

# THE ETUDE

May

1944

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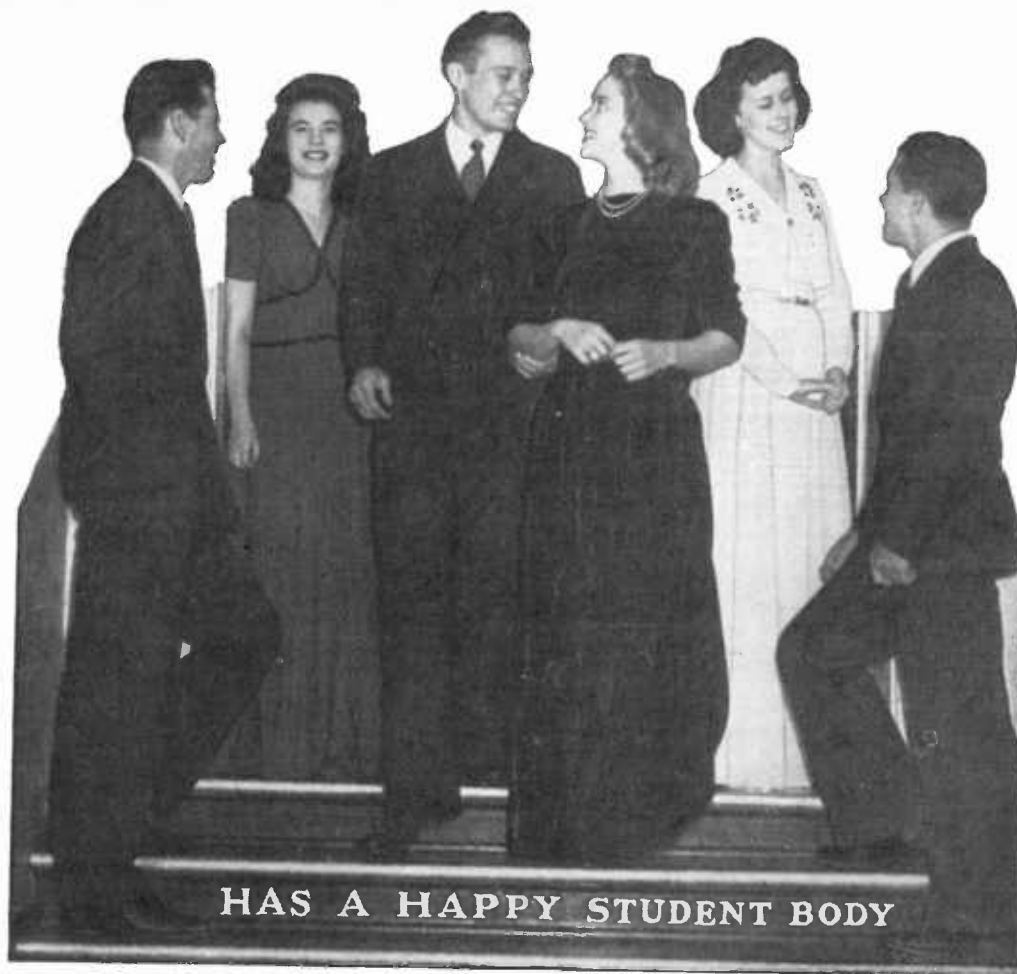
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**THE AMERICAN GUILD OF ORGANISTS** will hold a convention and spring music festival in New York City from May 15 to 19. The various events for the five days will include services at several of the leading churches, organ recitals by outstanding artists, and lectures on topics of interest by leaders in their respective fields of activity. A partial list of those taking part includes Carl Weinrich, Dr. T. Edgar Shields, E. Power Biggs, Walter Baker, Norman Coke-Jephcott, Dr. T. Frederick Candlyn, Dr. T. Tertius Noble, and Dr. Curt Sachs. An Ascension Day Service will be held at St. Bartholomew's Church with the combined choirs under the direction of Dr. David McK. Williams.

**THE FIFTH ANNUAL PHILADELPHIA BACH FESTIVAL** will be held on May 12 and 13 in St. James' Church, with the chorus and instrumentalists under the direction of James Allen Dash. Choruses, chorales, and solos from ten of Bach's cantatas will be sung, including "Christ Lay in Bonds of Death," "The Ascension Oratorio," "Sleepers, Awake," "Deck Thyself, My Soul," and several others to be heard for the first time at these concerts.

**HARRY T. BURLEIGH**, noted Negro composer and baritone singer, now seventy-eight years old, recently celebrated his fiftieth anniversary as soloist at St. George's Episcopal Church, New York City. The event was marked by a special program in St. George's parish house, at which Bishop William T. Manning was the principal speaker; Mr. Burleigh was presented with a check for fifteen hundred dollars; the Choir sang his choral ode, *Ethiopia's Paeon of Exaltation*; and Mr. Burleigh himself sang *Go Down Moses*.



LILLIAN NORDICA

**THE S. S. LILLIAN NORDICA**, first liberty ship to be named for a musical artist, was launched on March 17 at the shipyards of the New England Shipbuilding Corporation in South Portland, Maine. Honoring the great American operatic soprano, a native of the State of Maine, the event was notable. Congresswoman Margaret Chase Smith of Maine was the matron of honor, and Mrs. Guy Patterson Gannett of Portland, Maine, President of the National Federation of Music Clubs, was the sponsor. Doris Doree, of the Metropolitan Opera, sang two of Nordica's favorite songs.

**THE ETUDE** notes with very deep regret the passing of its friend, Dr. Hendrik Willem van Loon, historian, anthropologist, author, artist, radio broadcaster, and specially gifted musician, on March 11 at Old Greenwich, Connecticut. An interview with Dr. Van Loon appeared in *THE ETUDE* for February 1936 and is well worth rereading by those who have retained their copies.

**THE ELEVENTH ANNUAL FOLK FESTIVAL** will highlight the celebration of Music Week in Philadelphia. The event will take place in the Academy of Music May 10 to 13, and will bring together hundreds of singers, instrumentalists, and dancers, who will present folk music of their native lands. Various sections of the United States will be represented by folk songs and dances peculiar to each particular district.



# The World of Music



HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

**THE MUSIC EDUCATORS NATIONAL CONFERENCE** held its twenty-eighth meeting (ninth biennial) at St. Louis, Missouri, on March 2-8, with the dominating theme being "Widening Horizons for Music Education." There were addresses and discussions by some of the leaders in their respective fields and also concerts by the St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, and other groups. Among the speakers were: J. W. Studebaker, U. S. Commissioner of Education; Edith B. Joynes, President of the National Education Association; Harold Spivacke, Chief of the Music Division of the Library of Congress; Charles Seeger, Chief of the Music Division of the Pan American Union; Luis Sandi, Mexico City; Virgil Thomson, music critic; Most Reverend J. J. Glennon, S.T.O., Archbishop of St. Louis; Aaron Copland; Howard Hanson, and the Rev. Carroll F. Deady, Supt. of Catholic Schools, Detroit.

**THE RACHMANINOFF MEMORIAL FUND, INC.**, to honor the memory of the great Russian master, recently has been organized. Vladimir Horowitz has accepted the presidency of the new group, whose first activities will take the form of a competition for pianists, the awards to be a coast-to-coast concert tour of the United States. The purpose of the organization, instituted at the request of Mrs. Rachmaninoff, the composer's widow, is to discover and encourage outstanding talent and thereafter to effect an interchange of such talent between the United States and Russia, when international conditions make this possible.



SERGEI RACHMANINOFF

**GUSTAV KLEMM**, of Baltimore, Maryland, is the winner of the Seventh Annual Song Competition sponsored by the Chicago Singing Teachers Guild, his prize-winning song being called "A Hundred Little Loves." Mr. Klemm, who is the composer of many published works, is a regular contributor to the columns of *THE ETUDE*.

**THE DETROIT SYMPHONY ORCHESTRA** gave encouragement and practical assistance to young conductors by inviting the Curtis Institute, the Juilliard School, the Eastman School of Music, and the New England Conservatory to send their most talented student in conducting to Detroit, to take over the directing of the orchestra for twenty or twenty-five minutes of each of the orchestra's four programs during the month of April. Each of the four students received one hundred dollars plus expenses, with an additional prize of one thousand dollars to the one considered the best by the committee.

**THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS**, Ben Stad, founder and director, held its annual music festival on March 30 and 31 in Philadelphia. The three sessions included a program for young people and enlisted the services of a vocal ensemble from the All-Philadelphia High School Chorus. Soloists were Yves Tinayre, baritone; Carolyn Darrow, soprano; Ralph Gomborg, oboe; Julea Stad, harpsichord; and Charles Hois, trumpet.

**MRS. JOHN PHILIP SOUSA** (née Jane Van M. Bellis), widow of the great "March King," died at her winter residence in New York City on March 11, twelve years after the death of her husband. Mrs. Sousa was a devoted wife and great inspiration to her husband who, over and over again, referred to her in his conversation as "the brightest and loveliest thing" he ever saw. She is survived by two daughters, Mrs. Hamilton Abert and Miss Jane Priscilla Sousa. The funeral took place at Christ Episcopal Church, Washington, D. C.

**BRUNO WALTER** celebrated in March his fiftieth anniversary as a conductor. The event was marked by his conducting performances of Bruckner's *Te Deum* and Beethoven's "Ninth Symphony" with the New York Philharmonic-Symphony Orchestra. His first public appearance was at Cologne, Germany, when, at the age of seventeen and a recent graduate of the Stern Conservatory in Berlin, he was assigned to conduct Lortzing's "Die Waffenschmied."



BRUNO WALTER

**A MUSICIANS CONGRESS** will be held in Los Angeles in May, with the general discussion centering around the part mu-

(Continued on Page 312)

## Competitions

**A COMPOSITION CONTEST** open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-second Street, New York 17, N. Y.

**THE NATIONAL FEDERATION OF MUSIC CLUBS** has announced the second annual Young Composers' Contest for total awards of three hundred dollars. The major prize of one hundred dollars is for a composition for chamber orchestra, with a second prize in this classification of fifty dollars. There also are prizes of fifty and twenty-five dollars for compositions in other classifications. Full details may be secured from the National Chairman, Miss Marion Bauer, 115 West Seventy-third Street, New York City.

**TWO PRIZES OF \$1000 EACH** are to be given for string quartet compositions, by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio

Corporation of America. One of the prizes will be awarded for the best string quartet submitted from the republics of Latin America, while the other prize will be given for the best ensemble work submitted from the United States and Canada. The contest closes May 31, 1944, and full information may be secured by writing to The Chamber Music Guild, Inc., 1604 K Street, N. W., Zone 6, Washington, D. C.

**PRIZES TO THE TOTAL OF \$2000** in United States War Bonds are to be awarded by the National Federation of Music Clubs to federated music groups which, during the period from September 1, 1943 to May 15, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's war efforts. Donor of the awards is Donald Voorhees, noted American conductor and musical director of a number of outstanding radio programs. The first prize is \$500, with smaller awards down to \$25, offered "only for public performances of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Ada Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 28 Everett Avenue, Providence, Rhode Island.

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## Your Musical By-Product

ONCE, while we were with Gustav Mahler at his hotel in New York during the time when he was conductor at the Metropolitan Opera House, a young composer came in and said, with the customary reverent adulation which youth pays to towering genius, "Master, all your life you have been busy day and night, conducting. Where did you ever find time to write nine symphonies and all your other works?" The question seemed to annoy the wiry, neurotic Austrian, as he snapped back, "Stupid! You have as much time as I have. I simply *had* to write the symphonies, and when you have to do a thing, you manage to find time to do it, no matter how busy you are. The harder you work, the greater will be your by-products. People who have very little to do never get anything done!"

Nearly every mentally live person either has bought or secured from the library Arnold Bennett's "How to Live on Twenty-four Hours a Day," in which that very prolific and adroit writer pointed out in sharp, shrewd manner certain facts which should be commonplace to all. In highly amusing fashion he reveals how many careers are fabricated from a by-product of minutes saved from the wastebasket of the day.

The history of advance in industry is quite largely that of recovering, by scientific processes, valuable by-products which formerly were thrown out on the dump pile or poured down sewers. The salvage of this valuable "waste" has reduced the "overhead" so that the costs of production of many necessities consequently have been lowered to a very considerable degree.

The by-products of life are "treasured seconds" retrieved from the day's work and put to enjoyable and profitable use in accomplishing some worthy project in one's life career. Many years ago, while a student in Würzburg, Bavaria, your Editor, who has no German blood, came to know Wilhelm Roentgen, discoverer of the X-Ray. He was a most wholesome type of university professor—genial (*gemüthlich*), thoughtful, kindly, keenly intelligent, generous—in fact possessing all those traits which Americans associate with German settlers of another generation, who have contributed so much to the construction and real culture of our country, rather than with the Germans of today. On a typical "Ausflug Gesellschaft" or excursion party into the woods one day, Roentgen said with a smile, "People ask me how I get so much done. I tell them that I do it through the scientific management of my time."

