and a 'dolce' (sweet) character. The melody features several triplet figures and is accompanied by a simple harmonic accompaniment. The section concludes with a 'poco rit.' (slight deceleration) and a 'pp' (pianissimo) dynamic. The final measure is marked 'Fine'.

Allegro M.M. ♩ = 112

The second section is in 2/4 time, marked 'Allegro' with a tempo of 112 beats per minute. It begins with a forte (*f*) dynamic. The melody is more rhythmic and features several triplet figures. The accompaniment is more complex, with a 'f stretto' (forte, tight) section. The section concludes with a 'pp' (pianissimo) dynamic and a 'D.C.' (Da Capo) instruction.

# A SON AT SEA

Margery Ruebush Shank \*

BLANCHE DOUGLAS BYLES

Moderato

*mp*

O God, through to-mor-row and the next day and the next  
Watch o'er the sea; Let star-light nights pre-vail, I ask of  
Thee; Be Mas-ter of the waves That toss the ship up-on the  
deep, And safe-ly guard a lit-tle boy I used to rock to  
sleep, I used to rock to sleep.

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THE ETUDE

Edited by N. L. Frey

# GAVOTTE

FRZ. JOS. GOSSEC  
(1734 - 1829)

Allegretto M.M.  $\text{♩} = 108$

The musical score is arranged in two systems, each containing a Violin part and a Piano part. The Violin part is written in a single staff with a treble clef, and the Piano part is written in two staves (treble and bass clefs) with a grand staff bracket. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system starts with a *p con grazia* marking for the violin and *pp* for the piano. The second system features dynamic markings of *p*, *mf*, and *f* for the violin, and *p* and *mf* for the piano. The third system includes *Fine* markings for both parts. The fourth system has *pp* for the piano and *Fine* for the violin. The fifth system begins with *pp* for the piano. The sixth system concludes with the instruction *D. C. senza ripetizione*.

# PRELUDE IN E $\flat$

Regis. { Gt. Diap's 8' coup. to  
Sw. 8' without Reeds Sw. A# (10) 30 5767 430  
Ch. Mel. 8' Dul. 8' Sw. B (11) 00 5320 430  
Ped. 16' and 8' coup. to Gt. Gt. A# (10) 00 7635 200

EDWARD M. READ

Andante M. M.  $\text{♩} = 104$

MANUAL

PEDAL

MANUAL

PEDAL

*rit.*

*a tempo*

Gt. E $\flat$   
Add Gam. 8' to Gt.

MANUAL

PEDAL

Ch. Mel. 8' and Dul. 8'

*rall.*

Mel. off

Ped. Coup. off Bour. 16' Fl. 8'

Sw. { 1st time Oboe, St. D. and Trem.  
2d time Bour. 16' Quint. 8' Sal. 8'  
Sw. F#

MANUAL

PEDAL

Ch. Dul. 8'

Gt. F#

Add Fl. 4' Sw. A#

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two flats. Fingerings are indicated with numbers 1-5. Performance markings include *rall.* and *a tempo*. The grand staff contains a melodic line with slurs and a bass line with chords and some single notes.

Gt.(or Ch.) Dop. Fl.-or Mel.

Gt. G#

Second system of musical notation. Similar to the first system, it has three staves. It includes performance markings *rall.* and *a tempo*. A double bar line is present. Additional markings include *Gt. G#*, *Sw. Vox H. St. D. and Trem.*, *Sw. B*, and *Bour. 16'*. The melodic line features complex fingering and slurs.

Third system of musical notation. It consists of three staves. The music continues with various slurs and fingerings. The bass line features some chords and rests.

Fourth system of musical notation. It consists of three staves. Performance markings include *rall.* and *a tempo*. The melodic line has several slurs and fingerings. The bass line has chords and rests.

Fifth system of musical notation. It consists of three staves. Performance markings include *rall.* and *a tempo*. Additional markings include *Sw. F* and *Sw. Sal. 8'*. The system concludes with a double bar line and some final notes.

# PLAYING INDIAN

Grade 1½.

Allegro (♩=92)

ANNA PRISCILLA RISHER

Musical score for 'Playing Indian' in 4/8 time. The score consists of four systems of two staves each. The first system starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It features a series of eighth-note patterns with fingerings (1, 2, 3, 2, 1) and accents. The second system continues with a dynamic marking of *mp* and includes a *sempre staccato* instruction. The third system has a *rit.* and *e dim.* marking, followed by a *mf* dynamic. The fourth system concludes with a *rit.* and *e dim.* marking. The bass line consists of a steady eighth-note accompaniment.

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# ON HORSEBACK

A WRIST STUDY

Grade 2.

Lively (♩=100)

ELLA KETTERER

Musical score for 'On Horseback' in 6/8 time. The score consists of two systems of two staves each. The first system starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. It features a series of eighth-note patterns with fingerings (1, 2, 3, 2, 1) and accents. The second system continues with a dynamic marking of *f* and includes a *mp* dynamic. The third system has a *p* dynamic and includes a *Fine* instruction. The fourth system concludes with a *mf* dynamic. The bass line consists of a steady eighth-note accompaniment.

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Musical score for the first system of "Mexican Serenade". It consists of two staves (treble and bass clef) in the key of D major. The piece begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with various fingerings indicated above the notes. The system concludes with a *rit.* (ritardando) marking and a *D.C.* (Da Capo) instruction.

# MEXICAN SERENADE

LEOPOLD W. ROVENGER

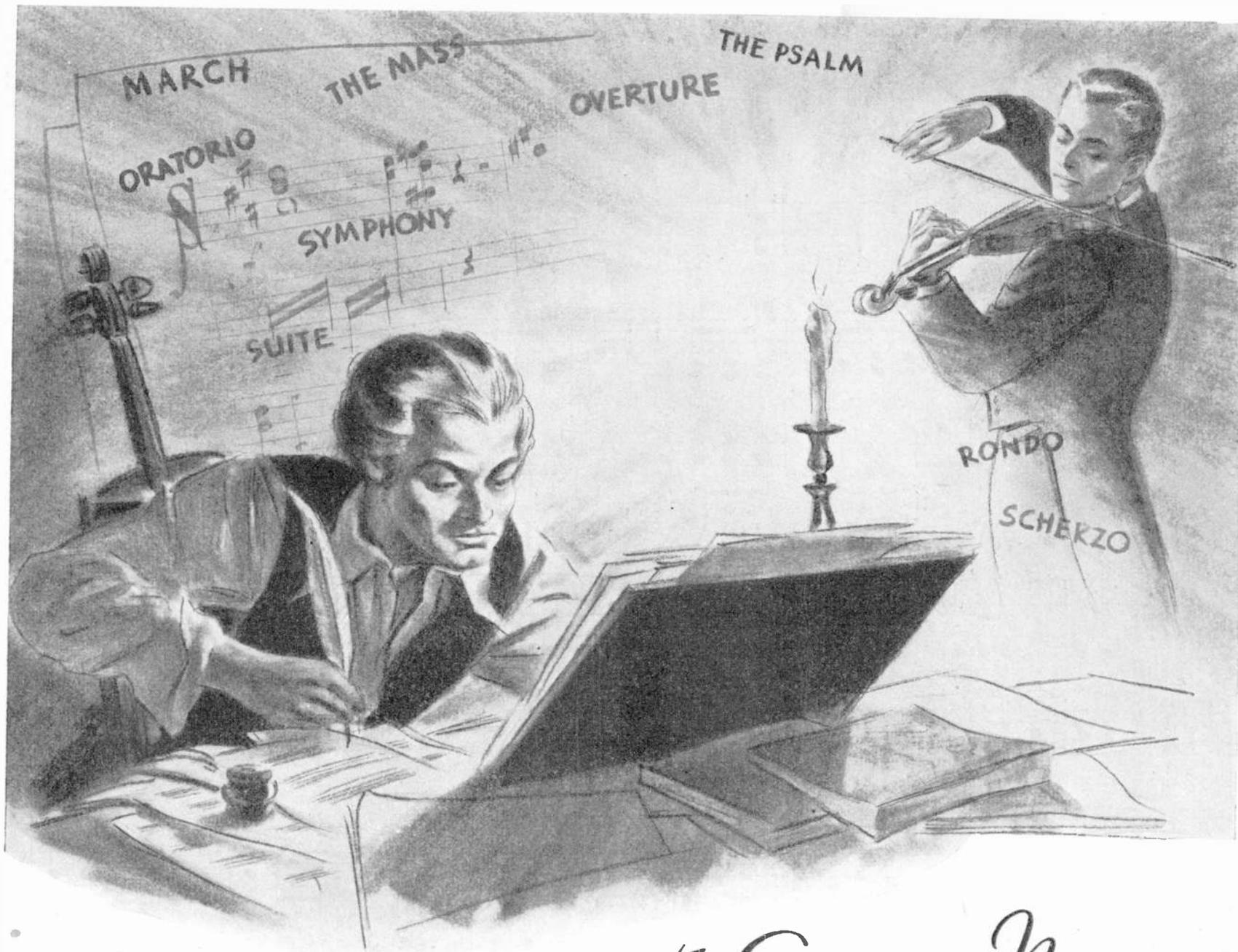
Grade 2. In a gay manner ( $\text{♩} = 63$ )

Musical score for the second system. It continues from the first system with a mezzo-forte (*mf*) dynamic. The tempo is marked "In a gay manner" with a quarter note equal to 63 beats per minute. The music includes a *legato* marking and a *l.h. sempre staccato* instruction for the left hand. The system ends with a *l.h. sempre staccato* instruction.

Musical score for the third system. It features a first ending bracket labeled "1st time" and a second ending bracket labeled "2". The music continues with various fingerings and articulations.

Musical score for the fourth system. It includes a "Last time" bracket and a *f.* (forte) dynamic marking. The system concludes with a *Fine* marking and a *l.h. staccato* instruction for the left hand.

Musical score for the fifth system. It features a *f.* (forte) dynamic marking and a *D.S.* (Da Segno) instruction. The system concludes with a *D.S.* instruction.



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THE ETUDE

# The Teacher's Round Table

(Continued from Page 552)

mistakes, and did I make the corrections positively and graphically rather than negatively and colorlessly.

7. Did I explain (and write down) his home assignment so clearly and stimulatingly that he will not only understand it thoroughly but will be eager to show me at the next lesson what he has learned at home?

8. Was I vital, vivid, imaginative, or only prosaic, factual and adultly dull?

9. Did I sometimes let *him* tell *me* about the music; did *I* learn something from *him* during the lesson?

10. Did I force my own adult criteria and standards on him, or did I stimulate eagerness, enthusiasm, enjoyment of the music in the frame of his own age and experience?

## From the Philippines

Music is, of course, virtually nonexistent out here. . . . There is a great deal of stuff over our radio station; the term "junk" describes it. The programs are aimed at the lowest that is in man, and the least intelligent, so that everyone will be reached. We are surfeited with endless swing, blues, and boogie, blared over the public address system.