In The New York Times a writer, under "The Topics of the Times," comments upon the change in working hours caused by workers "getting up at all hours of the day and night to go upon

round-the-clock shifts." This has meant a prodigious disorganization of our normal working plan, and millions of people who are living through it have not yet gotten themselves adjusted to the new wartime scheme of things. In this change, what has come of the "treasured seconds?" Are they being frittered away in nonsense? Are the workers so exhausted in their war labors that there is no vital force to make leisure-hour accomplishment possible? Are they spending their new riches in war savings and personal advancement, or are they wasting their dollars in unnecessary new clothing or gadgets bought at ludicrously high war prices? Fortunately, thousands, with newly acquired means, are investing part of their profits in musical education—a fine, safe, permanent investment.

We know a journalist of the highest standing who has made himself a very accomplished pianist by taking advantage of "treasure seconds." When he arises in the morning he does so at a time which permits him to have a practice period at the piano. "It gets me off to a better start," he said to us. "Nearly every man, when he gets up, thinks instantly of the day's tasks and responsibilities. I found that it was a grand idea to get my mind straightened out, and a half hour at the piano keyboard in delightful concentration upon beautiful music, which has long been my hobby, seems to do this as nothing else can do. When I play I make it a point to feel that the music is coming out of the tips of my fingers. That is entirely imaginary, of course, but even when I practice scales, I do them with a respect for a variety of

beautiful tones. Of course a few weeks or a few months of spare-time practice doesn't count for much; but keep on doing it for a year or so and note the result."

We knew of a commuter, an electrical engineer, who made it a practice to read piano works daily on the train and then to play them when he got home at night. He was a pupil of the Editor and made excellent progress in music. He made a specialty of Chopin and acquired a repertory that was surprisingly rich.

Do the workers of America appreciate the significance of "time and a half for overtime?" That is, do they note that industry is gladly paying a premium for "overtime" for "treasure seconds?" Arnold Bennett's idea in the book we have mentioned was to organize one's life so that if opportunity were at hand, it could be put to use immediately. That is, he endeavored to have the facilities around him for capturing waste moments, so that instantly he might put his "treasure second" to profitable use. Of course, it is not always possible for one to have one's facilities at hand when one has leisure time. But it is extremely interesting to

Continued on Page 298



GUSTAV MAHLER  
(1860-1911)

# Musical Twilight in Europe

by David Ewen

David Ewen, who frequently has written for THE ETUDE, prepared an elaborate article of some forty-five hundred words, recounting his travels in Nazi Europe and indicating that Hitler's slaughter of Jewish music is as devastating as his annihilation of millions of the Jewish public in Europe. Owing to war conditions and paper restrictions, it is impossible to publish the article as a whole, but we are printing extracts which are significant of the insane fanaticism of the mad Austrian paperhanger and his gang.

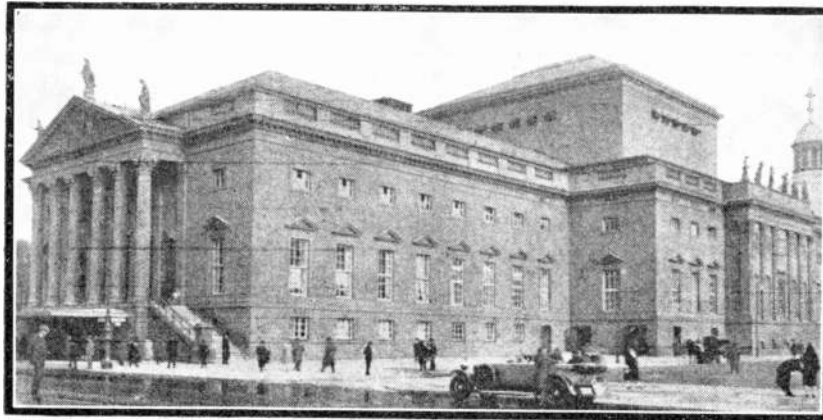
IN A WORLD OF UPHEAVAL, one thing appears reasonably certain: America is likely to emerge the greatest existing center of musical culture. What the first World War began, the present war is likely to bring to consummation. After World War I, inflation in Europe, social upheavals, and economic duress, brought to this country a wealth of musical talent, enriching our orchestras, our opera houses, and our conservatories so that they became comparable (and in many cases superior) to any similar institutions in Europe. It was after the first World War, as a matter of fact, that the century-old trend in America among native, talented musicians to seek their musical training abroad came to a definite end; thereafter, our young virtuosos and composers were to find in this country a training as competent as was procurable in Europe. It was also after the first World War that our symphony orchestras (under foreign leadership, for the most part) were judged to be without equal, a fact sharply emphasized to Europeans when Toscanini took the New York Philharmonic on a tour through Europe in 1930.

The Aryanization of musical life in Germany; the anti-Semitic purges in Italy following the formation of the Axis; the penetration of Nazi Germany into Austria and Czechoslovakia; finally, the outbreak of actual warfare—all this has brought to our country, since 1933, a steady and uninterrupted stream of musical genius. In this way, some of the greatest composers were to become inextricably associated with American musical culture (Stravinsky, Schoenberg, Milhaud, Castelnuovo-Tedesco, Béla Bartók, Křenek, Weinberger, Hindemith, Toch, Martinů, and others). The leading teachers and theorists of Europe have joined our universities and conservatories (Hugo Leichtentritt, Alfred Einstein, Paul Nettle, Karl Geiringer, Curt Sachs, Hans T. David, and many others). Leading conductors and instrumentalists arrived and associated themselves permanently with our musical institutions (Fritz Stiedry, Adolf Busch, Hans Steinberg, Otto Klemperer, Bruno Walter, and George Szell, to mention a few). Thus our musical culture, already rich, achieved unprecedented fertilization.

## A Revealing Experience

The conflagration in Europe has virtually put to an end all significant music-making. America therefore, has become the musical capital of the world. Beginning with 1930, and ending with the fall of 1939, I made ten different trips to Europe, attending concerts, festivals, and opera houses, visiting the homes of celebrated musicians, and coming into contact with every possible phase of European music. It was a most revealing experience.

The Concertgebouw of Amsterdam had a noticeably defective woodwind section; the Vienna Philharmonic was poorly coordinated, with a particularly miserable brass; the Berlin Philharmonic and the Leipzig Gewandhaus had neither that beautiful texture of tone nor the breath-taking virtuosity which I had learned to expect from an everyday performance of the Boston Symphony, the Philadelphia Orchestra, or the New York Philharmonic. When Mengelberg, Furt-



GERMAN OPERA OF YESTERDAY

Germany's most famous opera house, the Berlin State Opera, was bombed early in the war. It was, however, only one of sixty notable opera houses in the Reich. Far more serious to Germany than the enemy bombing of a building is her musical quasi-suicide by the banning of works, which are acknowledged masterpieces, written in Germany by "non-Aryan" composers. Anxious as we are to see the present monstrous war proceed toward peace, it is tragic to know that buildings devoted to art and religion must be sacrificed in the path of Mars.

wängler, or Bruno Walter conducted these European orchestras there were performances often poetic and beautiful; but not all of their artistry could conceal the uneven texture of the orchestral ensemble.

A particularly shabby rehearsal by the Vienna Philharmonic under Felix Weingartner was that in which the "Seventh Symphony" of Beethoven was played. Weingartner who, in his time, was probably the greatest living interpreter of Beethoven, paid such little regard to correct phrasing and to the precise tempo that, when his back was turned, Arnold Rosé, the concertmaster, rose in his place and beat the time more accurately and indicated the accent. That spectacle, coming in the footsteps of performances by other European orchestras, symbolized for me at the time the disintegration of European musical performances.

Those operas which I heard in Europe in the years of 1930 and 1931 were not much happier, except for isolated cases. After all, with Toscanini and Karl Muck at Bayreuth; with Bruno Walter conducting a never-to-be-forgotten "Don Pasquale" in Salzburg; with Richard Strauss bringing refinement to Mozart in Munich, such as I had never known it to have; with singers like Lotte Lehmann, Richard Mayr, Germaine Lubin, Salvatore Baccaloni in the opera house—one could expect occasional brilliant performances. But these, I found, were the exceptions rather than the rule. When Elmendorff took over the baton from Toscanini and Muck; when Clemens Krauss, Paul Schmitz, or Hans Knappertsbusch succeeded Walter or Strauss, all the glaring weaknesses of the musical organizations they directed became glaringly apparent. As for the singers of the leading opera houses, I had never before heard such consistently bad performances, and

frequently in the leading roles, as I heard in those years in Berlin, Vienna, Munich, and Paris.

But at least, in those years, there was some vitality to the opera repertoire. Experimentation was alive. There was an inquisitiveness towards everything new and fresh. I remember hearing in 1930 and 1931 such a variety of new operas as Milhaud's "Christophe Colomb," Křenek's "Leben des Orestes," Schoenberg's "Von Heute auf Morgen," Weinberger's "The Beloved Voice," Malipiero's "Torneo Notturmo," George Antheil's "Transatlantic," Egon Wellesz's "Die Bacchantinnen," among others. I could not know then that even Europe's eagerness to search out the original and the new was to be dissipated. After 1933, the new works I heard in Europe (except for the festivals of modern music) were comparatively rare, and none impressed themselves permanently in my memory.

## A Musical Purge

The Nazis, in speaking of music which "expresses the highest ideals of the German people," meant that only blatantly chauvinistic music, music freed of originality or experiment, could be encouraged; in alluding to music "untainted by any foreign influences" they meant, of course, a music by pure-blooded Germans—music composed or performed by foreigners, or by German Jews, could not be tolerated.

Under the flying banner of their creed, the Nazi government launched upon a policy of *Sauberung*, a general house cleansing. This *Sauberung* was applied indiscriminately to every phase of German musical life. By the time I had come to Germany, this process of cleansing showed amazing results. First of all, Germany was cleansed of musicians who, because they were Jews or because they were not in full sympathy with the new government, were not full-blooded Germans in the eyes of the Nazis. A veritable hegira of great German musicians out of their Fatherland took place. Bruno Walter was one

of the first victims, and a scheduled concert of his in Leipzig was assumed at the last moment (with almost indecent haste) by Richard Strauss. Storm troopers broke into a rehearsal of the Dresden Opera conducted by the Aryan Fritz Busch, and demanded his withdrawal.

Having purged Germany of "non-German musicians," this *Sauberung* now took place with the music itself. Performances of music by composers of Jewish blood were strictly forbidden—and it was not only the living musicians who were affected but such established composers as Felix Mendelssohn, Karl Goldmark, and Gustav Mahler. Foreign composers were not in favor with the authorities; one had to sponsor German products. Novelties by Křenek, Schreker, and Zemlinsky, long announced, were cancelled. In their place two much-heralded novelties, and two well-publicized premières were announced as the gala musical events of the year. The revivals were Lortzing's "Der Waffenschmied" and a rewritten version of Wagner's "Rienzi"; the premières were Richard Strauss' "Ara-bella" and Kurt Stieglitz's "Der Schmeide."

## A Rewritten "Rienzi"

Lortzing's "Der Waffenschmied" was probably the most banal music that the Berlin State Opera has harbored within its walls in many years. It had been selected because both in book and in score it was said to express the "nobler" ideals of the German people. It was music stilted in character, and unoriginal. Its melodies were saccharine to the point of nausea; the musical content was shamefully shallow.

The rewritten version of Wagner's "Rienzi" was especially indicative of the artistic ideals and sincerity of the sponsors of the (Continued on Page 298)

# An Amazing, Little-Known American Musical Development

From a Conference with

Archer Gibson, F.A.G.O.

Distinguished American Organist

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

(The first section of this absorbingly interesting article appeared in *The Etude* last month)

THE ORDINARY OBSERVER is inclined to think little of the extremely liberal support to music which noted American families have made and are making. I am sure that many uninformed people throughout the country look upon all of the occupants of the boxes in the so-called Diamond Horseshoe at the Metropolitan Opera as exhibits in a kind of show window. They would be astonished to learn that in numerous instances quite the contrary is true. Many are well trained musically and are sincerely devoted to the art, which they understand and appreciate both as intelligent performers and as connoisseurs. Those who seem to think that these groups are dangerously near passing, due to destructive social influences in evidence in the world today, may be ridiculously mistaken. They do not comprehend the intensity of these families which over decades have directed so many of the forces that have to do with the welfare of the individual world, as well as the artistic enterprises which lie at the heart of civilization.

"The Vanderbilt family for years has had many members who have been excellent musical performers. The Vanderbilts as a whole have unostentatiously made munificent contributions to opera and to the symphony concerts, through which the public has benefited enormously. The late Henry Harkness Flagler, a pianist of no mean ability, gave a small fortune to maintain the New York Symphony Orchestra.

## Real Democracy an Evolution

"John D. Rockefeller, Jr., plays the violin; his sister, Mrs. Alta Rockefeller Prentice is an accomplished pianist; and another sister, Mrs. Edith Rockefeller McCormack, who had so much to do with music in Chicago, was a violoncellist. At their home, this distinguished group used to play Beethoven trios and other chamber works of the great masters. They were taught by the best teachers and were raised in an atmosphere of artistic idealism. Their father, the elder John D. Rockefeller, for whom I played for many years at his home at Pocantico, Tarrytown, New York, also was a lover of music. He had a sweet voice and loved the old songs and hymns.

"The popular conception of the families of large means as living lives of stupid frivolity is, with a few exceptions, ridiculous. Many are highly idealistic, and I can assure you, from years of close observation, that you can find more snobbery in an average church choir than in most of our homes of luxury. Snobbery is the vice of the upstart, and families who feel the responsibility of sustaining the position established by their founders, have too serious an outlook upon life to be guilty of such pettiness.

"It has long been my firm belief that real democracy is an evolution, and can exist only under altruistic acts of men such as Washington, Jefferson, Robert E. Lee, and, in our own day, a fearless democrat such as Carter Glass. By this I mean that a group of this kind (all Virginia gentlemen by the way) was aristocratic to the core, and yet at the same time was essentially democratic. It is the only class of people from which a democratic, individualistic state may be expected. England has shown this, as did Greece. The reason why the German Republic failed is that the



ARCHER GIBSON AT THE HAMMOND NOVACHORD

people had no previous experience in democracy. Many of their free spirits were obliged to leave the Old Country, and they became the source of fine families of German extraction in America. Again, it is only through the spirit of Washington, Jefferson, Lincoln, and others like them, that the great body of people can expect a real 'square deal' in the long run. Remember that Thomas Jefferson, author of the Declaration of Independence, was a musician and music lover. His letters in the Library of Congress reveal this.

"History shows that the so-called 'masses' will not

give democracy to each other until they have risen to an elevation in their self-development which teaches them altruism—sincere and disinterested devotion to the interests of others. Altruism is one of the marks of the highest stage of human progress. It does not mean, however, that we must abandon individualism or the proper reward for talent, labor, and skill. If we are to believe the Hon. Joseph E. Davies, a capitalist who made himself one of the most trusted and admired ambassadors to the Union of the Soviet Socialist Republics, Russia now is going through the same development. In his 'Mission to Moscow' he points out the enormous attention given to the arts. Foremost musicians are recognized by generous rewards, and the art collections of the great patrons of yesteryear are guarded zealously by the State which started out to destroy the idea of private property.

## The Art Product of Democracy

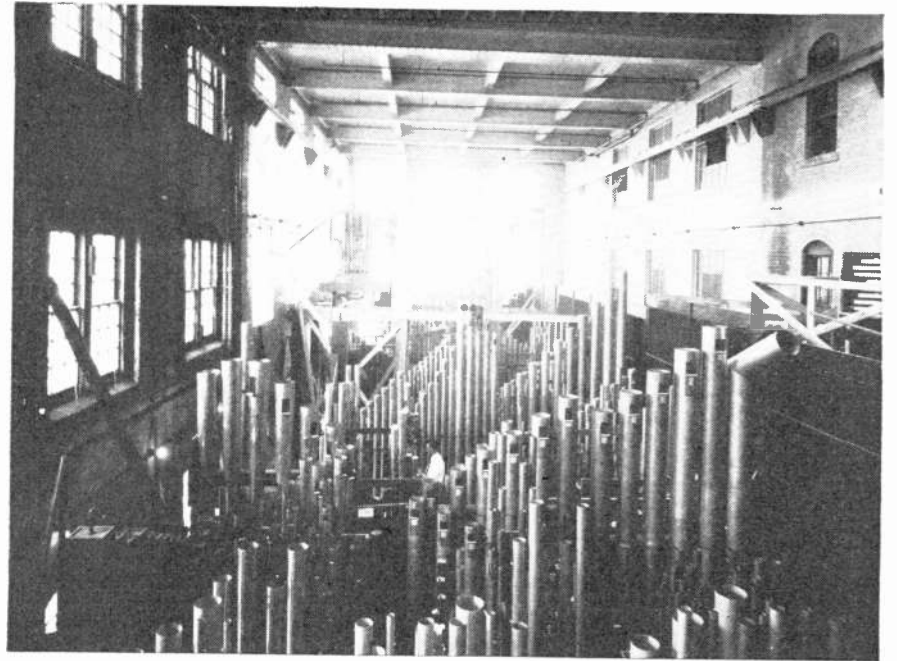
"Music, to my way of thinking, is something for everybody. It is not the possession of a limited number of nose-lofty intelligentsia. If music has not a human appeal to all, it is inconsequential. The boy Lincoln, with his library of three books, studying by the light of the hearth fire, rose to immortal heights in our land of vast opportunity. In much the same manner children from the slums of our great cities, by dint of hard labor and fine, native talent may, in a few years, with the assistance of intelligent philanthropists, find themselves on the stages of our great concert halls. There are no class restrictions, no religious barriers, and in these days of widespread philanthropy, few financial limitations. This, then, is the art product of Democracy, hand in hand with an aristocracy of achievement—a democracy which has gained the envy of the world.

"Indeed, our danger may be in a lack of enough individualism in this machine age. Music schools have been turning out students who in many instances are mere stencils of some approved method or fad of the moment. Graduates point to the fame of their institutions and to their teachers, and forget about themselves. They work for degrees and credits obtained by passing examinations, and then they stop. The great masters would laugh at such a procedure. Music is a language, a universal language, and is supposed to present thought—not merely a jumble of gibberish à la Gertrude Stein. This, first of all, calls for broad musicianship.

"For instance, here are two books of concertos by George Frideric Handel, for organ or harpsichord. They are the original editions, published in London over two hundred years ago, and signed by Handel himself. See how splendidly the paper and ink have endured. Note that on the treble staff there is one line of notes, and in the bass there is another line. No chords are filled in and there is no part for the pedals. There are, of course, the thorough bass markings. Handel expected that anyone who called himself a musician could complete at sight these scores, adding the necessary notes according to his facility, experience, and taste. How many players would you find today who could do this effectively?

"The human appetite for melody is the manifestation of a spiritual need just as natural as the appetite for food. It cannot be satisfied with tonal *ersatz*. From time to time we are invited to admire morasses of discords and are told that these are representative of the times in which we live. Well, we are living in a very crucial period with seemingly interminable mental confusion, but I for one am convinced that one of the ways of getting out of the mess is through a return to rational and normal beauty and harmony.

"At a recital I played recently in the home of a



These pictures show the famous "Longwood" Organ (made by the Aeolian Company) and its setting in Mr. Pierre S. duPont's residence near Kennett Square, Pennsylvania. It is one of the largest residential pipe organs in the world. The organist for years has been the highly gifted Belgian-American, Firmin Swinnen (who helped to prepare the specifications). The picture at the left gives a glimpse of the extensive conservatories (occasionally open to the public), in which this magnificent instrument may be heard. The picture on the right shows the interior of the organ, and some of the 10,010 pipes. The organ weighs 121,000 pounds and is operated by electric motors of 72 horsepower. Note the size of the organ expert in the white shirt in the middle of the picture, as compared with the size of the pipes he is testing.

member of the Rockefeller family, I gave a short talk preceding the performance. It was the conclusion of a series of recitals. I called attention to the fact that the hostess was in principle providing for her friends, in a very precious way, something of real importance in keeping people normal at a time of great emotional stress; that without music of the highest type it would be difficult to keep the spiritual life of our country a fit thing to which our boys might look forward when they return from their passage through the fires of

Hell, after the war that materialism so ruthlessly has forced upon them. These splendid young men, who came into the world through no volition of their own, find themselves on the threshold of manhood, confronted with the most horrible conflict in history. They have no choice. They must fight, not merely for the freedom of the world, but for the physical safety of themselves and their loved ones. Naturally they are thinking of the worthwhileness of the civilization for which they are expected to make such sacrifices. It is

a part of our obligation as a State and as individuals to make that civilization in every way worth the desperate struggle of all of our people to preserve it. Every one of us who can uphold civilization by keeping the light of beauty burning at this time is doing a patriotic service of great value to the future of our country. If you love beauty and revere things of the spirit, they must be guarded and fought for, or we, too, could have the soulless chaos of which Hitlerism is a hideous illustration."

## How to Improve the Enunciation of Choir Singers

by Jessie L. Brainerd

**L**ET THE WORDS of your mouth" be understood by the congregation. This would be a worthwhile goal to be achieved by all choir singers. Sunday after Sunday some choirs use the same words with little or no improvement in enunciation. It is not unusual then, that oftentimes the congregation gets a bit bored with anthems, solos, and responses they cannot understand.

Let us consider a group of simple one, two, and three-syllable words that occur over and over again in sacred music.

God	holy	help	Jehovah
blessed	sacred	sing	amen
Almighty	beginning	bring	harp
Lord	trust	good	greatness
salvation	strength	prayer	praised
behold	supreme	rejoice	thine
eternal	glory	presence	child
magnify	Bethlehem	David	rest
him	Christ	light	whom

Say the words over five times. Look in the dictionary for the exact pronunciation of the vowels and the proper placement of the accent. Speak clearly every consonant that should be sounded. Listen and try to improve with each assertion.

Many times choir singers have sung Gawd for God; Bethlehem for Bethlehem; Davud for David; no final *d* on blessed, behold, good, sacred, Lord, child, praised; no final *t* on trust, Christ, light, rest; bahld for behold; no humming sound on the *n*'s and *m*'s in such

words as thine, sing, bring, amen, supreme, him, whom; no final percussion on the *p* in harp. These are such tiny violations that they seem insignificant, but they are really tremendously important for group singers.

The English language is one of the most beautiful of all when it is spoken and sung cleanly and neatly!

You cannot expect to sing words clearly if you speak sloppily. Everyday practice in speaking carefully will put you in the very good habit of singing carefully. In the rush of daily life, we tend to hustle over words, clip consonants, and muffle vowels. It is much wiser to take time to be refined in speech.

There are a few rules that will work wonders in everyday speech and choir singing.

1. Breathe deeply every day. When sitting, straighten the back and take several deep, refreshing breaths. When walking, inhale for ten steps and exhale slowly for ten steps.

2. Open your mouth when you speak. Relax the jaw. It is on hinges and will move at your command.

3. The lips, teeth, tongue, hard palate, and soft palate are organs of articulation. It is amazing what an improvement can be made when you are conscious that these parts work harmoniously together for more distinct sounds.

4. Say each word separately. It is better to be a slow speaker than to have to be asked, "I beg pardon, what did you say?" The celebrated Mrs. Siddons said, "Learn to speak slowly. All other graces will follow in their proper places."

5. Utter each letter and syllable that is pronounced. It is a mark of good breeding to speak each final con-

sonant and to keep each vowel pure and every diphthong perfect.

*Br*'s, *cr*'s and *dr*'s often give trouble. This exercise serves three purposes: first, to achieve a trimly rolled *r* preceded by a consonant; second, to sound the difficult long *a*, not *ah*; third, to realize the importance of the final consonant in regard to the meaning of the word.

Here are three so-called "catch" sentences. Say them slowly at first and then faster until the tightness of the tongue has disappeared and the rigidity of the jaw is overcome.

1. Fifteen fearless men faithfully fought the fiendish forest fire that flamed furiously for five days.

2. Susan was startled to see seven, sleek swans skim silently over the small pond in the silvery moonlight.

3. Dauntless Donald dug diligently deep down into the dry dirt for days, dreaming that he might discover a dazzling deposit there.

"The meditation of your heart" will be free from remorse, if you have conscientiously tried to improve your diction for your own benefit and for the pleasure of the congregation.