The Filipinos I have found most interesting; the guerillas are all and more what has been claimed of them. Today I talked with a young guerilla, twenty years old, a college graduate who spoke flawless English, was well "informed" and especially interested in serious music. We talked of music for a long while—of composers and performers, and of concerts we had attended—when he casually drew a string from his pocket and began toying absently with it. . . . On the string were strung eight pairs of dried Jap ears! . . . It seemed a long way from the dimmed lights and fluttering programs. The hush and the stylized procedure of a concert hall. . . .—Lt. S. C. (U. S. Air Corps)

Come now, Lieutenant! You shouldn't have found that incongruous. . . . If you had asked him what the ears were for, he would probably have answered—just like Red Riding Hood's Wolf Grandma, "All the better to hear the lovely music with, My Dear!"

## From Italy

I am now permitted to reveal to you that I have fifty-six combat missions to my credit. My original crew was shot down one day last July when I was not scheduled to fly. Then I was assigned to this Bomb Group. My first mission took me over Leipzig—quite a musical center since the days of Bach; the second took me over Bonn, birthplace of Beethoven. . . . and what a pity to hear that Mozart's house in Salzburg was destroyed in our first raid over that town! I have also flown over Cremona where Stradivarius made his violins.

We bombed strongly defended targets in the Brenner Pass all winter, and on numerous occasions I thought my "number" was up. . . . All my life I have wanted to come to Europe, but these places have little meaning to me now.

—Sgt. R. H. F., Italy.

Thus writes a sensitive musical young friend. The fortitude shown by such boys is beyond belief. . . . When the happy mustering-out day arrives, Sgt. R. H. F. vows that he will study music seriously. If he is able to make it the all-absorbing passion of his life, working intelligently at it year in and out, I am sure it will

restore his faith. . . . After all, Bach's St. Thomas Church in Leipzig, Beethoven's house in Bonn, Mozart's in Salzburg were only frail physical reminders of those glorious creators. . . . Their music is forever with us to heal and bless our spirits.

It's high time for us teachers to take stock. While we sit safely at home these lads have been taking incredible punishment for us. Are we preparing ourselves to give them concentrated courses of technical and musical training when they return? . . . They will come by the hundreds demanding infinitely more than the cut-and-dried, dumb-dumb methods and sleek clichés we've been dispensing these many years. . . . What are we doing about it?

## A Music Club Study Course

May I have your suggestions for a study course for our Music Forum next year? In our first season we studied "Slavic Music. Its Origin and Tendencies"; this year, "Nationalism in Music"—B. B., Louisiana.

How about "Romantic Composers of the Nineteenth Century," always an intriguing title for club members; or "Music's Great Triumvirate—Bach, Mozart, Beethoven," which would make a fascinating study in contrasts—heredity, environment, temperament, character, compositional processes, and creative output?

## Technic for Beginners

I am troubled as to just what constitutes "technic" for beginning children. Could you give us an outline, please?

—F. L. D., Tennessee.

If you consider technic to mean "finger" technic, aiming for speed, power, endurance, then I don't believe in giving it to child beginners for many months until good playing and reading habits are thoroughly established. By "playing" I include up and down touches, floating elbow, flip-skipping, rotation, flash-bounce, and all the rest of the basic fundamental work which is of course technic in the truest sense of the word. There is plenty of time after that to aim for speed and agility.

Mrs. V.M.F. (Maine) has an excellent routine through which she puts her pupils. She says, "I always teach technic to beginners without music. First I have them memorize an extended five-finger exercise, usually Hanon No. 1 and 2, a trill exercise to teach simple rhythms as well as finger independence and trill technic, and a series of hand-over and thumb-under exercises for scale playing. Chords in all positions, including dominant and diminished sevenths are taught with the scales of each key. After the pupil can read music fairly well I usually put him on "The Child's Czerny."

V.M.F.'s is as good a brief outline as any. Note especially that she always teaches technic *without* music. . . . That's the only possible way. . . . For all technical practice the complication of the printed page must be removed so that the student's undivided attention may be centered on achieving instantaneous "first-try" control.

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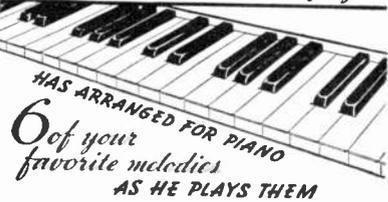
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- 2446 Waltz in B $\flat$ , Op. 69, No. 2, -4 -5
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## Choral Art for America

(Continued from Page 564)

to fix in the minds of the two-hundred-odd singers the same points of importance, and enables them to work at them, or at least think about them, in the six days between group rehearsals. And this, of course, makes for greater security and hence for greater interest. And, coming back to first principles, the interested enthusiasm of the singers is what makes the choir.

"The more my own studies advance, the more convinced I become that choral conducting and orchestral conducting are essentially the same, the difference lying simply in the medium rather than in any difference of musical purpose. Color, vitality, and dramatic continuity are what we expect from a performance of a Beethoven Symphony; they are also what we expect from a choral performance. They can be acquired by a resolute determination to avoid the cardinal sins of choral singing—fixed, inflexible (and therefore monotonous) tone quality; undramatic neglect of the lyrics; and flabby rhythm. When these sins are conquered, we shall look forward to a renaissance of choral art in a new, national art form that will truly be 'of the people, by the people, and for the people!'"

Mr. Shaw has kindly allowed THE ETUDE to draw on some of his weekly letters to his singers. Hitherto unpublished, a number of them are here presented in digest form.

"Dear People: There are two matters about which I've got to talk to somebody tonight . . . (1) Rests are real and rhythmic. They are not unspecified timeless vacuums. They are to be felt intensely and observed meticulously . . . (2) Releases are no less rhythmic than attacks. You let go to pick up again . . . Notation often is inaccurate. Phrases which call for sharp, on-the-nose attacks often are preceded by whole or half-note syllables with no rest in which to prepare the attack . . . We must write in rest values sufficient to allow recoil and preparation . . . The simple rule is: Borrow 'rest' time from the phrase you are leaving, give the releases the spirit and accent of the phrase which is coming up, and never, never be late on the new phrase. The rhythm must roll on. . . . Our three chief scales of criticism and construction are (1) treatment of tone (2) treatment of rhythm (3) treatment of speech. Our tone is to range from strenuousness and stringency to sheen and hush; and tenderness with respect to sacred ideas and persons is not to register with the same patent-leather efficiency as 'Darling, I love you' . . . Rhythm is the name given to music's Time-ness. Its elements are, first, recurrence—alternating stress and rest—and, second (and more subtly), direction—the going-somewhereness which ushers in the whole field of phrasing and dynamics . . . an underpinning vital to all rhythmic styles is the integrity of the 'weak' beat. Full value here and the feeling of movement—or we become sing-song and static . . . Our treatment of speech has three attentions: (1) clear and vigorous vowelizing, with emphasis upon compound vowels (diphthongs and

triphthongs): vigorous and rhythmic singing of the consonants which have pitch, M, N, and NG . . . and exploitation (for intonation's sake) of the beginning pitches of 'subvocal' consonants, V, L, G, J, D, B, Z, and TH. (3) Unanimous phonation of the explosive and sibilant consonants *always* as though they began syllables, never as though they ended them (thus: Thi—si—zuh—luh—vlee—daee) . . . There should be a subtle difference between bringing music to the people and bringing the people to music. If I were organizing a school of singing and conducting, a primary part of the curriculum would be reading in poetry, drama, the novel and essay forms . . . Language as well as music is a 'language of the spirit.' . . . Music is at the last an act of the spirit. Like matters of the spirit, it shares the symbolism of trinity—the music, the performer, the listener. . . . All these things are basic to our singing together. They should be habits.

Good-night,  
ROBERT."

## The Piano Never Talks Back

(Continued from Page 549)

by several students of the same teacher; differences which are probably due to a combination of dissimilarities in their inherent ability and effort spent in practicing. Then too, a recital always brings a smile. Once a little girl was all feet; she stumbled up to the piano and breathlessly announced, "I will play *The Star Spangled Banner*, and you're all supposed to stand up!" Then with perfect composure she played our national anthem. At another recital the teacher and an advanced student were playing a duet while the attention of the audience was focused on a huge vase of flowers being jarred closer and closer to the edge of the upright piano as the music continued. The teacher must have noticed it and become unnerved for she made a glaring mistake much to the amusement of her pupils. None of us could be genuinely glad to see her embarrassed, however, for she is unusually patient and fair-minded.

Of course not all of music study can be enjoyment; tedious practice is necessary; but the rewards are ample. For a child, musical accomplishment opens up numerous possibilities for fun such as participating in school activities, or just playing for "the gang" to sing; and it makes social adjustment easier. For me, studying music has brought a new companionship with my family—just one more interest to share. It has caused my children to take renewed interest, for what is worth while for parents seems worth while to children. It has brought me a new appreciation of fine music and the best insurance against loneliness in the years to come as well as a new means of self-expression. An hour at the piano passes too quickly and interest in music brings pleasant, unexpected contacts. As an acquaintance once said, "When things go wrong you can bang it out on a piano and it won't talk back." She should know—she has kept her emotional balance through soul-shaking experiences. Surely music can do as much for anyone, with a little expenditure of effort.

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# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

## IMPORTANT!

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

### A Slow Vibrato in a Young Voice

Q. My daughter, fourteen years of age, entered a High School contest for girls with a high voice. An eminent director gave her the following criticism. "A beautiful voice, but the vibrato is so slow that it turns on a tremolo. I advise speeding the vibrato, singing with records of violin or coloratura soprano. A beautiful voice and she deserves all encouragement."

He said that no high school girl should study singing. He judged her to be sixteen. For the past four months my daughter has had lessons from a contralto, a recent graduate of a famous New York school of music. Will the voice of the contralto teacher injure her high coloratura voice? Should she take lessons at all? Could you recommend a good book of exercises for beginning coloratura work?

—M. P. J.

A. Recent experiments by acoustical scientists have determined that no vocal tone can be sustained for any length of time at exactly the same number of vibrations per second. There is always a rhythmic dip or lowering of the pitch followed by a return. Normally this occurs about four to six times per second though it varies in each individual voice. Perhaps the distinguished musician who criticized your daughter's voice so carefully and so well, meant in his opinion that the change in the number of vibrations occurred so slowly and was so great, that the tone sounded out of tune. Hence he suggested that these rhythmic pitch-variations should be speeded up so that they would be less perceptible to the ear and the voice would therefore sound better in tune.

A tone without any pitch variations (vibrato) would sound machine-like, inhuman, lifeless. You may have noticed that the players upon stringed instruments move their left hands in order to produce a slight vibrato and to prevent their tone from becoming dull, monotonous and unemotional. Even the wood wind players have adopted a somewhat similar device. You must be careful to distinguish, however, between a normal vibrato and the tremolo, in which the pitch variations are so rapid and so great that no single, definite pitch is audible. Tremolo is a very bad habit and one difficult to cure once it is well established. Avoid it.

2—Certainly it would be a good thing for your daughter to listen to records of good singers with voices similar to her own and to learn from them. She should listen also to every fine singer possible both in person and over the air.

3—Fourteen is indeed quite young for a girl to commence serious study of the voice. She seems to be well developed for her age for your critic mistook her for sixteen. If she should continue her lessons, she should be brought along slowly and carefully and not forced before the public before her teacher thinks she is ready.

4—If the teacher of your choice is well grounded in both the theory and practice of singing and is a good musician, we can see no reason why a contralto should not teach your daughter. Some girls learn best by imitation. If your daughter is of this type, a coloratura soprano would be best for her.

5—One of the most important things in the relation between teacher and pupil, is a mutual trust and understanding; where this is absent improvement cannot be rapid. The teacher must suggest all the books of exercises and eventually all the songs and arias that must be studied in their proper order. Subject to her approval we might suggest Marchesi, Opus I, as an old and tried book of exercises for the coloratura and lyric soprano voices.

### Muscular Interference During Singing

Q. I am a soprano and I have reason to think that if my voice were properly developed I would have a range of about three octaves. I have studied for nearly four years but seem not to be progressing. My head tones are most beautiful when accidentally produced. I am unable to produce them at will, as there seems to be muscular interference which I do not know how to control. I should be most grateful for any helpful suggestions.

2—I recall reading an article on voice culture in THE ETUDE by Bernice Hall several years ago. Has she written a book upon this subject? Or could you recommend a book upon the technique of voice production by someone equally capable?—M. A. R.

A. By the expression "accidentally produced" we fancy that you mean that your head tones are freer and more comfortable when you sing them naturally, without recourse to any preconceived method of production. Do you, by any chance, endeavor to focus your tones upon a certain spot in your mouth and endeavor to keep them in that spot no matter what tone of the scale you are singing? This method leads to muscular interference. There must be no rigidity in any of the muscles associated with singing, no stiffness of jaw, or tongue, no tightness of either the external or the internal muscles of the throat. Even the soft palate and the uvula must be allowed to move freely with every tone. If any of these rigidities occur the tone quality is impaired and ease of production diminished. One does not learn to control muscular interferences but rather to sing without them. Look into a mirror during your practice and see if you can detect just where they are occurring. There is often a sign of strain on the external throat muscles under the ear or in front under the chin. Perhaps the lips are contracted into an unnatural grin or protruded like fish gasping for air. One may have a feeling of rigidity even in the back of the neck. Stiffness in the muscles inside the mouth caused by errors in the formation of vowels and consonants is more difficult to perceive and therefore to cure. Learn to speak easily, distinctly and freely.

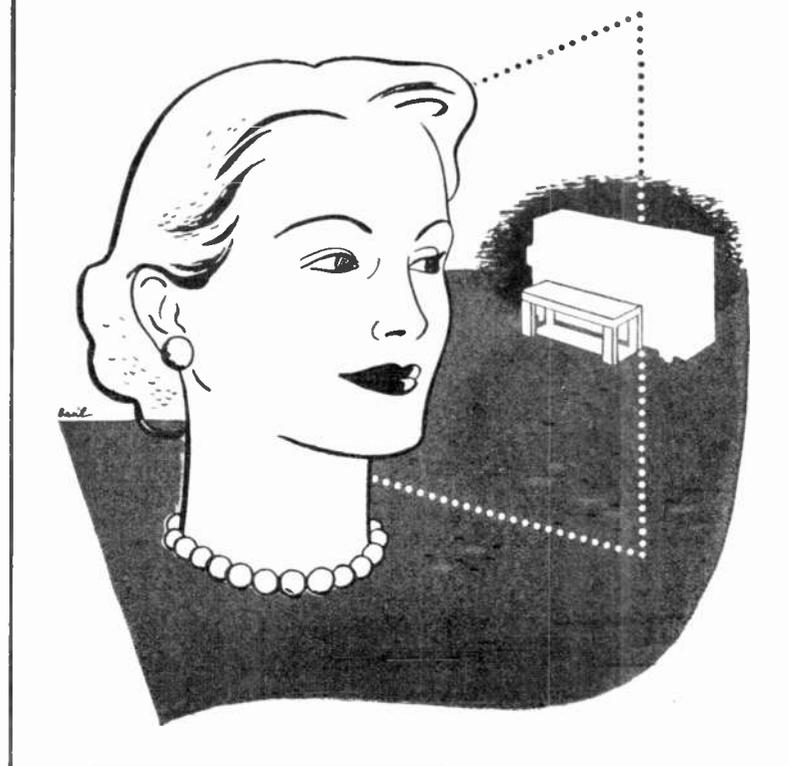
2. Miss Bernice Hall is now Mrs. Bernice Hall Runkel and may be reached through THE ETUDE. Articles by her appeared in that magazine in March 1935, October 1935, and December 1934. We have no record of any contributions from her subsequent to these dates, nor can we find any record of a book about the production of the voice under her name. "Plain Words About Singing" by William Shakespeare is a simply worded treatise explaining the technique of singing. Franz von Proschowski has published a "Beginner's Voice Book" in two volumes, containing not only good advice, but many exercises for the vocal student and some excellent cuts of the various parts of the body employed by the vocalist. These books may be secured through the publishers of THE ETUDE.

### Solmization

Q. I have taught piano and voice for a number of years and I enjoy THE ETUDE very much. I want to know if da, ma, ni, po, tu, la, ba, is an Italian scale. I have always thought so, but a friend of mine says I am wrong. Please let me know about this.—H. A. E.

A. During the Middle Ages it was the custom to vocalize the tones, first of the tetra-chord, then of the hexachord, and finally all the tones of the octave upon some easily produced and easily remembered syllables. Naturally these syllables differed at various times and in different lands. In Groves "Dictionary of Music" there is a rather long and detailed account of the origin of this custom and some of the variations in the syllables are cited. The arrangement you particularize, da, ma, ni, po, tu, la, ba, seems to have been invented and used, with some slight variations by Graun, in Germany, in the early part of the eighteenth century. The whole article is very illuminating and it would be quite worth your while to get it and study it carefully.

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## Music "Down Under"

(Continued from Page 545)

bond with our friends "Down Under" was created. The cordial reception given to me as the conductor of a famous American orchestra revealed the splendid sense of "oneness" which has grown up between the two lands separated by thousands of miles of water.

Australia is about 2,500 miles wide, from east to west, and about 2,000 miles from north to south. There are mountains in the east and in the south, but most of the country in the north and in the interior is a vast plain. A large part of the great country "down under the equator" is semidesert. The permanent rivers are few, and it is necessary to depend upon artesian wells for the water supply in many parts of the land. There are some 28,440 miles of railroads, largely state owned, as compared with 236,842 miles in the United States. Each of the seven states in Australia has its own rail gauge (width between rails), which makes intracontinental travel difficult. The country is enormously rich in minerals and other products of great value.

### Australia's Cities

Australia was possibly first discovered by a French navigator, Binot Paulmyer, sieur de Gonneville, who was blown out of his course in 1503 and landed on a large island claimed to be this location. Others claim that it was discovered by a Portuguese mariner, Manoel Gadhino de Eredia, in 1601. Spaniards and Dutch explorers visited the island later. Captain James Cook, however, took possession of the eastern coast in 1770. A penal settlement, composed largely of political offenders, was established in 1788 at Botany Bay. This colony was maintained for half a century. Melbourne, first known as Dontigala (normal population 1,100,000), was not established until 1835, or over two centuries after the settlement of New York City. Yet, when it is seen for the first time, it gives the impression of being a much older city; probably because it is influenced in its architectural style by London and other venerable British communities. It has a stateliness, character, and dignity which give the impression of stability and age.

Sydney, the largest city of Australia and one of the most charming in the world, with an unforgettable harbor, has a population of 1,238,660. Of course there is a great deal of rivalry between these two great cities, as to their cultural standing. It was impossible to make up one's mind which was the more cultured. Both are alive and bustling centers, but there is the same natural jealousy between the two art cities as there is between Boston and Philadelphia. This leads to a very healthy and beneficial competition.

The whole musical setup is so different from that in the United States and in Europe that it is difficult to outline. Symphonic music in the larger sense in Australia is, at the most, fifteen years old. Before that time there was much musical enterprise, but there was not a real symphonic background. Large music dealers, such as Allan and Co., Pty., Ltd., and W. H. Paling & Co., Ltd., had done a very great business for years, indicating a vast popular demand for music of all kinds. The foremost musical artists of many lands had toured Australia numerous times, and Australia in that way had become familiar with the highest stand-

ards. In fact, in this day, due to the radio and to recordings, there is an exceedingly keen contact with the latest musical developments, as I shall relate further on.

The photographs in the first part of this article are by courtesy of the Australian News and Information Bureau. A second installment of the article appears next month.

## Master Rhythmical Problems at the Table First

(Continued from Page 556)

waltz. After the student has gotten the feel of it on the piano the tempo may be increased until real speed is accomplished.

One thing is very important in playing compound rhythms. The "feel" of the triple rhythm and the duple rhythm must not be lost in the combination of both rhythms. That is you must feel both the  $\dot{1}23$ ,  $\dot{1}23$ ,  $\dot{1}23$  and the  $\dot{1}2$ ,  $\dot{1}2$ ,  $\dot{1}2$  when they are played together. The student will find in the works of Debussy, Ravel, and other modern writers many lengthy and seemingly complicated rhythms such as a group of fifteen notes to be played against ten. Do not let such things baffle you because by reducing this to its least common denominator you have nothing but two against three.

"But" says some student, "I once saw a rhythm of seven against twelve." This can be calculated mathematically by finding the greatest common denominator of seven and twelve, or eighty-four. This does however make a very complicated mathematical rhythmical problem.

In the Jaques-Dalcroze System of Eurhythmics, students were trained through bodily drills, dancing, and keyboard drills to execute such compound rhythms accurately. But in most cases the figures in which these rhythms occur are played so rapidly that the player joins the two rhythms through an instinctive sense and runs them together with an approximately accurate performance.

Thousands have used "Playing Two Against Three" by the late Charles W. Landon. This book supplies thirty-three studies in compound rhythm the last of which is the famous study by Camille Saint-Saëns. Many teachers employ this study by the French master starting very slowly and then with successive performances increasing the speed until it can be played at a very rapid rate. It is one of the best of all such studies. Other books of studies containing many exercises upon compound rhythms are: Johannes Brahms, "Fifty-one Exercises for the Piano"; Heinrich Germer, "Rhythmical Problems"; Justis, "Studies in Rhythm"; Hepler "Twenty-five Studies in Rhythm."

When the student finally becomes accustomed to the pulse of this problem, assign music in the easier grades where two-against-three occurs. It is hoped that the application of this simple method will make for the successful execution of two-against-three, because rhythm is really extremely attractive and is being used more and more in modern music.

# ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

Q. I have had two organ teachers to interpret the trills in the notation ending of In Thee is Gladness, Bach. Each teacher's interpretation is so different from the other that I am puzzled as to how it should be played. Hope you can help me as I am planning to use the number on a future program.—R. B.

A. In the Widor-Schweitzer edition of Bach, we find under the heading of "The Ornaments," "Begin, as a rule, with the higher auxiliary and do not permit yourself to be put out by the (for a modern ear) harshness of the resultant harmonies." Later, in the same article, we find, "These remarks apply to long trills extending over several beats, an entire measure, or even several measures. Shorter trills, filling out only a quarter-note or half-note, may naturally be treated with greater freedom, especially when," and so forth. In "The Liturgical Year" an edition of "The Little Organ Book" by Bach, edited by Albert Riemenschneider, we find an illustration of the passage you quote, as follows: "The trills at the close should start on the upper note and a group of two sixteenths and one of three before resting on the principal note is sufficient at the pace the piece should be played." As these trills occur also earlier in the number they should all be treated alike. We illustrate



You did not state the interpretation of the two teachers you had in mind, therefore we quote from the works mentioned.

Q. Enclosed is a list of stops of the two manual reed organ in our church. When using "full organ" for congregational singing the effect is too loud and harsh. Which stops should be used for this? Which should be used for solo stops, and which should be used as accompanying stops when the solo stops are used? Can you give an estimate of how much a blower to supply this organ, would cost? If so will you send the names of firms near here who would do the work?—Vox Celeste.

A. We, of course, are not familiar with the tone qualities of your instrument. You might experiment with the stops until you get a satisfactory combination. You might try leaving out the 16' and 2' stops, except when using a 16' stop to play the bass part an octave lower. This may be done (when possible) by playing the tenor part with the right hand, while the left hand plays the bass note an octave lower, for example:

Ex. 1



played

Ex. 2



For solo stop you might try Swell (treble) Oboe with some soft accompanying stop in the Great organ. Or, you might try Great Diapason as solo stop, with appropriate combination on the Swell organ for accompanying (Swell to Great coupler ad lib.). In the reed organ the Vox Humana stop is generally a

tremulant. We imagine a blower can be installed, and suggest that you address the firms whose names we are sending you by mail, stating your needs, with details of your instrument.

Q. Will you please tell me why the following progression is wrong?—M. R. S.



A. The technical reason for the wrongness of the progression you name is that two notes move to a unison, that is "e" and "d" both move to "c". The passage would be much improved if the upper, "e" appeared in the second chord.

Q. I have been reading THE ETUDE for some time. Can you suggest any material that might be used for the making of a bellows for a reed organ. In the April 1940 issue of the Electronics magazine there appeared an article on the electrifying of a reed organ. Can you advise me where I can obtain or borrow a copy of this magazine? I am much interested in this work.—A. J. E.

A. So far as we are acquainted with the work on the reed organ we imagine sheep skin to be the material used for replacing the bellows of a reed organ. Why not replace the original material, if that was satisfactory, and can now be replaced. Perhaps the public library would have a reference copy of the magazine mentioned.

Q. What is the correct position for singers in a mixed quartet? Facing audience is it Tenor—Soprano—Alto—Bass? For a Chorus of three of each group is it desirable to have the same arrangement? Is there another position which is more satisfactory?—S. L.

A. The placing of the singers in the Quartet and small chorus seems correct if the voices of the singers are well balanced. However we advocate change if the musical effect is better, otherwise we do not suggest change.

Q. I would like, if possible, to be given a list of places where I might obtain new or used two manual reed organs. Are there any used Electric organs on the market? I note that the Hammond Organ produces its tone through the use of revolving reeds. How is this possible? Does a Hammond Organ come equipped with chimneys? Where can I obtain literature on a Hammond Organ and an Organ-toner?—D. D. C., Jr.

A. We are sending you information about reed organs by mail, and suggest that in addition you communicate with various firms who may have used organs of the type you wish that have been taken by them in trade. We suggest that you address the Hammond Instrument Company, 2915 Northwestern Avenue, Chicago, Ill., and for the Organ-toner the Everett Piano Co., South Haven, Michigan, for information.

Q. In a number of THE ETUDE are working plans for converting a two manual reed organ into an electric motor controlled instrument. We have a two manual reed organ with the pump lever action on the right hand side, and would like to convert it into an electrically controlled instrument. We have in our membership a mechanic who could do the necessary work. Can you advise as to whether anyone has converted the side pump type reed organ?—K. H.

A. We have known of the type instrument you mention being converted into an electrically controlled motor instrument and suggest that you advise various blower firms of your needs and stating that you have a mechanic who can install the blower. Reed organs are generally of the suction type, and the make you mention is not an exception.

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Answered by HAROLD BERKLEY

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

### IMPORTANT!

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

#### Violins by Potseher

Mrs. H. C., Louisiana.—Carl Gottlob Potseher worked in Zwota, Bohemia, between 1800 and 1830. His violins are almost identical in style with those made over the frontier in Saxony, Germany. They are fairly well made, and are worth up to one hundred and fifty dollars.

#### An Unknown Maker

E. L., New York.—I am sorry to say that I can find no information regarding a maker by the name of Heidl in any of the books, nor can I discover any elsewhere. He may have been an amateur who made a few violins, or he may have been employed by a maker of different name and produced a few instruments in his own time. There are many makers who fall into one or other of these two categories.

#### Measurements of a Stradivarius

R. B. R., Arizona.—In Stradivarius violins of the best period, the arching of the back rises fifteen millimeters; and of the front, sixteen and a half mm. (2) So far as I know, there is no good book on violin making at present in print. When conditions in England become more normal, it will probably be possible to obtain E. Heron-Allen's excellent book "Violin Making as it Was and Is." I hope so, because there are many people who want it.

#### The Name May Be Fictitious

Miss K. J., Minnesota.—There seems to be no information available on a maker named Jean Sebastian Château Renauld. He can have made but few violins, for the name is not listed in any of the reference books. Possibly it is a fictitious name inserted in a few violins by a maker less poetically named, with the object of rendering the instruments more readily salable.

#### Values of Various Makers

J. M. G., California.—The violins of Johann Carol Klotz, Mittenwald, if in good condition, are worth about four hundred dollars. Those of P. A. Dalla Costa—Treviso, Italy, 1700 to 1768—have sold for as much as two thousand dollars—but they are very rarely seen. I cannot possibly say whether your violins are genuine. There are many violins around bearing the labels of these makers that are not worth one-tenth of the above prices.

#### The Label Means Nothing

Mrs. F. C. F., Texas.—A Stradivarius label in a violin is no indication whatever of the instrument's value—it may be worth ten dollars, or it may be worth a thousand or so. In fact, the label is never an indication of a violin's origin or value, for labels can be counterfeited very easily. The only way to determine the worth of a violin is to have it examined by an experienced dealer. This you should do if you are anxious to find out the value of your instrument.

#### Beginners' Teaching Material

Miss D. E. G., Pennsylvania.—If you will refer to the November, 1943, issue of THE ETUDE, and the issues for February and June, 1945, you will find the question of teaching material for beginners discussed at considerable length. And in the past two years there have been a number of answers on the same subject in the Violin Questions columns. It may be that you do not possess the issues mentioned; in which case, you can probably obtain them from the publishers of THE ETUDE. If not, you can certainly find them in the Public Library.

To arouse and hold the interest of a young pupil is not difficult, provided that he is given a judicious mixture of studies and pieces, and provided that the studies are made as interesting for him as the pieces. It is not a good plan

to insist that he finish one book before getting another; a better way is to let his books—at least his study books—overlap. For example, when a student is a little more than half-way through the first book of the Laoureux Method, he is usually ready for some studies from the first book of Wohlfahrt, Op. 45, or from the "28 Melodious Studies" by Josephine Trott. For the older beginner, the Laoureux Method is very good, for it is in no way childish.

In your anxiety to develop a sound left-hand technique, don't make the mistake of neglecting the bow arm. This happens far too often, and is generally the cause of much trouble to the student in later years. With a beginner, it is perfectly simple to develop sound bowing habits along with a solid left-hand technique.

#### Also Material for Beginners

Miss I. H., Ohio.—I think that the answer to Miss D. E. G. takes care of your problems as well. You are quite right in thinking that Rob Roy Peery's "Very First Violin Book" is "an excellent book for beginners."

#### Translation of Label

Miss C. A. K., Kentucky.—Translated, the label in your violin means, "Made by Antonius Stradivarius in Cremona in the year 1727." But I hope this will not arouse in you any hopes that you possess a genuine "Strad." As I have had occasion to say many times in these columns, there are many thousands of cheap, factory-made violins that carry a label purporting to be that of Stradivarius. There are also many better-grade instruments bearing the same label. Only a personal examination by an expert could decide what your violin may be.

#### Music As a Profession

Miss D. F., Pennsylvania.—You certainly are very well advanced for your age, and your whole approach to music is intelligent and sound. But whether you have the talent and personality that makes for professional success—that is something I cannot say without meeting you and hearing you play. Your teacher, and other experienced musicians, can advise you better than I can. I think you should study as hard as you can—not only violin, but also theory, harmony, and piano—for another couple of years, and then decide what your future is to be. If, by then, music still means as much to you as it does now, go ahead and study for a career. If you have real talent, if you feel that music is the one big thing in life for you, then you are entitled to go in for it as a profession.

#### A Novel Recital Program

S Sgt. D. Z., California.—The program you sent me certainly has the merit of novelty, though it might be criticized for not including more music of established worth. Its success, of course, would depend entirely on how well you play it. But why do you plan a program of unaccompanied violin music? Anyone who could play your program well could certainly play a much better one with the aid of a pianist. A complete recital of unaccompanied violin music always becomes monotonous, though one unaccompanied solo on a program is always interesting.

#### Concerning Lewis E. Pyle

In the June issue of THE ETUDE I regretted that I was unable to obtain any information regarding the work of this maker. Since that issue appeared, I have received an interesting letter from Miss B. W., of Delaware, saying that Mr. Pyle, now between seventy-five and eighty years old, is living in Elam, Pennsylvania. According to this letter, Mr. Pyle's vocation is repairing and refinishing antiques, and that when he was younger he made a few violins which he sold for about twenty-five dollars. Miss W. writes that she used one of Mr. Pyle's instruments when she first began to study.