# May Day in Eisenach

A Little Visit to the Home of Bach

by Dr. Guy Maier

*In all the wild welter of the World War there has been no diminution in the employment of the works of the great German masters created during the constructive years in that country, now so terribly benighted. To have shown any narrow-minded prejudice toward those immortal creations would have put us in the same class with the Nazis when they tossed valuable scientific and artistic books into bonfires in their savage frenzy of hate and intolerance.*

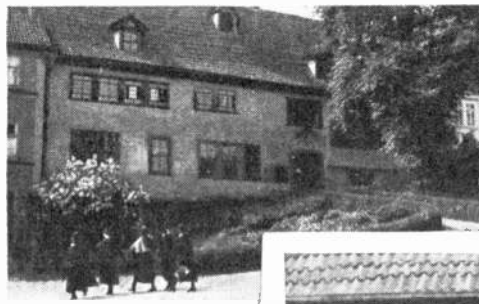
*Dr. Maier visited Eisenach at the time of the infamous Nazi Purge in 1934 and brought back many photographs and impressions which we present here. Both of Dr. Maier's sons are in the military service of our country.—EDITOR'S NOTE.*



BACH STATUE

Photo by Guy Maier

**M**AY IN THURINGIA is a season of magic. . . . To greet the Spring anywhere is always a thrilling adventure, but when, of all places, you find yourself in Bach's home town, Eisenach, on the first day of May, it gives double cause for rejoicing. This year's May Day holiday is to be especially festive since it falls on a Sunday. . . . So here we are, fresh and shining at 6:30 A. M., ready to step out in an atmosphere tingling with the clean, bright cold of early spring morning, the air throbbing with the excitement of events to come. Even the nightingales, forgetting that night is over, are cheerfully working overtime, reeling off their ecstatic roudades in the trees around Bach's church. . . . It is one of those pulse-stirring mornings when anything can happen, when our accelerating strides threaten to propel us at an indecent run through the crooked, cobbled



Snapshot by Guy Maier

BACH HOUSE

Eisenach streets. But we must forcibly restrain ourselves, for in this country no one ever makes such an unseemingly spectacle of himself!

But I'll wager that young "Bastel" (as Johann Sebastian Bach was probably called) didn't worry about dignity on such early Sunday morning occasions when he raced down these same streets, past the house where the boy, Martin Luther, had lived, and sped alongside the walls of the old castle and the school yard to his well-loved church

lilac and pine-scented valleys, follows us over the soft green summits of the Thuringian forest, rests with us in the shadow of the Wartburg—that high, old pile of stone, dripping with romance, religion, and poetry. Like us, young Bastel Bach must often have heard, how up there in the twelve hundreds, the Wartburg castle had rung with resounding battles of song, when the topnotch *Minnesingers* of the world, Wolfram von Eschenbach, Walther von der Vogelweide, and others, fought in masterful musical combat. There they first sang the "Lohengrin" legend; and on that very hill occurred the events told in the "Tannhäuser" tale.

Sebastian, in imagination, must have listened to the song of those foot-weary pilgrims; and to *Wolfram*, singing of his hopeless love to the evening star. . . . His fancy may have caught a glimpse of *Venus*, the temptress; or of *Klingsor*, the magician, practicing his black arts; and in the pits between the Wartburg hill and the forbidden Venus Mountain he may have had ghostly encounters with those fabulous dragon monsters who withered the glades with their brimstone breaths. Up there in the castle, too, he could imagine the saintly *Elisabeth* living her perfect life, and Martin Luther, in prison,

translating the Bible. . . . Through it all he must have heard surging up and down the Thuringian valley the majestic music of those glorious Reformation chorales which followed and influenced him to his last dark days.

In the meantime, back in Eisenach on this May Day of 1934, the great square around Bach's church had been filling with a huge, orderly crowd of thousands of parading, singing, "heiling" Germans of all ages and descriptions. The church itself had long since been stuffed full with Nazi-party organization members. . . . Suddenly, at noon on the square, all was silent; then, just as startlingly, there hurled forth



Photo by Guy Maier

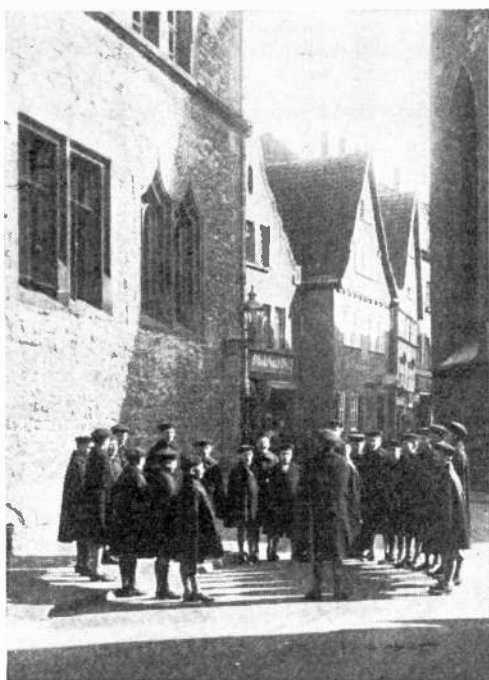
BACH'S GARDEN

. . . . "Fragrant climbing vines bind it."  
(This is the garden at the back of Bach's house)

on the square. There, with the other boys in the famous *Kurrende* choir, he donned his long black cape and round, black hat, and started out—as did the choir boys this morning—to sing clear-voiced songs of Spring in the early, long-shadowed sunshine beside the statue in the square. . . . But alas, unlike the boys today, I'm sure Bastel didn't sing glorious motets by J. S. Bach!

## An All-Pervading Spirit

Even after all these generations it is miraculous how the spirit of Bach pervades Eisenach and the region around it. . . . It wanders with us through the



KURRENDE CHOIR BOYS



BACH STATUE



KURRENDE CHOIR BOYS

Photo by Guy Maier

Pach was a member of the choir, as was also Martin Luther two hundred years before!



WARTBURG WING

from the church the strident sound of loud speakers multiplying a hundredfold the harsh guttural accents of a high Nazi official. His raucously rasping voice harangued the silent thousands for what seemed an eternity of time. . . .

After an hour, when its jagged-edged dissonance finally became intolerable, the voice ceased as suddenly as it had begun. Then there flowed out from the church organ through the doors, windows, and loud speakers the rich polyphonies of Bach's "St. Anne's" *Fugue*. . . . In a flash the strident Nazi dissonance was wiped out. The organ released the golden flood and in a triumphant *crescendo* of relief the loud speakers lifted it up. The *Fugue* poured from the church, streamed out over the crowd, inundated the square, escaped through the narrow side streets, ran riot over the town, rushed out into the fields and meadows, even pushed up the hill to the high Wartburg. . . . It overwhelmed the feeble Nazi "heils" as though they were mere mouse squeaks. It washed the earth clean, purified the spirit and left no trace of bluster and bombast.

#### The Eternal Bach

During all this time the impressive figure of Bach's statue loomed over the crowd; Bach, unmoved and aloof, standing before his music desk, pen poised in air. While the slightest suggestion of pity hovered over his face, he seemed to say, "Poor little children, you and all this will pass like a bad dream in the night; but my music will bring light, hope, strength, and happiness forever . . . for it comes from God, the Eternal."

Whenever we are apprehensive, depressed, or despairing we have only to think upon this power of music. It is one of the few precious gifts of God which escapes the world's greed and malice. Good music is everywhere a boon, a blessing, a joy, no matter whether it be Russian, French, German, Italian, or American. It is free from national animosities, it triumphs over hate, and brings peace to tortured souls.

What can we, musical missionaries that we are, do about it? . . . We can hold our heads high with aspiration, our hearts deep in humility, praying that our little candles may help keep the light burning through the black night.

The inscription over the church door over Bach's statue is Martin Luther's "A MIGHTY FORTRESS IS OUR GOD." . . . What a pity that the Germans in Eisenach and elsewhere could not have had this graven in their hearts! . . . It is the only fortress worth fighting and dying for!

\* \* \*

"He who learns his craftsmanship early becomes a master early. Likewise, youth is by far the best time in which to cultivate proficiency."—ROBERT SCHUMANN.

## The Etude Musical Quiz

by Charles D. Perlee

THE CONSISTENT and intelligent listener of today knows almost as much about music as the average musician. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; Better than average: 60; Good: 70; Excellent: 80 or higher.

- Which composer is not Spanish?
  - Turina
  - Falla
  - Villa-Lobos
  - Albéniz
- A famous writer who wrote musical criticism under the *nom de plume*, Corno di Bassetto, during the last decade of the nineteenth century was
  - Thomas Hardy
  - George Bernard Shaw
  - John Masefield
  - Rudyard Kipling
- One of the following is not a ballet
  - "Les Sylphides"
  - "Three-Cornered Hat"
  - "Billy, the Kid"
  - "Turandot"
- Find the violinist hidden among these pianists:
  - de Pachmann
  - Paganini
  - Rosenthal
  - Smeterlin
- One of these instruments does not belong in the standard string quartet:
  - Violin
  - Violoncello
  - Bass-viol
  - Viola
- One of these modern Russian composers is an expatriate.
  - Mossolov
  - Stravinsky
  - Glière
  - Shostakovich
- Lento means
  - Slow
  - A song to be sung during Lent
  - Mournful
  - A  $\frac{3}{4}$  dance rhythm
- A cavatina is
  - A court dance
  - An obsolete Roman instrument
  - A melody of one strain
  - A form of recitative
- An instrument normally used in both military bands and symphony orchestras is the
  - Violin
  - Clarinet
  - Sousaphone
  - Cornet

Answers

1—C (Brazilian); 2—B; 3—D (An opera by Puccini); 4—B; 5—C; 6—B; 7—A; 8—C; 9—B.

## A Million New Potential Music Students

by Horace K. Bourne

The birth rate in the United States jumped from eighteen per thousand to twenty-one per thousand in the past few years. This means that in the post-war period there probably will be at least a million more children needing education, and in this huge increase are thousands who will become new music pupils. Laugh at this statement if you will, but the writer, who is a business man, can assure you that the men who are concerned in the (Continued on Page 293)

# Masters and Matrimony

When Wives Are Helpmates, and When They Are Not

by Dr. Paul Nettl

IF IT IS TRUE that marriage is the most important event in a man's life, certainly it must be more important for artists and musicians. Some may say, sardonically, of course, that it must mean more to artists because they marry so often. Wagner, Verdi, Smetana, Ravel, and Debussy were married twice; Johann Strauss, three times. Be that as it may, a creative musician is so extremely sensitive, so influenced by everyday life, that taking a wife who is to be with him constantly may affect his whole career for better or for worse.

A jeering chorus may immediately protest that Beethoven, Handel, Schubert, Brahms, and other great musicians were bachelors, and the misogynists will assert that they became great because they remained single. But even these great bachelors could not avoid feminine influence and interference. During his entire career Handel had to cope with the tenderness or the belligerence of his prima donnas. Indeed, we know little or nothing of Handel's relations with women. His life was immaculate in this respect, but the moods of prima donnas who cast their eyes on the mighty genius, he met with fear-inspiring clarity. We know the famous story of how in London he once held the shrewish singer Cuzzoni out of the window and threatened to throw her down onto the street if she didn't comply with his directions. Handel, during this incident, displayed considerable courage, for Cuzzoni, a magnificent singer but a dreadfully ugly woman, had poisoned one of her lovers, the harpsichordist Sandoni, and had escaped the death penalty in Venice by the skin of her teeth.

Other composers, to be sure, did not display Handel's firm attitude toward women. Beethoven, without advertising the fact, loved a whole series of women and girls. He always wanted to marry, but continually put it off. Schubert was constantly falling in love, but drew back cautiously from any definite commitments, and even the deadly serious Brahms could not do without a woman friend on whom he could bestow his platonic, intellectual friendship. In his youth it was Clara Schumann. Robert Schumann's widow, who was fourteen years his senior. Beethoven, it is said, inspired by the woman he happened to be in love with at the time, composed some of his loveliest sonatas, such as the "Moonlight Sonata," which he dedicated to his *unsterbliche Geliebte* ("immortal sweetheart"), Countess Giulietta Guiccardi.

Often, however, it was not the sweetheart but the legitimate wife of the musician who influenced his life and career more definitely. One of the most important directors of modern times, now living in this country, has a wife who has not always been able to make herself popular. The story goes that once he was to become the director of an opera house in Europe, the highest position to which a musician could attain at that time. The administrative director of the theater, the "Intendant" had handed over to the *Kapellmeister*, who had been directing, the matter of choosing a successor. When he was asked for his opinion he laconically answered the letter of the "Intendant": "See 'Fidelio,' Act II, No. 14, Page 131." At the designated place was found that pathetic exclamation of the heroine *Leonora* to the villain and torturer of her husband: "First kill his wife."

One might place the wives of musicians in three categories, according to their more or less benevolent influence upon the careers of their husbands. The lady I have just mentioned would belong to the third group, that of those who cause their husbands all kinds of

unpleasantness. Then there are women of a middle group whom one could call "passive." And finally, we could put those who exert a good influence in Group One, which we may further designate 1-A, if we so desire.