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## MIXED VOICES

ADAM, ADOLPHE 13,164 O HOLY NIGHT (Arr. N. C. Page) 13, A. B. . . . .	15	13,092 SIX OLD FRENCH CHRISTMAS CAROLS (Second Set). Sing Noel; When the World Was White with Winter; At Solemn Midnight Came a Call . . . . .	10	
ANGELL, WALTER H. 15,203 "WHERE IS HE?" WISE MEN SAY. (Clibson) . . . . .	15	MARRVOTT, RALPH E. 15,034 CHRISTMAS STREET. (A Cappella) (With Solo for Male Voice) . . . . .	15	
BACH, J. S. 13,089 GOOD CHRISTIAN MEN, REJOICE. (Arr. Harvey Gaud) (With Sop. Solo) (A Cappella) . . . . .	15	15,162 AGAIN THE TIME OF CHRISTMAS. (A Cappella) . . . . .	15	
BAINES, WILLIAM STUART 14,197 I HEAR THE BELLS OF CHRISTMAS. (With Sop. and Alto Solos) . . . . .	15	15,131 ALL AMONG THE LEAVES SO GREEN. (With Sop. and Tenor Solos) (A Cappella) . . . . .	15	
BEACH, MRS. H. H. A. 13,913 AROUND THE MANGER. (A Cappella) . . . . .	15	15,091 THE HOLLY TREE CAROL. (Ornament) 15,231 IN THE LONELY MOONLIGHT. (A Cappella) . . . . .	15	
BORNSCHEIN, FRANZ 15,093 THE CHANT SUBLIME . . . . .	15	MATTHEWS, H. ALEXANDER 13,923 SING CHRISTMAS BELLS. (Sop. Solo) . . . . .	15	
BUCK, DUDLEY 17,1 ARNE SHINE! FOR THY LIGHT IS COME. (With Tenor for Sop. Solo) . . . . .	12	MCCOLLIN, FRANCES 14,122 COME HITHER, YE FAITHFUL. (Soprano) (A Cappella) . . . . .	15	
BUTCHER, FRANK C. 14,928 LET ALL MORTAL FLESH KEEP SILENCE. (A simple festive anthem, based on a beautiful old melody. With sop. solo and Trumpets, Bells, Cymbals and Tam- bours, ad lib.) . . . . .	15	MILES, RUSSELL HANCOCK 15,092 CHRISTMAS, BE JOYFUL. (With Sop. and Bar. Solos) . . . . .	15	
CLOUGH-LEIGHTON 12,381 SING AND REJOICE. (With Tenor Solo) . . . . .	20	NAGLE, WILLIAM S. 15,132 LONG, LONG AGO. (A Cappella) . . . . .	15	
DIELMAN, FRIEDRICH 12,375 CHRISTMAS HYMN. (With Sop. or Tenor Solo) . . . . .	10	NEIDLINGER, H. 11,303 ANGEL FROM THE REALMS OF GLORY. (With Alto Solo) . . . . .	15	
EICHHORN, HERMINE WARLICK 15,108 CHRISTMAS TREE LANE. (A Cappella) . . . . .	15	NEVIN, GEORGE B. 13,935 SING AND REJOICE. (Tenor Solo) . . . . .	12	
FISHER, WILLIAM ARMS 13,361 HYMN OF PEACE AND GOOD WILL . . . . .	20	15,418 THERE WERE SHEPHERDS. (With Sop., Alto, Tenor and Bass Solos) . . . . .	12	
14,378 SING NOEL. (French) (A Cappella) . . . . .	15	NEVIN, GORDON BALCH 14,701 UPON THE SNOW-CLAD EARTH. . . . .	15	
GALBRAITH, J. LAMONT 13,851 THE PEOPLE THAT WALKED IN DARKNESS . . . . .	12	OSGOOD, GEORGE L. 793 CHRISTMAS BELLS . . . . .	12	
GAUL, HARVEY B. 12,376 ALLELUIA, KYRIE CHRISTE. (French) 14,319 AND THE TREES DO MOAN. (Carol of the Mountain Whites) . . . . .	12	READ, GARDNER 15,134 SAW YOU NEVER IN THE TWILIGHT. (With Alto Solo) (Piano or Harp Acc.) . . . . .	15	
12,377 FIVE TRADITIONAL FRENCH CHRIST- MAS CAROLS. I know, O Virgin Mary; One Wint'ry Night; Joseph and the shepherds; Christmas Day Is Here; Here In This Very Town . . . . .	10	ROGERS, JAMES H. 12,547 CALM ON THE LISTENING EAR OF NIGHT. (With Alto and Bass Solos) . . . . .	15	
14,519 LITTLE JESU OF BRAGA. (Portuguese) 14,998 MEXICAN SHELTER CAROL. (Soprano, With Children's Chorus) . . . . .	15	SCHINDLER, KURT 13,300 ADORATION OF THE SHEPHERDS. (Catalonian) (8-part) . . . . .	15	
14,999 NATIVITY CAROL OF MEXICAN SHEPHERDS. (With Children's Chorus) . . . . .	15	13,267 THE THREE KINGS. (Catalonian) (3-part) . . . . .	15	
14,318 THE SHEPHERDS AND THE INN. (Mexican) . . . . .	15	SCHULZ, J. A. PETER 15,231 COME HITHER, YE CHILDREN. (Arr. Spre) . . . . .	16	
11,575 SING WI NOLL. (French) . . . . .	12	SELLEW, DONALD E. 15,130 LET OUR GLADNESS KNOW NO END. (Bohemian) (A Cappella) . . . . .	15	
14,320 STARS LEAD US EVER ON. (Soprano) 14,358 THE GRAY MOON'S LULLABY. (With Sop. Solo) (A Cappella) . . . . .	15	SPENCE, WM. R. 10,182 ARISE! SHINE! FOR THY LIGHT IS COME. (With Sop. or Tenor Solo) . . . . .	20	
10	10,689 THERE WERE SHEPHERDS. (With Sop. and Tenor Solos) . . . . .	12	STEVENSON, FREDERICK 12,837 THE MORNING STARS SANG TO GETHER. (With Tenor Solo) . . . . .	16
KRAMER, A. WALTER 13,916 THIS IS THE DAY THE CHRIST IS BORN . . . . .	10	WHITEHEAD, ALFRED 15,039 FOUR CHRISTMAS CAROLS. All You In This House! (Swedish); The Hillside Carol (Hungarian); Sweet Baby, Sleep (Danish); Come, Follow Me (Swedish). 15,200 LULLABY, MY JESU'S (French) (A Cap- pella) . . . . .	10	
MANNEY, CHARLES FONTEYN 13,338 SIX OLD ENGLISH AND FRENCH CAROLS. Come, Good Christians All (French); Child Was Born On Christmas Day (French); In Stable Lowly (French); Though Thou Art Now an Infant Small (French); Lullay, Thou Little Tiny Child (Traditional); Earth Today Rejoice (French); Morn'g 13,691 SIX OLD FRENCH CHRISTMAS CAROLS. First Set: Here a Torch, Jean- ette, Isabella; I, C. Berthelet; All; Jean- ette, Little Dove . . . . .	10	15,005 THREE CHRISTMAS CAROLS. First Set: Of a Rose Now Let Us Sing (English); A Virgin Was So Lovely (Dutch); Oh Mary, My Mother (Norwegian) . . . . .	10	

## TREBLE VOICES

<b>Two-Part</b>		<b>Three-Port (Con't)</b>	
FARMER, JOHN 14,695 IN THE FIELD WITH THEIR FLOCKS ABIDING. (Arr. R. S. Southington) . . . . .	10	MCCOLLIN, FRANCES 14,122 COME HITHER, YE FAITHFUL. (With Sop. Solo) . . . . .	15
FRENCH CAROL 14,846 GLORIA IN EXCELSIS DEO . . . . .	10	PERLHOFF, A. 13,014 VIRGIN AT THE MANGER. . . . .	12
PRAETORIUS, MICHAEL 14,215 THE MERRY BELLS ARE RINGING. (Arr. C. F. Manney) . . . . .	10	PRAETORIUS, MICHAEL 12,577 IO, HOW A ROSE. (Arr. C. F. Manney) . . . . .	10
<b>Three-Port</b>		<b>Four-Part</b>	
ADAM, ADOLPHE 12,225 O HOLY NIGHT. (Arr. A. H. Ryder) . . . . .	16	BULLARD, FREDERIC FIELD 10,588 TRYSTE NOEL . . . . .	15
BEACH, MRS. H. H. A. 14,296 AROUND THE MANGER . . . . .	10	GRUBER, FRANZ 12,683 HOLY NIGHT. (Arr. A. H. Ryder) . . . . .	10
FISHER, WILLIAM ARMS 14,946 YE WATCHERS AND YE HOLY ONES (German) . . . . .	15	NAGLE, WILLIAM S. 15,130 LONG AGO . . . . .	15
GAUL, HARVEY B. 12,376 ALLELUIA, KYRIE CHRISTE. (French) 14,299 FIVE TRADITIONAL FRENCH CHRIST- MAS CAROLS. I know, O Virgin Mary; One Wint'ry Night; Joseph and the Shepherds; Christmas Day Is Here; Here In This Very Town . . . . .	12	SCHINDLER, KURT (Arranger) 14,077 ADORATION OF THE SHEPHERDS. (Catalonian) . . . . .	15
15,035 THE LITTLE JESU OF BRAGA (Portuguese) (Arr. Ruth E. Bailey) (With Sop. Solo) . . . . .	25	<b>14 Familiar Christmas Carols For School String Ensembles</b>	
15,163 AND THE TREES DO MOAN. (Ameri- can) (Arr. Ruth E. Bailey) . . . . .	15	May be used as accompaniments for unison singing	
15,090 THE SHEPHERDS AND THE INN. (Mexican) (Arr. Ruth E. Bailey) . . . . .	15	Compiled and Arr. by ELIZABETH FYFFE	
15,130 STARS LEAD US EVER ON. (Soprano) (Arr. Ruth E. Bailey) . . . . .	15	Published for: Violin Solo, Duet, Trio, or String Quartet With or without Piano Acc. Strings and Piano, Complete, \$1.50; Strings, 20c ea.; Piano Acc., 40c Violoncello Solo with Piano Acc., 60c.	
GRUBER, FRANZ 12,682 HOLY NIGHT. (Arr. A. H. Ryder) . . . . .	12		
KETTERER, LAURA 15,165 IN THE MANGER SLEEPING. (French) . . . . .	10		
MANNEY, CHARLES FONTEYN 13,338 SIX OLD ENGLISH AND FRENCH CHRISTMAS CAROLS. God Rest You Merry, Gentles; Here a Torch, Jeanette, Isabella; Sing We Noel; I, C. Berthelet; All; Faithful; The First Nowell; Silent Night . . . . .	15		

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# The Wine of Islam

(Continued from Page 546)

German cities one hears the "Schrammelmusik" in which the zither or guitar must not be missing. In America it is hot or sweet jazz. In Arabian coffee houses the Mussulman sips his coffee to the sound of the "rebab" and an Arabian lute, which is often the accompaniment for the convulsive movements of an Arabian dancer. And with this observation we are again among the Turks and in the Orient, where our coffee house story began. Coffee was called the "Wine of Islam." The Mohammed in no way limited its enjoyment, and an Arabian anecdote tells that the great prophet after a couple of cups of coffee was able to tame forty wild horses and charm forty beautiful women. (O, well, one must expect a little exaggeration from the Orient!) And a genuine coffee house song that is extant in the translation of the great Orientalist Hammer-Purgstall sings:

"Coffee is like the maiden, the brown one.  
Who by day delights us and by night robs us of sleep."

There is one more relation between music and coffee in the Turkish version of an old Persian song: "Seven-fold I show you the drum, the lute, the fiddle, the goblet, the friend, the coffee, and the absence of the hated guardian." That is the sum total of oriental "Savoir vivre."

orchestra and more scenery it was necessary to leave the smaller towns and concentrate on the big cities with twice yearly visits to London. But Sadler's Wells will never forget that it was the enthusiasm of the people of those small towns which enabled their plucky but doubtful enterprise to develop into a fair-sized opera company which, during 1943 and 1944, was the largest touring theatrical organization in Great Britain, with a personnel of one hundred and two, transporting from town to town each week-end, despite wartime travel difficulties, three fifty-foot trucks packed tight with scenery, instruments, costume baskets, and properties.

Now the company is back in its own home, with an orchestra of fifty-four, new singers, new hopes, and a determination not only worthily to present Opera in English, but also to encourage native composers by establishing a fund for the production of new operatic works in the English language. They have made a fine start with "Peter Grimes."

During the current season of the Sadler's Wells Theatre the opera has been repeated twelve times, and other productions will be heard next season in other European cities. The Boston Symphony Orchestra under Serge Koussevitzky will perform four symphonic excerpts from the opera in Boston and New York.

There's a Future  
in Radio, If...

(Continued from Page 547)

## Britain Produces New Operatic Success

(Continued from Page 548)

acted as stage-hands, electrician, and wardrobe staff. Opening at Buxton, this company of twenty-six toured many northern towns in Britain, adding "La Traviata" to its repertory, with the same screens and the same furniture, and eventually returning to bomb-weary London in February, 1941, to give a short season at the New Theatre. For this the orchestra was increased to fifteen.

### The Company Grows

"Hansel and Gretel" and "The Beggar's Opera" were added to the repertory for the next tour, when the company was increased to thirty-five, though several principal singers continued to give an average of five performances weekly. During this second tour, bombs followed the company to Bath, to Glasgow, and to Hull, where dress baskets and scenery in the scene-dock were badly damaged and clothes had to be rescued on the end of a long pole.

During the following months, the company gradually grew, though the whole enterprise was nearly ruined when two principal singers were called up. Nevertheless, Purcell's "Dido and Aeneas," Arne's "Thomas and Sally," "Madam Butterfly," and "The Barber of Seville" were put on, and the increase of the orchestra to twenty-four players at the beginning of 1942 enabled "Rigoletto" and "The Magic Flute" to be given.

With a much larger company, staff and

song-texts, but languages—to speak the tongues in which you sing. But that is often difficult. In preparing for "Jeremiah," I had to sing in Hebrew; in building new programs, I sing in Russian. I speak Italian, and French, and am perfecting myself in German. But the less usual languages I still must approach in the way I have described. The very worst thing a singer can do is to take up a foreign text and sing it through phonetic syllables. Sound-associations must come through the ear and the organs of speech; not through the eye. It may take longer to learn to pronounce by ear, but it results in purer diction. And always, the inner sense of the words must come first.

"Another thing the radio singer must possess is the ability to project a song into the hearts and minds of his hearers. Just as the good and bad of tone seem intensified over the air, so does the intangible spirit of the song. How to project convincingly? It seems to me that the start lies, not in notes or words, but in feeling. Actually, one must be conscious of two separate feelings, which become fused in performance. First, you must feel your song—you must be the person whose sentiments form the message of the song. And in second place, you must feel an all-compelling urge to make others feel with you. It isn't enough to feel the song! Unless you are conscious of wanting desperately to take others with you into that feeling, your best planned effects will stop short with you. Basically, the sincerity and the urge of those two feelings form the foundation of convincing projection.

"I should not like to leave the subject of radio without speaking of the splendid opportunities to be found in radio chorus

work. Most radio choristers are splendid musicians. Indeed, they must be to hold positions which require the rapid reading and projection of all sorts, styles, and schools of music. Thoroughly trained vocal musicians (which means more than singers!) can command excellent fees and are greatly sought after. Some do not desire to become soloists, and find contentment in chorus work during the week and in church work on Sundays. And for those who aspire to a solo career, there could hardly be a better start than in a radio chorus, which provides earning, learning, and the chance to get to the attention of those in whose hands lies the selection of solo material.

"The thing to remember, though, is that radio isn't a stop-gap! It isn't a field of self-expression for a girl with a voice that Mama admires. It involves the enormous responsibility of reaching more people, in a weekly fifteen-minute 'spot' than Beethoven reached in his whole lifetime. And for that responsibility, the young singer must make himself ready, by bringing to it the best production, the best projection, and the best musicianship of which he is capable. The day of miracles isn't over. There's a future in radio—if you have the material with which to win it!"

## What Now, in Radio Programs?

(Continued from Page 550)

remains one of the most interesting half-hours of music during the week. Interesting, because it presents so much seldom

heard music, and because it offers first performances of unusual contemporary scores. The guiding spirit behind this program is the youthful musical director of Columbia Broadcasting, Bernard Herrmann. In recent broadcasts Mr. Herrmann has presented the American premiere of the Oboe Concerto by the English composer Vaughan Williams, with Mitchell Miller as soloist, the Mozart Symphony in B-flat, K. 319 which has been unjustly neglected, and an all Fauré program. Were one to catalog the unusual works which Mr. Herrmann has presented in the past few years on the air, the assembled material would make a unique book. This is a program worth marking and remembering, particularly if you have eclectic tastes in music.

Patrice Munsel, the youthful Metropolitan coloratura, returned from her vacation to resume her role as star of the Family Hour (Columbia network, Sundays—5:00 to 5:45 P.M., EWT). Miss Munsel has shown herself to be a singularly gifted singer on the air; her bright, true voice is heard at its best in these broadcasts. She joins with Jack Smith and Al Goodman's chorus and orchestra in the weekly presentation of well-known melodies from both the popular and concert repertory.

Sunday mornings of late, from 9:30 to 10:00, EWT, NBC has been presenting the NBC Trio in some delightful chamber music performances. The group of musicians is generally made up of three of NBC's finest players—Max Hollander, violin, Harvey Shapiro, violoncello, and Milton Kaye, piano. It would seem to us a good idea if NBC would continue to make this Sunday morning radio spot

a regular chamber music recital; there are too few such programs on the air.

Three recent broadcasts from the Salzburg Music Festival (Austria), heard over NBC network on August 18, 21, and 25, presented interesting possibilities for future radio features from foreign countries. These exclusive NBC Salzburg programs were the first to be heard from the Austrian music center since pre-World War II days.

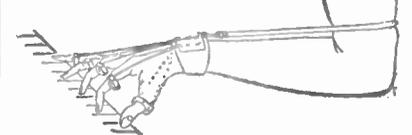
## What Do You Know About Symphony Orchestras?

(Continued from Page 553)

### ANSWERS

- |         |         |         |
|---------|---------|---------|
| 1. c.   | 21. b.  | *41. b. |
| 2. c.   | *22. a. | *42. a. |
| 3. a.   | 23. a.  | *43. c. |
| 4. a.   | 24. b.  | *44. c. |
| *5. b.  | *25. a. | *45. d. |
| 6. a.   | 26. c.  | *46. a. |
| *7. a.  | 27. a.  | 47. a.  |
| 8. b.   | 28. b.  | 48. a.  |
| 9. a.   | 29. a.  | 49. a.  |
| *10. a. | *30. b. | *50. a. |
| 11. c.  | 31. b.  | *51. a. |
| 12. b.  | 32. c.  | *52. c. |
| 13. a.  | 33. b.  | *53. c. |
| 14. a.  | 34. b.  | *54. d. |
| 15. b.  | 35. a.  | 55. d.  |
| 16. a.  | 36. b.  | 56. c.  |
| 17. b.  | 37. a.  | 57. c.  |
| *18. a. | 38. b.  | 58. c.  |
| 19. b.  | 39. b.  | *59. b. |
| *20. a. | 40. c.  | 60. a.  |

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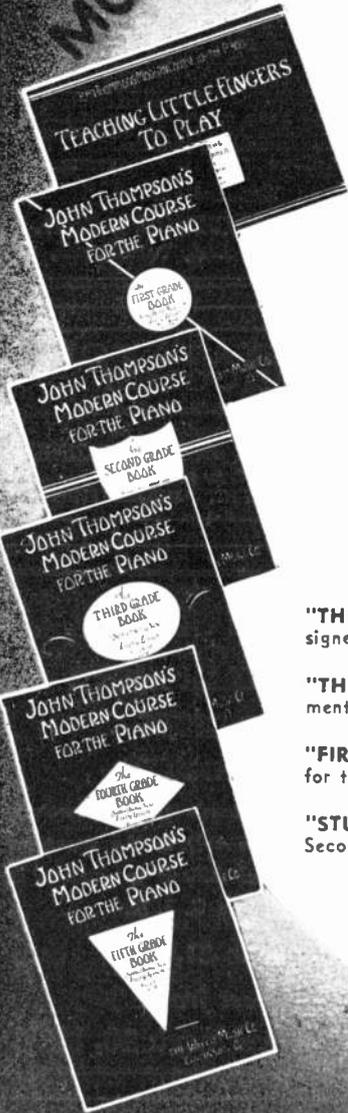
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# The World of Music

"Music News from Everywhere"

PIETRO MASCAGNI, world-famous composer of "Cavalleria Rusticana" and one of the most popular of contemporary Italian musicians, died on August 2 at Rome. He was eighty-one years old. Born in Leghorn, he was educated musically by an uncle, who adopted him when young Mascagni's father disapproved his studying music. He studied at the Institute Luigi Cherubini. He wrote and produced various stage works but it was not until his "Cavalleria Rusticana" had its first performance at the Costanzi Theatre in Rome on May 18, 1890, that Mascagni became an over-night success. Other works which he produced with varying degrees of success were "L'Amico Fritz," "I Rantzau," "Silvano," and "Zanetto." None of these compared at all favorably with "Cavalleria Rusticana." His last opera, "Il Nerone," was performed for the first time at La Scala in 1935.



PIETRO MASCAGNI

to fill engagements in this country and in Latin America. Like Stokowski, Mr. Bernstein will serve without pay.

THE NATIONAL FEDERATION OF MUSIC CLUBS has taken over the task of equipping the Athens Symphony Orchestra with replacement parts necessary to enable it to begin functioning again as one of Europe's major symphonic organizations. Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, is the former conductor of the Athens Symphony Orchestra.

S. REID SPENCER, composer, organist, teacher, and former contributor to THE ETUDE, died July 24 in Brooklyn. Born in Baltimore, he studied music at Northwestern University School of Music, where he later taught for five years. Subsequently he became a member of the staff of the German Conservatory and the New York School of Music and Arts. He was a member of the A.G.O. Mr. Spencer wrote a text book on harmony, and piano and organ pieces.

WILLIAM HOWARD SCHUMAN, brilliant young American composer, has been elected president of the Juilliard School of Music, succeeding Dr. Ernest Hutcheson, who is now President Emeritus.