Group Three is extraordinarily large. Its patron demon—one could hardly expect a saint to put up with them—was Xanthippe, wife of the philosopher:

that he would have lived better and longer if he had married someone else. To be sure, there was nothing really evil to say about her. But the Weber family, of which she was a member and to which Carl Maria von Weber, the composer of "Der Freischütz" also belonged, had frivolous, champagne-like blood in its veins. How, otherwise, would it have been possible for her to prefer to accompany her husband on all of his trips instead of taking care of the children, whom she entrusted to inefficient servants and strangers? No wonder some of Mozart's children died at a tender age, and that the two boys who survived were weak and undernourished! Even Mozart's health suffered under the financial worries for which his wife was largely responsible, and which hastened his death.

## Perfect Harmony

And now what about Group One, 1-A as we have called it? Here we find the truly artistic marriage in which man and wife both have artistic ambitions. In the seventeenth and eighteenth centuries, famous *Kapellmeisters* were wont to marry their favorite prima donnas, and frequently these were quite harmonious unions. The wife of Claudio Monteverdi, the great Baroque master, was Claudia Cataneo, the singer so famous at the court of the Gonzagas in Mantua. The composer loved her dearly, and wrote a series of his loveliest compositions for her.

The famous German-Italian composer Adolf Hasse married the no less famous singer Faustina Bordoni, who once made a name for herself by an ear-boxing duel with her rival Cuzzoni (whom we have mentioned already) on the open stage of the Haymarket Theater in London. This marriage is a very interesting one from the viewpoint of the history of art and music. Faustina was a typical Italian singer, full of passion for melody and coloratura, a hot-blooded woman who was strongly ambitious. Hasse was a typical German, introspective and idealistic, devoted to Italian music. The Venetian prodigy Faustina absorbed from him something of German character, and he became the *Maestro Italianissimo* whose arias were interpreted in an unsurpassed manner by his wife. They worked together for three decades, in great demand by the public. They were an ideal, musical married couple. Hasse wrote many arias for his wife.

Incidentally—to stick to the subject of Italian opera—Verdi, too, married one of his best interpreters, his second wife, Giuseppina Strepponi. The marriage was a happy one.

(Continued on Page 305)



CLARA SCHUMANN  
From a contemporary lithograph

COSIMA WAGNER  
A photograph by Max Millenkovich-Morold

Socrates. Also in this group was the wife of Papa Haydn. Haydn was good-natured and gentle, but his wife was just the opposite. Originally he had loved the daughter of a barber, but she preferred the convent to his hand. Haydn rashly allowed her father to talk him into marrying another daughter who was old and ugly. His whole life long he could not endure her. She was egotistical and jealous—with her jealousy causing Haydn to give her more cause for jealousy. She was also extremely extravagant. Haydn expressed his feelings for her in a canon:

"Ein einzig böses Weib gibt's höchstens in der Welt.  
Nur schlimm, dass jeder sein's für dieses einz'ge hält."

("One single, evil wife there is at most in the world.  
Too bad that each thinks his own is the one.")

Can we place a halo on Mozart's wife Constanze? The immortal Wolfgang Amadeus married the sister of the girl whom he had once loved fervently, and Constanze was a much better wife than Madame Haydn. She was even charming, a bit of a coquette, but untidy, almost slovenly, and not very thrifty. Through her, Mozart fell into financial difficulties. It is conjectured

**A**RCADELT (arr. McDonald): Ave Maria; and Bach (arr. Cailliet): Fugue a la Gigue; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 10-1070.

The Ave Maria of Arcadelt, the famous madrigal composer of the sixteenth century, is generally regarded as a spurious work; however, some say it was adapted from a three-part *chanson* by him. It was first published in 1845. Whether a work by Arcadelt or not, it is a fine setting of the Virgin's prayer, and has long been included in the repertoire of the Catholic Church. McDonald's orchestral arrangement, while effectively contrived, is none the less a modern inflation of an essentially sixteenth-century composition. Cailliet's transcription of the organ piece by Bach is also inflated, over-orchestrated, and tending toward weightiness. It is doubtful that those knowing the works in their original forms will welcome these transcriptions.

Bach (arr. Stock): Prelude and Fugue in E-flat (St. Anne); The Chicago Symphony Orchestra, conducted by Frederick Stock. Victor set 958.

Bach: Triple Fugue in E-flat (St. Anne); played by Joseph Bonnet on the Hammond Museum Organ, Gloucester, Massachusetts. Victor disc 11-8528.

Although Bach wrote his *Prelude in E-flat* and his *Triple Fugue* in the same key as separate compositions, they have long been linked together. Both are among Bach's most imposing works of their kind. There have been many arrangements of the "Prelude and Fugue," seeking, of course, to exploit the wealth and grandeur of Bach's ideas more advantageously for other mediums. Perhaps the most pretentious arrangement is the one by Schönberg which is inflated out of all proportion. Next to it, Stock's arrangement is almost innocuous. Save for the intrusion of a single drum roll in the middle of the Fugue, his instrumentation remains almost organ-like in quality. Stock directs this music in a straightforward manner, revealing at the same time an understanding of the broad plan of both compositions. The recording is good.

Mr. Bonnet gives a musicianly account of the *Fugue* on an organ which lends itself very well to recording.

Chausson: *Symphony in B-flat*, Op. 20; The Chicago Symphony Orchestra, conducted by Frederick Stock. Victor set 950.

Those of us who admired Stock's readings of the "conservative-modern" scores have cause to rejoice at this recording, for he not only gives a fine performance of this music but reveals a greater insight than did Coppola, who previously recorded it. Reproductively, the set is one of the best that Victor has put forward in a long time.

The similarity between Chausson's "Symphony" and the one by Franck is a foregone conclusion, but it is not a factor which detracts from the work—as so many writers would like us to believe. In our estimation, the Chausson hangs together better than the Franck, and owns none of the purple and gold of incipient decadence. It is, we believe, a more communicative work than Franck's, with its long lines of poetic lyricism and its romantic beauty. In the coda of the last movement, Stock departs from tradition by introducing an organ which, it must be admitted, does greater justice to a passage for divided horns and trumpets which all too often is not well played in the concert hall.

Debussy: *Images*—(1) *Gigues*, (3) *Rondes de Printemps*; The San Francisco Symphony Orchestra, direction of Pierre Monteux. Victor set 954.

Debussy's "Images" for orchestra contains, besides the above two scores, one of his most famous orchestral works, *Iberia*. Neither "Gigues" nor "Rondes" stirs

## The Latest Records Pass in Review



PIERRE MONTEUX

by Peter Hugh Reed

the imagination or satisfies the senses like *Iberia*. The first, based on an Irish jig-tune, is rather wayward in mood, and "Les Rondes," in which the composer employs a French folk tune, is—as one writer has said—"a *tour de force* of the imagination, without any very substantial musical basis." Of the two works, however, it owns more appeal. Monteux plays both works with sympathetic feeling, and the reproduction is excellently attained.

Dvořák: *Slavonic Dances in C major and D major*, Op. 46, Nos. 1 and 2; The St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Victor disc 11-8566.

Although these are admirable performances, one feels, in view of the fact that Talich's more sympathetic interpretations are still included in the Victor catalog, that these are needless duplications.

Haydn: *L'Isola disabitata—Overture*; The Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor disc 11-8487.

One does not hear Haydn's operas today, but in their time they were highly regarded. This *Overture*, while not representative of the greater Haydn, is nonetheless appreciable. It opens with a broadly dramatic section, which is followed by a blustery *Allegro* and a graceful and stately *Andante*. Sevitzky gives a straightforward account of the music and the recording, outside of some coarseness in the *forte* sections, is good.

Holst: *The Planets*—(1) Mars, (2) Venus, (3) Mercury, (4) Jupiter; The Toronto Symphony Orchestra,

conducted by Sir Ernest MacMillan. Victor set 929.

"The Planets" is a suite of seven tone poems, based on the generally accepted astrological association of the various stars after which each piece is named; this, incidentally, is the only program the work contains. Nearly a decade and a half ago the composer recorded the entire suite for Columbia. The appeal of this music is not contingent upon a program; indeed, those who greatly admire the score contend that the music is emotionally satisfying apart from a knowledge of the astrological association of the planets. The four tone poems recorded here are unquestionably the most popular of the seven. Mars brings war; Venus brings peace; Mercury is the winged messenger; and Jupiter brings jollity. Holst has realized these qualities effectively in his music, which is most impressively scored.

Holst and others have done more for this music than MacMillan does. The latter stresses its weaker elements, and one familiar with the composer's performances feels that the true spirit of the different works quite evades him. Add to this, recording in which there is a confusing reverberation—one which causes an overlapping of tonalities—and the value of this set becomes highly controversial. Anyone taking the trouble to compare this set with the older one by the composer will note the disservice to Holst here.

Mozart: *Concerto in A major*, K. 414; Louis Kentner (piano) and the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia set 544.

This is one of Mozart's most delightful piano concertos; one of which he was extremely fond. He played it frequently and taught it to many of his pupils. Why it is not played more often in public is difficult to understand. The opening movement is filled with facile drama, the *Andante* is poetic contemplation, and the last movement, with its thematic forerunner of *Three Blind Mice*, is full of sly humor. Kathleen Long and the Boyd Neel Orchestra once played this work on Decca discs. Both Kentner and Beecham bring more contrast to their outer movements, and the

*Andante* is played here with more searching in expression. Kentner's tone in the outer movements is more forceful than Long's but quite in keeping with Mozart's music.

Beethoven: *Quartet in A minor*, Op. 132; The Budapest String Quartet. Columbia set 545.

Of the several previous sets of this work, that by the Busch Quartet, has always been most highly regarded. It is unquestionably one of the finest performances that the Busch Quartet has realized for the phonograph. The playing of the Budapest ensemble, as revealed in this recording, is not characteristic of its best work as heard in the concert hall. The reproduction tends to coarsen the tone of the ensemble in loud passages, and there are evidences of insensitive monitoring on the part of the engineer. Neither the opening movement nor the famous *Song of Thanksgiving* are as effectively achieved as in the Busch set; on the other hand, in the *Scherzo* and the *Finale*, the playing is freer and more expressive. Choice of performances will remain on what quality of recording one likes in music of this character; it strikes us that Columbia errs in not realizing a more intimate quality of tone in its chamber music recordings.

Mozart: *Divertimento in E-flat*, K. 563; Jascha Heifetz (violin), William Primrose (viola), Emanuel Feuermann (cello). Victor set 959.

It must be admitted that this is ensemble playing par excellence; there is an extraordinary tonal beauty in the ensemble. On the other hand, the playing tends toward a virtuoso *élan*, with the result that many subtleties of the music are lost. One cannot quite forget, in listening to this performance, that the players are all great virtuosos. It was different in the case of the performance by the (Continued on Page 302)

RECORDS

"FORWARD MARCH WITH MUSIC"

World Radio History

THE ETUDE

If Edward M. Maisel (now in the United States Army) had done no more than set right many of the amusingly absurd incorrect legends about the life and work of one of the most distinctive of American composers, Charles T. Griffes, his biography would have been a notable one. Through hurried writing, many curiously false statements had gained currency, in some of which there were "fairy tales" of conspicuously pure fiction. This was wholly unnecessary because Griffes himself, in his pathetically short thirty-five years, had written voluminous diaries, letters, and comments, giving the facts in his own words.

Clearly a genius with an inborn sense of the beautiful, a finely poised mind, a precious family background, and a musical training here and abroad with masters of the art, Griffes sensed the changing modes of musical expression and produced works of rich charm, impeccable craftsmanship, and a distinctive originality which brought him to the forefront in American musical achievement.

This book, then, is one of great importance in our musical history, and we recommend it as a "must" for every complete musical library. Irrespective of the subject, and purely as an exceptional piece of biographical writing, Maisel has done a notable work.

"Charles T. Griffes"

By Edward M. Maisel

Pages: 347

Price: \$3.50

Publisher: Alfred A. Knopf

### MUSIC AND GASTRONOMY

Favorite recipes of famous musicians—two hundred ninety pages of them—compiled by Charlotte Morris, make up one of the most novel of all musical volumes. The book gives one the impression that musicians devote as much time to their kitchens as to their art.

One hundred well-known musical artists contribute many times that many recipes, which would mean nothing at all if the recipes themselves were not exciting and evidently very practical and most delectable. The greatest of all musical cooks, Giacomo Rossini, unfortunately could not make a contribution.

Your reviewer, who has a spiritual membership in the *Club du Cent*, and has fussed around a kitchen all his life, ever since he learned the charm of conjuring fancy comestibles at his grandmother's apron strings, feels that he has concocted many viands which deserve the *cordons bleu*. Yet with food rationing, few of the recipes in the book will have a chance to continue on the menus of great restaurants. As for Rossini, his dishes rank with those of Brillat-Savarin and Escoffier.