THE WINNING COMPOSITIONS of the chamber music competition recently conducted by the Society for the Publication of American Music are the String Quartet No. 1, by William Bergsma; and Sonata for Violin and Piano, by Charles Jones.

CARNEGIE INSTITUTE in Pittsburgh, Pennsylvania, has completed a proud record of fifty years of organ recitals in the Carnegie Music Hall, according to its recently issued annual volume. Established by Andrew Carnegie, that the people of Pittsburgh "should have an opportunity to derive comfort and inspiration from the world's great music," these recitals have consistently attracted a growing audience of lovers of good organ music. The City of Pittsburgh is to be congratulated on this fine record.

JOHN GORDON SEELY, composer, organist, and for more than twenty-five years organist and choirmaster of Trinity Episcopal Church, Toledo, Ohio, died July 27. He was the organizer of the Toledo Chapter, American Guild of Organists, and was its first dean. Mr. Seely had a number of published organ works.

LEONARD BERNSTEIN, young American composer and conductor, has been appointed music director of the symphony concert programs of the New York City Center of Music and Drama for the 1945-46 season. Mr. Bernstein will take the place of Leopold Stokowski, who has been granted a year's leave of absence

THE SIXTEENTH ANNUAL CHICAGO MUSIC FESTIVAL, sponsored by the Chicago Tribune Charities, Inc., was held on August 18 in Soldier's Field, Chicago. The singing stars were Gladys Swarthout and Lawrence Tibbett, and a total of six thousand men, women, and children took part in the pageant of song. The patriotic finale, featuring a huge American flag formation, enlisted the services of more than one thousand bandmen. Over ninety thousand were in attendance.

ALFRED WALLENSTEIN, who recently resigned as musical director of radio station WOR, has accepted the appointment as music director of the American Broadcasting Company, better known perhaps as the Blue Network. Mr. Wallenstein's new duties will not interfere with his work with the Los Angeles Philharmonic Orchestra, of which he continues as conductor. He is scheduled also to make appearances on September 30 and October 7 as guest conductor of the General Motors Symphony of the Air.



ALFRED WALLENSTEIN

THE ANNUAL FESTIVAL of the National Composers Congress was held in Colorado Springs, Colorado, from August 15 to 19, at which time announcement was made of the winners in the composition contest conducted by the American Broadcasting Company, sponsored by the National Composers Congress. First prize of five hundred dollars for an orchestral composition went to Weldon Hart, of Rochester, New York. First prize of two hundred dollars for a chamber music work was won by Vincent Persichetti of

Philadelphia. The winner of the first prize of two hundred dollars for an instrumental solo went to Anthony Donato of Austin, Texas, for his Sonata for Violin and Piano. First prize of one hundred dollars for a choral work was given to Carl Parrish of Nashville, Tennessee.

**CARL WILHELM KERN**, composer, organist, editor, teacher, died on August 19 in St. Louis, Missouri. Born in Germany on June 4, 1874, he studied music first with his father, a noted organist and pedagogue, and later with Friedrich Lux and Paul Schumacher. At the age of nineteen he came to America, and settled first near Chicago. He served on the faculties of various schools and colleges, and in 1904 moved to St. Louis, where he established himself as a teacher, composer, organist, and editor. His compositions are many in number and they are widely used in the piano teaching field.



CARL WILHELM KERN

**REYNALDO HAHN**, distinguished Venezuelan-born French composer and critic, has been appointed director of the Paris Opéra.

**ARTHUR RUBINSTEIN**, world-famous piano virtuoso, will make his first appearance before motion picture audiences when he appears in the Republic Studios' picture, "Concerto," for which he has been engaged to play the entire piano score. Featured as the picture's musical motif is Rachmaninoff's Second Piano Concerto.

**THE WORLD-FAMOUS CONCERT-GEBOUW ORCHESTRA** of Amsterdam gave its first performance since the liberation of Holland on August 5, under the direction of Eduard A. van Beinum. Sitting at their old stands were fifteen of the eighteen Jewish members of the orchestra who had been sent to concentration camps by the Germans, and who had

been liberated by the Allies in time to take part in the opening concert.

**CARLOS CHAVEZ**, Mexican conductor and composer, has resigned as head of the Mexican Symphony Orchestra, after eighteen years as its musical director. He is also the founder of the orchestra. Mr. Chavez plans to devote his time to composing.

## Competitions

AN AWARD of one hundred dollars for a setting of a prescribed metrical version of Psalm 126, in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1946; and all details may be secured from Thomas H. Hamilton, Monmouth, Illinois.

THE JULLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of one or more American orchestral works. The school pays for the publication of the winning composition and the composer receives all accruing royalties and fees. The closing date is March 1, 1946; and full details may be secured from Oscar Wagner, Juilliard Graduate School, 130 Claremont Avenue, New York City.

A FIRST PRIZE of \$25,000 is the award in a composition contest, sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan American republics are invited to submit manuscripts. A second and third prize of \$5,000 and \$2,500 respectively, are included in the awards. The winning

compositions will be played by the Detroit Symphony in the Pan American Arts Building in Washington. The closing date of the contest is March 1, 1946, and full details may be secured by writing to the Reichhold Music Award Committee, Room 4315, 30 Rockefeller Plaza, New York 20, New York.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Trustees of the Paderewski Fund for the best choral work suitable for performance by a secondary school chorus and orchestra requiring not less than twenty nor more than forty minutes for performance. The contest closes December 1, 1945, and all details may be secured by addressing the Trustees of the Paderewski Fund, New England Conservatory of Music, 290 Huntington Avenue, Boston, Massachusetts.

A PRIZE of one hundred dollars plus royalty is offered by J. Fischer & Bro., New York City, under the auspices of the American Guild of Organists, to the composer of the best composition for organ submitted by any musician residing in the United States or Canada. The contest closes January 1, 1946; and full details may be procured from the office

of the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

THE SECOND ANNUAL COMPETITION for the Ernest Bloch Award is announced by the United Temple Chorus of Long Island. The award of one hundred and fifty dollars is for a composition based on a text from the Old Testament, and suitable for a chorus of women's voices. Publication of the winning chorus is guaranteed by Carl Fischer, Inc.; and it will be included in the next spring concert by the chorus. The closing date is December 1; and further details may be secured from the United Temple Chorus, The Ernest Bloch Award, Box 706, Woodmere, Long Island, New York.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.

THE NINTH ANNUAL Prize Song Competition, sponsored by the Chicago Singing Teachers Guild for the W. W. Kimball Company Prize of One Hundred Dollars, is announced for 1945-1946. The contest is open to any citizen and resident of the United States, Canada, or of any Central American Republic. Manuscripts must be mailed not earlier than October 1, nor later than October 15, 1945; and all information may be secured from E. Clifford Toren, North Park College, 3225 Foster Avenue, Chicago 25, Illinois. The Kimball Prize has been a real means of providing initiative to many young composers.

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# Junior Etude

Edited by

ELIZABETH A. GEST

Lazy Left

by

Leonora Sill Ashton

**H**IS left hand was lazy. That's what his teacher told him. The left hand just did not know how to work, and this pupil, aged fourteen and one half years, determined to teach it. This was the only thing that was holding him back in his music, for he was a very good pupil and very fond of music.

First, he went to the piano and played his favorite piece, very slowly, *left hand alone*. Weak tones, uneven tone quality, unrhythmic tones—these were what he heard. But what he felt was even worse—weak wrist, tense wrist, clumsy fingers, muscular energy in the wrong spots.

"I'm going to give this left hand plenty of workouts so it will catch up and play with ease and assurance," he told himself. And he meant it.

From then on, if there was any thing his left hand could do, he made it do it—opened doors with the left hand; put the key in the lock with the left hand (a bit difficult at first); opened books with the left hand; used his tumbler or cup with the left hand; whittled with the left hand; threw a ball with his left hand (very hard at first); tried to write with his left hand (almost impossible, he thought). At practice he gave scales and arpeggios to his left hand and worked over the left hand part of the new piece and etude.

Then a funny thing happened. As the vague weakness in the left hand gained strength and self reliance, lo and behold, the right hand grew firmer and stronger and more agile and dependable than ever. "That's funny," he said to himself, "now my right hand improves, too, and I have not even used it. Queer."

He did not know anything about the psychological fact that development of any part of one side of the body reacts strongly on the opposite side, which in turn benefits from the reaction. So in this way, by mental concentration and persistent application, the muscles that were weak in the left hand became strong; and at

the same time while he was teaching the left hand to work, he was also unconsciously teaching the more energetic and capable right hand to accomplish more and better things than before.

No wonder his teacher, as well as his friends, noticed his rapid improvement. At the next recital every one remarked, "He's really getting to be a fine pianist!"

## Special Contest:

Occasionally Junior Etude readers send us an original drawing, so this month there is a contest for original drawings or paintings.

The picture can be done in pen and ink, soft pencil, crayon, charcoal or

water color paint and may be any size. The subject must, of course, relate in some way to music.

For other details follow the regular monthly contest rules and remember the closing date, October 22.

## Red Cross Afghan Squares

Knitted or woolen goods squares have been received from Priscilla Fields; Anne Filton; Joanna Mayberry; Constance Sanders; Ruth Ann Harman; Margaret Linscott; Nancy Andrews; Florence Leister; Irene Ehrhart; Jean Breisch; Marjorie Breisch; Bridgeton Senior Music

Club. Many thanks, and the making of afghans for the Red Cross still goes on as the wounded soldiers are coming back in large numbers.

To date The Junior Etude has received enough squares for twenty-eight afghans. Thanks again, and keep it up.

## AN OLD FASHIONED CONCERT



## Junior Music Club Outline

No. 42—DEBUSSY AND RAVEL

- Claude Debussy died in 1918. When and where was he born?
- He made a great deal of use of the whole-tone scale in his compositions. What is a whole-tone scale?
- Name one or more of his compositions.
- Maurice Ravel was born in 1875. When did he die?
- Mention one or more of his compositions.

Both these French composers had great influence on the music of today. Both wrote for piano, for orchestra, voice and opera.

## Terms

- What is meant by *opus*?
- Give term meaning in the same tempo.

## Keyboard Harmony

- Play the bass given herewith, adding the indicated chords above it.



## Program

If you can play any of the simpler Debussy music, such as the *Arabesque* or *Romance*, be sure to include them in your program. Otherwise, try to borrow some recordings of Debussy and Ravel. If you are not familiar with this music, pay close attention when listening to it. Mention some ways in which it differs from the music of Mozart, Beethoven, Schubert, and others of the old masters.

## Agitato!

by Aletha M. Bonner

"Where is your sister?" Fred was asked. As from the room he burst. "I left her playing our duet— You see, I finished first!"

## Jeannie and the Scale Book

by

Gertrude Greenhalgh Walker

**J**EANNIE and Barbemay, singing *dolce*, were walking down the street *vivace* to the music store.

"What are you going to get?" asked Barbemay.

"A scale book," replied Jeannie.

Coming to a traffic light Jeannie remarked, "Those lights always remind me of the musical terms, *ritardando* and *fermata*."

"Why?" asked Barbemay.

"Because, now we slow up and now we pause."

On reaching the store they entered *con anima* and the clerk found the book *presto*. "You will have *molto* fun practicing the scales," he remarked as he handed her the book, "because scales are the firm foundation of music. You will play them in various scale patterns, *andante*, *allegro*, *staccato*, *legato*, *moderato*, *pianissimo*, and *forte*. It is fun to make scale patterns."

Barbemay laughed and said, "That sounds like my mother's cake recipe. She has a good foundation and changes it with vanilla, chocolate, orange or various other flavors."

On the way home Jeannie said, "It seems to me scales are *sempre* important and I will never let a day go by *senza* practicing them, and when I can play them *con grazia* I'll play them for you. Here we are at the *finis* of the street.

"I'll practice my scales *con amore*, too," added Barbemay, "and then I'll play mine for you, too. Well, good bye now. See you tomorrow."

"Yes," answered Jeannie, "*con spirito*."

"Encore, encore," concluded Barbemay.

## Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of October. Results of contest will appear in January.

See previous page for special contest.

### Prize Winners in July Original Puzzle Contest:

Class A, Helen Wanieta Hayes (Age 15), Montana

Class B, Diana Lee Kennelly (Age 13), Washington

Rebecca Ann Price (Age 11), Ohio

### Special Honorable Mention for Original Puzzles:

Calvin Seerveld; Freda Goldblatt; Margaret Neal; Ralph Delp.

### Honorable Mention for Original Puzzle:

Margaret E. Hill; Louise Elinor Eaton; Ruth Neal; Betty Maier; Martha Rockey; Charlotte Harrison; Shirlianne Weiss; Kathleen Lowe; Joyce Elaine Ame; Willard Imogene Smith; Grace Polisse; Virginia Ayers; Jack Vrooman; H. M. Dobbs, Jr.; Evelyn Edgar; Elyce Gibson; Elfreda Landreth; Audrey McGinness; June Wireman; Doris Walker; Emma Cage; Billie Jean Loinderter; Jearl Durham; Sue Johnson; Juanita England; Betty Gentry.

DEAR JUNIOR ETUDE:

I give piano lessons, under my teacher's supervision, to eight little pupils whose ages range from seven to thirteen years. I took clarinet lessons for two and a half years too, but did not like it well enough to proceed; and in the summer I take vocal lessons. My ambition is to be a public school music teacher.

From your friend,  
JANET LEISENRING (Age 13),  
Michigan

### Letter Box List

Letters, which our limited space will not permit printing, have recently been received from Marimore; Amy Kazemba; Dorothy Deane; Eileen Durham; Lois Barber; Mary Carol Smith; Mary Sue Ingram; Marilyn Dunlap; Marilyn High; Charles Bobby Broadman; Laura McNeil; Phyllis Page; Lois Long; Regina Herfurtner; Lydie Jane Barelett; Chrystal Rasmussen; Gary Freeman; Peggy Schmeckenhecker; Muriel Dean Roberts; Janice Cribbs; Kenneth Lehman; Liz Woods; Lola Alice Foster.

Left—  
Carol Jackson  
(Age 6)  
South Dakota



Right—Charles R. Boardman  
(Age 9) Texas

DEAR JUNIOR ETUDE:

I love music and practice an hour a day. I am starting my mother in piano lessons and often play duets with my father.

From your friend,  
JANIS RUTH SMITH (Age 9),  
D. C.

(N. B. Who else is teaching their mother to play? Let us hear from you.)

DEAR JUNIOR ETUDE:

I play the piano and am also taking lessons on the saxophone, which I hope to play in our school band soon. I have played the piano in our school orchestra for the past two years. We have quite a musical family as my father plays the violin and accompanies me, and my brother plays the piano.

From your friend,  
NORMA STOLLMAN,  
New Jersey

DEAR JUNIOR ETUDE:

Last year, in school, we were asked to write a poem; and, as I play the violoncello and like music very much, I decided to write about that. Ever since I was a freshman in high school I have entered our music contest every year and have climbed a step higher each year. I live in a small college town; and, as there is no one else to play the violoncello, I have been asked to play quite often and I get very good experience from that. Since my mother has taken THE ETUDE as long as I can remember, I have always tried to play as much of the music in it as I could and always read it from cover to cover.

From your friend,  
JUNE CLINTON (Age 17),  
Iowa.

N.B. The Junior Etude regrets that space does not permit the printing of June's nice poem, because it was rather long.



Junior  
Music  
Club

Poca-  
hontas,  
Iowa

Charlene Gower; Faye Seger; Dickie Dunlop; Jackie Hufford; John Bonner; Billy Carmichael; Sherill Hammer; John Pascal; Jerry Yocum; Bobby Bonner; Marilyn Hammer; Marilyn Peters; Albert Hudek.

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THE COVER FOR THIS MONTH—Dr. Eugene Ormandy, one of the most outstanding figures in the realm of symphony orchestras, is presented on the cover of this issue through the medium of the photographic art of Richard T. Dooner of Philadelphia.

For the clipping files of those who want biographical information on Dr. Ormandy here are a few such facts. His birthday is November 18th and he was born in the year 1899 in Budapest.

As a boy Eugene Ormandy early won fame through his successful concert tours in Europe. In 1920 he came to the United States. After a period as conductor of the Capitol Theatre Orchestra and as guest conductor with various orchestras and at the summer symphony concerts at the New York Stadium and Philadelphia Robin Hood Dell he became conductor of the Minneapolis Symphony (1931-1935).

Then in 1936 after a short period as co-conductor of the Philadelphia Orchestra with Leopold Stokowski, later that year he was appointed conductor of this world renowned orchestra.

The photographer, Mr. Richard T. Dooner, who has just recently announced his retirement, has won many prizes in photography for portraits and advertising photographic art. This photograph of Dr. Ormandy in action before the Philadelphia Orchestra in the Academy of Music in Philadelphia, on which this issue's cover is based was colored in oils by the Philadelphia Artist, Miss Verna Shaffer.

**BRIGHT OCTOBER**—Throughout the greater portion of the United States and Canada the month of October presents a gorgeous display of bright colors as the sunshine brilliantly plays on and through the red, orange, yellow, and brown colorings of leaves. It is a month when all of nature is telling us that a new season is upon us and the very air about us seems to impart a zest for doing things.

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# PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

October 1945

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Choral Preludes for the Organ.....	Bach-Kraft	.50
Classic and Folk Melodies in the First Position for Cello and Piano.....	Krane	.60
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third movement which brings the cyclic work to a close, *Allegro con Brio*, is a brilliant finale using *Pop Goes the Weasel* and *Three Blind Mice* as its thematic material and closes with a clever combination of both themes. An arrangement of the second piano part for String Orchestra will be available on a rental basis.

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## Letters from Etude Friends

### The Adult Pupil and Memorizing

TO THE ETUDE:

It is a pleasure for the music teacher to teach an adult beginner who advances rapidly and plays with expression. In his enthusiasm the teacher assigns to this pupil the same course of study used in the training of concert musicians—to memorize everything he studies. The adult with plenty of leisure time and a mental capacity for memorizing music may well follow this course of study and become a good musician. Most adults have time to study music only as a hobby, and have obligations and responsibilities on their mind which interfere with the possibility of memorizing music.

An adult having a good memory in the vocation or line of work in which he was trained and educated, may have difficulty in memorizing music. In his desire to satisfy the teacher he will memorize the music by process of repetition, but this takes all his time and he has no time left to enjoy it and find in his music a means of expression. After following this procedure for a long time he becomes discouraged.

The adult pupil differs from the child in that he will show a distinct liking for a certain phase of music study—expression, technique, theory or even musical history, and will make better progress if given an opportunity to accomplish his natural ability.

It is well to have the pupil memorize scales and music which is easy to memorize due to its simple musical arrangement. The writer believes that careful improvement in positions and playing, expression and finish, allowing the pupil time to find in his music pleasure and the desire for further knowledge in this art, is the best method for teaching an adult.

—LILLIAN PAKAN, Chicago

### Falling (?) Leaves

TO THE EDITOR:

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### What! Not Able to Read Music?

(Continued from Page 563)

novelist and playwright (Composer-Pianist); Fannie Hurst, authoress (Capable Pianist); Walter Hampden, actor (Violoncellist); E. W. Howe, famous journalist (Pianist); Howard Hughes, aviator, motion picture producer (Saxophonist); Dr. Hamilton Holt, President, Rollins College (self-trained as a Pianist, Wrote Rollins Chapel Song); Thomas Jefferson, statesman, architect, author (Violinist); Casey Jones, aviator (Pianist); Vladimir Karapetoff, eminent electrical engineer (Violoncellist and Composer); Dr. John Harvey Kellogg, medical and health authority (Pianist); Otto H. Kahn, patron of the arts, financier (Violoncellist and Violinist); Josiah K. Lilly, manufacturing chemist, collector of Fosteriana (Pianist); Nicholas Longworth, former Speaker of the House (Violinist); George Lytton, owner of the "Hub" (Orchestral Player and Conductor); Hendrik Willem van Loon, author and artist (Good Violinist); Ernst Lubitsch, motion picture director (Pianist); Herbert H. Lehman, former Governor of New York (Plays the violoncello); Victor Murdock, journalist and statesman (Pianist); Ralph Modjeski, famous bridge builder and engineer (Pianist); Franz Anton Mesmer, Austrian physician and founder of mesmerism, friend of Mozart (Pianist); Henry L. Mencken, editor and author (Pianist); Cyrus H. McCormick, Chairman, International Harvester Co., statesman, author (Composer) (exhibited to Sigmund Spaeth eight volumes of works privately printed); Clarence H. Mackey, capitalist, music patron (Pianist); Ruth Bryan Owen Rohde, former U. S. Minister to Denmark

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### A Progressive Rest

by Esther Dixon

A PIANO composition sometimes "grows stale" through too much practice over a long period of time. In other words, the piece may seem to be at a standstill and no amount of practice seems to make it go. In a case like this it is a good idea to just let the piece "soak" or take a progressive rest. From psychology we learn that frequent study with rest periods in between, will produce better results than a long period of drudging work.

Quite often, memorizing a number will create new interest and enthusiasm. The story is told of an artist who was requested to play a simple number on his concert in the next city. He was riding on the train when he chanced to read the letter. The requested composition was a new modern work he had just purchased but had never had a chance to play. He took the music out, studied it through, memorized it, and played it in his next concert for the first time.

### The Etude Music Lover's Bookshelf

(Continued from Page 551)

as he follows Dr. Schoen's thought, that the many brilliant facets these various writers have caused to shine upon him are assembled and fused into one clear lustre. This book provides a basis for esthetic thought in general that promises to clarify greatly all future discussion. Almost is one tempted to speak of it as a discovery. Dr. Schoen's book is written in extraordinarily clear style."

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