Seriously, this is a mighty good cook book, even if it was written by musicians. One interesting feature is a ten-page list of suggestions for dinner music, prepared by Moses Smith. Another is that portraits of the musical cooks, as well as short biographies including their signatures, precede their recipes.

"Favorite Recipes of Famous Musicians"

By Charlotte Morris

Pages: 301

Price: \$2.50

Publishers: Prentice-Hall, Inc.

### SCORING A ROMANCE

Your reviewer could never bring himself to recommend a novel merely because the author had chosen to have it occur in a musical arena. Frank Baker's "Full Score," however, is an extremely fine piece of musical romance of the novel type which would merit very favorable comment judged by any literary criteria. It is the tense story of an eccentric musical introvert who, after writing to please himself, wanders back to his old home only to find the problem of adjusting himself to real life as it is, instead of as he would have it, an insoluble one.

"Full Score"

By Frank Baker

Pages: 344

Price: \$2.50

Publishers: Coward-McCann, Inc.

# 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

### SONG WITHOUT WORDS

The life of Mendelssohn never has been more sympathetically and ably handled than in "Song Without Words," by John Erskine, whose literary skill has preserved the work from the stereotyped encyclopedic complexion which usually railroads such works to the last dark crannies of the stack house in libraries.

Surrounded with the facilities for luxurious progress and carefully protected from most of the hardships of

unceasing work. Living in a rational and creative Germany, as different from the Germany of today as a vernal field is from a charnel house, the world may be grateful that Mendelssohn was spared any such dreadful disgrace as that which has come over the Germany he loved, some ninety-four years after his passing. Fortunately, he could not even vision the Nazis, in their ridiculous spleen, pulling down his statue in front of the *Gewandhaus* in Leipzig, to which he had brought so much glory and beauty.

Dr. Erskine has done a splendid piece of biographical portraiture in this work.

"Song Without Words"

By John Erskine

Pages: 205

Price: \$2.50

Publisher: Julian Messner, Inc.

### SCRIPTURAL MUSIC

The number of references to musical subjects has been cataloged by someone. When we first heard the total, we were astonished to note how very widespread was the interest in music in Biblical times. "Music and the Scriptures," by I. E. Reynolds, Mus. D., will supply a real need for a text book of theological schools and schools of sacred music. The book is excellently organized, with practical blackboard outlines preceding each chapter. The author indicates that "History implies that there was a very elaborate and beautiful order of services in the Temples and the Synagogues of Christ's time. The greatest meeting of soul winning was held in the Temple, which had its beautiful order of service. The music included vocal and instrumental forms." Clergymen and church musicians will gain many valuable suggestions from this book. It is issued under the direction of The Sunday School Board of the Southern Baptist Convention.

"Music and the Scriptures"

By I. E. Reynolds, Mus. D.

Pages: 149

Price: 60 cents

Publisher: The Broadman Press

### PIONEER LADY

Eleanor Morton, in a very folksy, homey, American book, has told the life story of Margaret McAvoyn Scott, born in a one-room log cabin on the top of one of the hills of the Blue Ridge Mountains of Virginia in 1862. Miss Morton has related it in the words of Mrs. Scott, and thus has preserved a fine biographical record of a courageous, fearless type of American woman, who rose over innumerable obstacles to become the owner and manager of a large chain of hotels.

The book is filled with (Continued on Page 298)



A rare pencil drawing of Mendelssohn in his youth

life to which so many of the less fortunate composers were subjected, Mendelssohn was unique. His precious genius seemed to require the sheltered care which destiny provided for him. At the same time, he was no anaemic aesthete. His works often represent surprising bursts of power, organic in strength, and reflecting his intimacy with his adored Bach.

Drilled from boyhood in industry, his life was one of

## BOOKS

"FORWARD MARCH WITH MUSIC"

World Radio History

## A Loose-Leaf Plan

Why cannot we have loose-leaf etudes, graded books, and technical material to be used for individual pupils as the teacher sees fit? She could charge some light token for each separate sheet, or a specified single amount for the term. What a boon it would be if teachers might have such material in reserve, free to apply the technical problem to the student instead of having all pupils burdened with a whole volume of something they may not use. Children and even adults get weary of looking at a book of things to be accomplished in the distant future, whereas they are wide-awake and alert to something new—just handed out. The students could have their own loose leaf book cover, and store away each sheet as it came from the teacher, and as their own problems—technical or musical—arose.

Do you think such a plan is too fantastic?—Sister M. M., California.

Fantastic? Not at all! Sister M. M. proposes a capital plan. When first I heard it, I rushed, full of enthusiasm, to present it to publishers, but was promptly turned down by them all. . . . It seems that there are practical considerations, insurmountable obstacles standing in the way, concerning which we laymen are ignorant. The new concepts, new processes, revolutionary methods of distribution and merchandising which such an undertaking would require might upset the whole music industry. . . . So, reluctantly, we must relinquish the loose-leaf plan for the present. . . . But what possibilities lie therein for an after-the-war project! Publishers had better look out for us then!

## The Staccato Touch

I find myself in some doubt as to the best means of teaching staccato touches. Matthey's directions say to cease all exertion the instant tone is produced, and to allow the key to rebound while the fingers remain in contact with the keys. These things can be done when the notes are played *piano* and not very quickly, but as the tone and speed increase, so does the difficulty of letting go—and then the temptation to play with plucking fingers and stiff wrists is great. But, after all, in his "Basic Principles of Pianoforte Playing," no less an authority than Lhevinne declares—in passages which he quotes from Liszt's *Campanella*, Schumann's *Papillons*, and Moszkowski's *Etude in Double Notes*—that stiff wrists and pointed fingers are absolutely necessary. May I conclude then that only in slow passages is it necessary to remember Matthey's instructions? In your replies, you frequently speak of quickly flashing fingers. Surely that means high finger lifting? If you can clarify these points for me, I shall feel much obliged.

—A. M. S., Washington.

Like you, all intelligent teachers worry about staccato; but not many of them have thought about it as clearly as you have. Not only have you expressed the staccato problem perfectly, but you have offered an excellent solution for it.

Yes, slow staccato is best taught by flashing finger rebound. This means simply that the finger tip first touches the key-top, then acts suddenly on the key in a "flash," either directly from the key-top or by means of a swift "surprise" fling in the air. But be sure the finger flash has its complementary rebound, or active release, the instant after the key is played.

As you say, this staccato touch is not applicable to rapid or brilliant passages. In such cases you must use, as you suggest, the high-wrist-and-straight-finger

# 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.

staccato for brilliance, and the gently plucked or dusted finger-tip variety for light, rapid work.

"Finger flashing" is just a vivid term meaning that:

1. All energy is concentrated in a split second; there must be no tension before or after playing.
2. No fingers are held in the air when not in use; the swing on the key comes all in a flash.
3. The word "flash" (instead of "stroke") infers that although the finger is curved when it plays the key, it tends to flatten out slightly as it swings into the air. In other words, it does not pull away from the key, rigidly curved, in the old-fashioned claw-hammer way. . . . Try both ways and see for yourself which feels better!

## Shall I Teach?

I am eighteen years old and have studied piano for five years. After a summer of self-study I am aware of the necessity for guidance under excellent teachers. Present conditions make study in distant cities difficult.

1. Would teaching help me? I love it; but would teaching two days out of the week make up for practice I would lose? If I try for the concert stage it will be after some teaching.
2. Should lessons be prepared by concentrating on certain pieces each day, or by gradually working toward lessons, say, one lesson a week?
3. An examiner told me that a dynamic marking in one composer would mean a different thing in another. Please explain this.—G. E., Texas

Since I know nothing about you other than that you are an aspiring young fellow eighteen years old, I assume that you have physical or other disabilities which exempt you from the draft, or that your parents cannot afford to send you to a good teacher. I hope, therefore, that you will not be too downcast by my realistic reply to your questions, for I must speak sensibly to you, I think. No other course is possible nowadays when millions of boys your own age are everywhere facing the sternest realities which life can impose.

If you are lucky enough to have the opportunity of studying music seriously and continuously at this time, you are a fortunate mortal indeed. . . . and you'll have to face a few facts. . . . First, you will accomplish nothing by "self-study." You need a teacher six months or more of every year. If your parents can't pay for your lessons, then you'll either have to get a full or part-time job to earn the money, or borrow it from someone who has faith in your talent and industry. And now as to your first question:

1. If you must secure a paying job don't do it by teaching piano. The world is already surfeited with too many well-meaning but incompetent youngsters (and oldsters, too) who teach just "to make some extra money." You have not studied long or seriously enough to warrant making a business of teaching. At most, you might modestly take one or two beginners, frankly admitting that you are using them as "guinea pigs" to learn a little about the serious profession of teaching music. It is fine that you want to teach, for only those who passionately love teaching, and who very thoroughly prepare themselves for it, ever make a success at it.

Please rid yourself now of that "concert" stage illusion. For many years to come you must have only one ambition—an all-consuming zeal to learn to play as beautifully and movingly as you can, and, in addition, you must possess a tremendous drive and indomitable spirit to implement that zeal. . . . Then after years of hard study, intelligent work under the guidance of first-rate teachers, you may learn to play well. . . . There will be time enough then to consider a concert career.

2. Sorry, I don't understand this question. . . . Progress in piano playing comes only—as you yourself say—"by concentrating on certain pieces every day," in addition to daily, systematic, thorough technical training. To this end, at least one lesson a week with a fine teacher is indispensable.

3. This is a fallacy, I think. Dynamic range and gradation do not necessarily depend on composers or eras but on the compositions themselves. It is not necessary to use separate dynamic approaches to Bach, Beethoven, Mozart, or Chopin, but only to each individual work of these masters.

Here's a simple analogy: In painting, sharp contrasts of light, shade, line, and color are all present on the small canvas,

quite as vividly as on the larger canvas, but of course reduced in scale. So it is in music. . . . There is no absolute "norm" for loudness or softness. Musical compositions, like paintings, are built on an infinite number of dynamic scales. What would pass for *fortissimo* in the light texture of a Mozart *Rondo* or Scarlatti "Sonata" would hardly muster up to a lusty *forte* required in a composition built on the heroic scale of the Bach "Chromatic Fantasia and Fugue" or the Brahms *Rhapsody in E-flat*.

But don't worry about the actual difference in dynamic extent between one composer and another. There are passages in Mozart which require every bit as much power and intensity as Beethoven demands in certain of his dramatic moments. On the other hand, Beethoven sometimes exacts the chiaroscuro *pianissimo* of Debussy. Then again, Debussy often asks for the precise, perfectly graded, stepwise *crescendo* of Mozart.

So, dynamics seem to me to be a matter of the composition and not the composer.

And here's great happiness to you in your musical life!

## A "Sample" Lesson

My problem is this: I teach several junior high school girls, aged thirteen and fourteen, who can take only one private lesson of forty-five minutes weekly. These girls want very much to continue their music lessons, although they can give only one hour or even less to daily practice. How much ought I try to accomplish with such students? Shall I insist upon technic and studies, or shall I concentrate on trying to teach them to read fluently and play a few pieces well?—B. A., New York

One forty-five minute lesson a week certainly seems inadequate; but I'm sure you can manage successfully, as many other teachers have already proved. If you plan your lessons carefully in advance, and force yourself and your students to concentrate right from the beginning to the end of the period, you can cover all necessary points; but you must choose in advance those which you think the most important for the student, and hold unwaveringly to these for at least a month or six weeks before changing to other routines.

Just to see what could be accomplished, I gave a forty-five minute lesson to an "average" girl, fifteen years old, of about Grade V. Here's what we covered in forty minutes—leaving five minutes at the end for me to play a short composition, as the student's reward for concentration and good effort:

1. To stimulate concentration, deep breathing, preparedness, key contact, accuracy, and brilliance, I started out by hearing diminished seventh chords, four notes to each hand, in several different leap-patterns all over the keyboard.

2. By contrast, gave a simple, quiet drill in playing without looking at the keyboard.

3. In Whitefield's "Boogie-Woogie Book" I taught the student to play the left hand of *Taxicab Honks* (which we called "Taxi Toots!") rapidly and easily; and then stimulated quick sight-reading

(Continued on Page 297)

# Why Many Piano Pupils Never Pass the Fourth Grade

by LeRoy B. Campbell

PUBLISHERS tell us that 94% of all piano pupils never go much farther than the fourth grade. The answer may be that up to the fourth grade the playing of pupils is usually simply slow motion.

Recently we looked over six piano books for beginners and were impressed by the idea that the exercises and pieces were eminently suitable for organ. And as we consider the piano action, we cannot see where this material has any immediate or future bearing upon the perfection of a technic adequate to the pianoforte. Certain facts relative to notation can be learned this way, but not much piano technic.

Let us study the nature of the piano. The piano action is made up of springs, bounding felt, leather, small pieces of wood. The hammer is a bounding, springing piece of felt on a wooden frame and is so beautifully adjusted mechanically that it leaves the string in one forty-fifth of a second after sounding it. Now, in like manner, the drum is not exactly what could be called a *legato* instrument; the drum stick leaves the drum head in one-fifth of a second. Therefore, the piano action is 900% more *staccato* than the drum. By noting the springy and buoyant piano action, then, one would naturally come to the conclusion that the student would have to meet this type of action not with organ technic but, on the contrary, with a gracefully light touch.

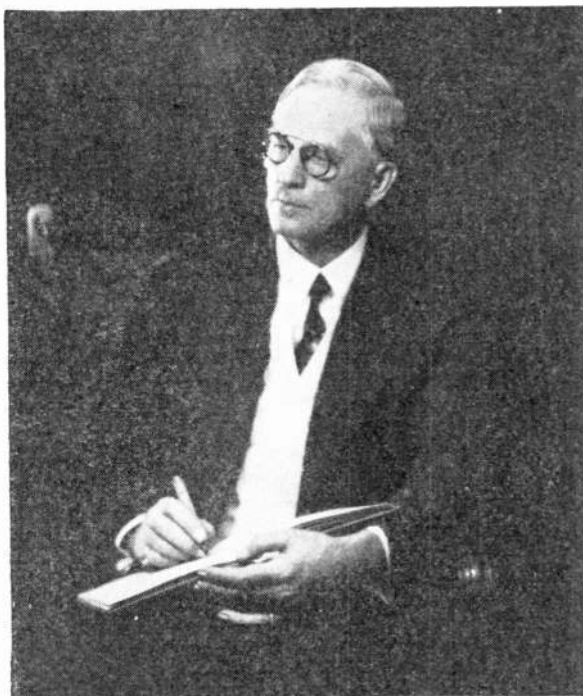
The piano music from the fourth grade on to the tenth is full of runs, *arpeggios*, and passage work—all demanding velocity and nimbleness. From the fourth grade on, then, the acquiring of this ease and fluency should occupy a considerable amount of the student's attention. One may have a poetic nature and good ideas of expression and interpretation, but without a fluent technic, his attempts to produce beautiful music at the piano will be a sorry affair. It will be noted that this fluent passage work is composed for the most part of scales and *arpeggios*, or fragments of scales and *arpeggios*. The real difficulty in the scale is indicated here by X.



In the *arpeggio* we find this same chief difficulty, marked by the X.



These scales and *arpeggio* crossings, both ascending and descending, present a difficulty which has been and is still a formidable stumbling block to nearly all piano pupils. The reason for this lies in the fact that that wrong mechanical means for a piano touch is employed. The wrong mechanics then produces a wrong conception, both in the conscious and subconscious mind. Take those first instruction books, mentioned in the first paragraph, and we note that the markings and directions are all for equalizing finger strength; for keeping the arm still and playing a muscular *legato*—all of which is perhaps good organ work. Hold one key down until the next tone sounds is the



DR. LeROY B. CAMPBELL

chief counsel from most of those books to the pupils.

This muscularly *holding down* of the key until the next tone sounds, produces anything but a conception of buoyancy and floating arm, which really should pervade the mind of a piano pupil. The pupil should impress into his subconscious mind, not a pressing down feeling, but a buoyant *up* feeling or concept—a floating feeling—an easy and free springy feeling. This is what is needed in all passage work from the fourth to the tenth grades, and the very best time to secure any muscular or mental perfection is in the early lessons of the young child.

A certain teacher in Vienna once showed me exactly how to play and teach the *arpeggio*.



I was told to hold down each key carefully until the next tone sounded (at X); that is, to hold the third finger down on G until the thumb sounded the C. This I was told would perfect any break in the *legato* that might occur otherwise. I asked the teacher what to do about the break which this manner of practice caused between C and E.

The answer was that no break occurred there. I asked if holding the third finger on G until the thumb played C did not absolutely hold or cause the second finger to find itself at least six inches away from its next key (E). I maintained that the thumb-under manner just shown me was what caused the break

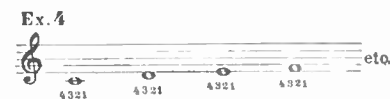
instead of eliminating it. The teacher looked quite surprised and considerably puzzled; she admitted that the problem must be taken up at once by the head master in the school. It might be noted that a slowed-down moving picture of several artist pianists playing an *arpeggio* shows no thumb-motion whatsoever. The arm moving sidewise up or down the keyboard deposits the thumb on its proper key by means of a slight, easy, *balanced*, rotary motion.

## An *Arpeggio* Lesson in the Way It Should Be Done

The *arpeggio* really is a light, decorative flow of tone used as an accompaniment to a melody. Its sound, as the artist plays it, is that of the *nonlegato* or *legaiero* touch. It might well be called *piano-legato*; that is, a smoothly flowing series of tones.

These thumb crossings, especially descending in both scale and *arpeggio* (Ex. 1, 2, and 3), depend upon and are controlled by a correctly adjusted rotary forearm perfection. A so-called "rotary motion" might not be of value to the speed crossing in rapid passage work. The simple motion might be too slow and sticky unless the correct *rotary adjustments* are carefully perfected and incorporated in the subconscious mind. By correct adjustments, we mean the instant release on both the supination and pronation side of the forearm. These crossings are practically the only difficult places in the passage work of a scale or an *arpeggio*. These difficulties depend almost solely upon a correct mechanical principle, the principle of free and easy balance.

A simple exercise for securing this feeling of ease, buoyancy, and balance, and for making possible an easy and correct rotary movement or balance in either direction, is the following:



Take the left hand in the opposite direction, and each hand alone. Impulse exactly to the tone with a rather sharp impingement. Release instantly at tone, and change the fingers on the keys with just enough easy weight to keep the keys from coming up. This easy balance sensation will soon become a habit. This is the key to all *legato* piano playing. The first lessons then should look ahead into the perspective of these difficult crossings in passage work and so prepare to meet piano, instead of organ, sensations relative to the habits needed in the subconscious mind.

As the scale and *arpeggio* crossings have been taught and are taught for the most part today, the motion for the correct balance-mechanics is done in nearly every case in exactly the wrong direction for securing ease, freedom, and future progress.



For example, in playing down the scale or *arpeggio*, the pupil is to play the first octave slowly with rather high fingers, muscularly holding each key down until the next tone sounds (two octaves in the case of the *arpeggio*). Next he plays two octaves with two tones to a beat, and later three or four octaves with three or four tones to a beat.

This seems to be the scale and *arpeggio* plan prescribed by nearly every school for its own use, as well as for an entrance examination to its institution. In most cases, if the candidate does not make these exactly wrong motions in the first slow octaves, his preparation will be condemned, and he will have to wait until he learns this *wrong motion* before he will be admitted to the school. Here is the crux of the matter (see X in Ex. 5), the vital place in the scale where the wrong motion takes place; the place upon which future progress into the higher grades depends.

The pupil is told to hold each key down until the next tone is sounded (purely organ technic, and bad at that if the pupil spends any more force on the key

## Music and Study

held down than just enough to keep the key from coming up). Therefore, in Ex. 5, at X, he holds the thumb down on F, and connects this held tone to the E, third finger. This of necessity causes the third finger to make a muscularly forced crossing which *could* be done in slow tempo, but not in future rapid passage work.

The remedy for this most common and serious error is simply to perfect the capacity for relaxation-consciousness in the pupil; otherwise he will not notice his tensions and, of course, will not be able to correct them. In preparing then for a rapid scale or passage, the thumb is released as quickly as possible at X, so that the motion of the third finger for the E may be made in exactly the reverse manner (see arrows above the staff in Ex. 5) to the usual motion made by *hanging on* to the F with the thumb, as at Xb). Now, instead of a forced motion at Xb, full of friction, tension, stickiness, and conflict, the motion is done simply by easy *balance* and is quite free from all these tensions just mentioned. Therefore, unlimited progress into the higher grades of velocity is easily accomplished. If the tempo is rapid, the *piano-legato* will be quite flowing and perfect; if the tempo is slow, then the thumb is released as before, but with enough controlled weight left on the depressed key to keep it from coming up until the next tone sounds; then any degree of *legato* can be easily accomplished.

Beyond the theory of key relations and scale or *arpeggio* fingerings, most practice would best be done on real music. The pupil is so pressed with school work today that his practice time should be spent in the most musical way. The isolated scale practice impresses into the subconscious mind a monotonous straight line of tone; and the muscles use always the same expansions and contractions. Real music does not use this monotonous tone progression, nor does it use equal expansions and contractions. "The straight line is the line of duty; the curved line is the line of beauty."

Most scale and passage practice is the kind in which the student works on the scale or passage hoping that he will somehow or other secure the correct act of touch; that is, he works to overcome a difficulty. The correct psychology would be simply to find and remove the *cause of the difficulty*, as here indicated.

## Porker Changes Musician's Career

LIKE ANY OTHER STUDENT bowing the strings, Johnny Long was an orthodox right-hander; at least he was until age seven, when the freak accident took place. The event that changed things for Long occurred in the pig pen on his father's farm in Newell, North Carolina. Like a thoughtful little man, considerate of the animals and at the same time wishing to help his father with the live stock chores,



young Johnny took great delight in feeding the live stock. One day, while feeding his pet porker, Johnny

was either a little careless or else the pig was over hungry, and the result was a healthy bite out of Johnny's extended left hand. The tendons in his fingers were badly torn by the hog's bite. The fingers were completely without the power of manipulation and rendered useless as far as playing the violin was concerned. Nevertheless, courage on his part and careful coaching from his teacher transformed Johnny into a left-handed fiddler.

Today, as Long performs his fiddle solos on the bandstands of the nation's top entertainment spots, the public looks on in amazement as the "blonde maestro" bows left handed. The redeeming feature of the "freak" sight is that the tone quality and technique brought forth by Johnny is on a par with right-handed, standard violinists now playing popular music.

To Johnny, the change of hands has meant little with the possible exception that he did disrupt proceedings when he played in the Duke Symphony Orchestra. Often he'd tangle with the bow of the player next to him. The problem was solved when the conductor finally placed Long in the viola section and on an end chair.

## How "Taps" Was First Blown

by Francis Howard

OF ALL THE BUGLE CALLS used in the United States Army, none is more musical and has such universal appeal as the one blown for "Lights out," commonly called "Taps." When one thinks of a camp, in which are thousands of our boys, suddenly going dark as those haunting notes rise to the stars, the effect is moving, to say the least.

But Taps has even tenderer associations. It is the one army call that is used at all military burial services. It is always blown to mark the end of the "minute of silence" on Armistice Day. Memories of the nation's heroic dead are awakened at the first notes, and a reverent hush falls over any crowd while it is being sounded.

How did this call originate? Few Americans may be aware that it has been in use for eighty-two years, and was born under the most dramatic circumstances. It is to General Daniel Butterfield, famous Civil War leader, that the nation is indebted for the most celebrated of all its service calls.

The story of the origin of Taps is found in the personal letters of Oliver W. Norton, General Butterfield's brigade bugler, which the latter had printed for the benefit of his friends long after Appomattox. The episode is of special interest in these times when the country has again become one vast army camp, and the United States Army bugle is heard in many far corners of the world.

In July, 1862, the Army of the Potomac was encamped at Harrison's Landing in Virginia. The Seven Days' Battle before Richmond had just been fought. General Robert E. Lee had only recently taken command of the Confederate forces, and already in these engagements he had displayed the superb military genius which was to make him the idol of the South and the despair of more than one Northern commander-in-chief.

General McClellan's losses had been severe in the recent fighting. There were gaping holes in the ranks to which the Army had not yet become accustomed. Earlier in the spring the cry had been "On to Richmond!" But now, for the first time, it was realized that the war was likely to be long and heartrending.

The result was that an atmosphere of seriousness rested over the entire camp. The younger volunteers were homesick, and even the older men's thoughts turned to the anxious families they had left up North. When night closed down over the Virginia hills, nostalgia gripped the ranks.

General Butterfield must have sensed the general mood. He was an accomplished musician and had written a number of original compositions. But his chief hobby was the invention of bugle calls. Now, while the whole camp was in a pensive mood, he turned to this peacetime pursuit.

The General had no love for the "Lights-out" call then in use. It had been handed down from the early days of West Point, but to his sensitive, musical ear it sounded discordant. Above all, it did not seem to suit this scene of a great camp spread out under the stars.

General Butterfield began to turn over in his mind musical phrases which would express that strange quietude—the hush that overhung the army of tents where thousands of men slept while sentries kept watch. At last he settled upon a combination of notes that he felt was in harmony with such surroundings.

He then sent for Norton, his bugler. He whistled the new call over and over, and Norton tried it out on the bugle. Whenever he made a mistake in a note or the phrasing, General Butterfield would correct him. In a very short time the bugler had it down perfectly.

That same night General Butterfield's brigade was the first to listen to the lingering refrain of Taps. It rose thrillingly in the middle of the camp, and the plaintive notes echoed down the long, winding valley.

The effect was magical. The next morning buglers from adjoining camps came to General Butterfield's headquarters to inquire about the new call. They asked permission to learn it and the General gave his ready consent. It was not long before it was being used throughout the Army of the Potomac.

The popularity of Taps spread fast. Wherever it was heard, it stirred listeners to enthusiasm. It passed from army corps to army corps, and all the men grew to love it. At last, by general orders, it was substituted for the old "Lights-out" call, and appeared in the official United States Army regulations. Since that time Taps has become known and enshrined in the hearts of all Americans.

A footnote must be added about the composer. As a young man, the son of wealthy parents, General Butterfield's travels through the South had convinced him that a civil war was inevitable, and when he later became the American Express Company's superintendent in New York City, he gave all the time possible to drilling with the State National Guard. Step by step, he rose in the ranks until he became Colonel of the Twelfth Regiment, a body of men around which his affections were permanently entwined.

He was made a Brigadier-General at the outbreak of war, and later a Major-General. At Gettysburg he was severely wounded by the heavy cannonade that preceded Pickett's charge, but he did not retire from active field service until he fell a victim to fever during Sherman's march to the sea. A jeweled sword and badge and a Congressional medal were presented to him in recognition of his record, and he was honored everywhere.

After his distinguished military career, General Butterfield went back to civilian life, holding an important position in the Sub-Treasury in New York City. Frequently, on account of his organizing ability, he was asked to take charge of big public parades and exhibitions. When old age forced him to seek a less active life, he retired to "Cragside," his delightful home at Cold Spring, New York, overlooking the Hudson, where often of an evening, in the twilight of his days, he could hear the West Point bugler sound his beloved Taps just across the river.

## Purposeful Practice

by Esther Dixon

Many pupils remark that they love to take music lessons but they do not like to practice. Perhaps they need to have a goal or a purpose in practicing. It may be that many use the same period of time that must be used for practice. It may be a time when someone is waiting outside to play tennis. It might be just after dinner, or at the end of a hard and tiresome day, or during the noon hour when Dad comes home to rest and should have everything quiet so that he can relax. Anyhow, there should be a pleasure and joy in practice that many children are missing; and there should be no distracting activities by others during the practice hour.



OF ALL INSTRUMENTS for the making of music, the human voice is the most personal, the most subjective. The processes that produce tone on the piano or on the violin are both visible and tangible and are, consequently, open to direct investigation while they are active, as well as while they are at rest. The expert pianist knows just how high he must lift his fingers from the keyboard in order to play a given passage at a given pace; the violinist can show and explain to you how he produces his harmonics just as clearly as a billiardist can demonstrate to you his *massé* shot. The technique of these instruments can, therefore, be developed by objective criticism. The voice is in quite a different case. Its mechanism has been carefully studied and its functions pretty accurately established, but, after all, it is certain that the process of singing goes on *inside* the singer and to a large degree must be judged by inferential, rather than by direct, means.

There is an abundant literature on the subject of voice technique which contains much that is helpful to the student, but, despite the existence of many accepted scientific principles, the art is, to this day, largely one of individual experience on the part of both singer and teacher. Without questioning the validity of these principles, or denying that a thorough knowledge of the construction and the mutual relations of the different parts of the voice-mechanism is a great aid to intelligent study, it may be asserted that there is a great deal the singer must establish for and by himself. This is done by experiment which he finds valid in his own case, but which may be quite invalid in other cases.

Patti, of the flawless technic, always maintained that she knew nothing of vocal processes. Melba's voice was a perfect instrument before she left Australia and entered Madame Marchesi's studio in Paris. The writings and casual utterances of many successful singers go to show that the beauty of their art is founded quite as much on empiricism as on conscious science.

### The Value of Intelligent Criticism

But at no time in his career can a singer afford to dispense with competent criticism other than that of his own senses; for the reason that his voice, being inside of him, is audible inside his head as well as through the outer ears and, consequently, never sounds to him as it sounds to others. At the outset the student must sing constantly, even exclusively, with his teacher, whose duty it is to instill in him the fundamental principles of breath control and of complete muscular freedom. The teacher, referring tirelessly to these principles, with the object of establishing in the pupil's understanding their influence on the production of beautiful tone, strives to train and develop the pupil's ear and general sensibility to such a point of acuteness that the pupil can judge for himself the beauty of his tone, and recognize reliably the mutual relations of cause and effect.

The ideal teacher of singing, therefore, is not of necessity a man who has written volumes on the technique of the voice, or who has had a great career as a singer, or who has had the good luck to launch a successful singer. Rather, he is one who, in addition to an ear that will never accept as beautiful a tone that is not beautiful, is able by one means or another

# What Is "Bel Canto," Anyhow?

A Masterly Discussion of "Dear Old Voice Production"

by Francis Rogers

Professor of Singing,  
Juilliard School of Music

*Francis Rogers is one of the world's most distinguished teachers of the art of singing. After being graduated from Harvard University he studied for one year at the New England Conservatory and then went to Paris (Bouhy) and Florence (Yannuccini) for further study. After concert tours (one with Marcella Sembrich) and a year in opera, he became a teacher. Since 1924 he has been a member of the faculty of the Juilliard Graduate School of Music. The following is the third and final installment of a short series of scholarly and essentially practical articles giving the background of the historical development of bel canto. THE ETUDE considers these articles so important and so "meaty" that it is hoped that our vocal teacher readers will insist upon their pupils becoming familiar with them.—EDITOR'S NOTE.*

## Part Three



THE INCOMPARABLE NELLIE MELBA

to train the pupil to hear his own voice much as the teacher hears it, and to enhance to a high degree of discrimination the pupil's power of self-criticism. The ideal teacher is rare, because, in addition to his keenness as a critic, he must possess such patience, such fertility of suggestion and sympathetic insight into the temperament and potentialities of his pupil as will enable him to impart to the pupil the capacity to hear his own voice discriminatingly and to judge how others hear it—a mighty difficult task!

The belief is all too prevalent among young students that a teacher can "make" a voice. The inexperienced singer does not realize that the teacher can only evoke what is already there. There are one hundred sixty-eight hours in a week. In the usual conservatory curriculum of today, vocal students do not have more than two hours weekly of individual

teaching of the voice. In other words, the pupil is responsible for his own voice one hundred sixty-six hours out of the total one hundred sixty-eight. This fact emphasizes how important it is from the very first for the teacher to awaken and develop the pupil's powers of self-criticism. No teacher ever "made" a

great singer. A great singer's great qualities are his own; the teacher is helpful only in evoking them.

Successful teachers of singing belong to numerous and diversified categories: successful singers who take up teaching as a kind of side issue in their careers or avocations, or as a means of recreation or livelihood after their retirement from activity; the moderately successful, or even unsuccessful, singer who finds in teaching a reliable livelihood that public performance has not provided him; the pianist or accompanist whom association with singers tempts to hang out his shingle as a vocal expert; the laryngologist who believes that singing is a science, not an art, and can be taught as he was taught his laryngology; the conductor, or all-round musician who, often enough, drifts into teaching almost unknowingly; the man (or woman) who without marketable vocal gifts, loves the art and also loves to teach. The history of teaching records valuable work done by representatives from all these categories.

### From Whence Come Teachers

As a general thing a famous singer makes an indifferent teacher, for the reason that most of his experience with the art has been purely personal. Busy during his active years with his own career and his own vocal problems, he has never had occasion to study the problems of other singers, and he takes up teaching without that all-important qualification of a teacher—*experience*. Theoretical knowledge has its value, but, every pupil being different from every other pupil, the teacher who has worked with a thousand pupils is better able to grapple with the problem of the thousand-and-first, than one who has focused his attention chiefly on his own voice, or on a handful of casual disciples.

The more or less unsuccessful singer who takes up teaching because it offers him a financial security denied to him as a public singer is, if he loves to teach, excellent teacher-material. His struggle to make a go of his own career has taught him much and given him interest in and sympathy with the difficulties of other singers. Occasionally pianists and accompanists have given good accounts of themselves as teachers of voice, even though they themselves have never been able to sing through a musical phrase. It must be admitted in the long run that a good teacher, no matter what his antecedents, is only one whose pupils usually make progress.

The profession of teaching (*Continued on Page 298*)

VOICE

# Exciting Futures in Musical Research

A Conference with

Ernest La Prade

Director of Musical Research,  
The National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

ALL THE PARTICIPANTS in musical events do not appear on the programs. You sit before your radio, waiting for a world-famous orchestra under the direction of a world-famous conductor, to begin one of the Beethoven Symphonies. But first an announcer, or commentator—also a famous personage, most likely—tells you some pertinent facts about the program you are about to hear. Deftly, expertly, he acquaints you with facts you never knew before; facts about the composer, about the times in which he lived, about the circumstances under which this symphony was written. You listen and, possibly without realizing it, you wonder at the amount of knowledge these radio announcers possess. What a lot they know! Well, some of them do know a lot—but it is in no sense a disparagement of announcers to make it known that their own store of information has nothing whatever to do with the facts they narrate. The script takes care of that; and the factual part of all scripts dealing with notes and comments on music comes from the Department of Musical Research. And the men who dig out those facts, work them up, and put them in readable order seldom get any share of the glory that surrounds that program you are waiting to hear.

Musical research is a business in its own right. Many of the ambitious students now in our studios will one day find their way into it. Hence, THE ETUDE has asked one of the country's greatest authorities in the field to outline the nature and problems of the work, and to comment on the qualities best suited to engaging in it. He is Ernest La Prade, Director of Musical Research for the NBC Network.

## Musicology vs. Research

First of all, Mr. La Prade calls attention to the distinction between musicology and practical research. The former covers the almost limitless field of finding out and digging out any and every fact relating to any possible branch of music, sheerly for the sake of the information thus uncovered and without any special practical purpose in view at the time of projecting the research. Practical research is just what its name implies; it is not less thorough and exhaustive, but it is never engaged in without a practical purpose. Thus, the musicologist may devote years to establishing the influences surrounding Cherubini during the twentieth year of his life, purely for the sake of establishing them: the practical researcher will be given the assignment to assemble all the known facts about the composer of the overture on next Tuesday's program, for the sake of writing the program notes. It is practical research in which Mr. La Prade is himself engaged, and of which he speaks.

Is there a future in musical research? "Decidedly, there is," Mr. La Prade enthuses; "but it is not so wide a field as is generally supposed. At present, radio offers perhaps the best facilities for professional research, but the immensity of radio's outlet is deceptive. In the case of the major networks, the hundreds of stations using their facilities do little, if any, independent research. The New York Network Research Staff

attends to most of the musical research for all the NBC programs. Thus, a network researcher might be likened to an editorial writer on a widely circulated newspaper. Much research, however, is done by the builders and the musical directors of the individual programs. Hence, the network itself needs no more than three or four musical research specialists.

"Musical research (as distinct from copyright research, which involves a knowledge of the copyright laws of all countries) generally falls into four categories: we search for music; we search for facts about music and composers; we search for instruments and their traditional performance; and we search for talent. That sounds rather tame, at first statement—but life can become highly complicated at a moment's notice, when the Program Department confronts us with a sudden request for someone who can sing, authentically and authoritatively, in the Quechua language. The Quechua language? But then, being researchers, we soon discover that this is the tongue of certain tribes of Indians living in the highlands of the Andes, who are direct descendants of the Incas and whose music is believed to be the same as that of the Incas. Since radio research is entirely practical, the demand for a Quechua singer points to a program of Inca—or at least South American influence—and the Quechua singer *must* be on hand before the program in question is due to rehearse!

## Notes for the Announcer

"Most musical research, to measure it quantitatively, centers in facts about music. What does the script writer need to know, in order to prepare the material that the announcer will read at the broadcast? That, whatever it is, must be found and checked by the research division. Normally, these facts have to do with the exact name of the composition, the name of the composer, the dates of both, the circumstances surrounding the composition of the work, any interesting details concerning any of its performances, special meanings or significances associated with the work, and so forth.

"In the case of the standard composers, such facts are to be found in the recognized manuals of biography and research, and the research worker's task is comparatively simple when he deals with Bach, Beethoven, and Brahms. But what of material that is needed about works and composers who have not yet penetrated the standard manuals? What of the program notes that must accompany a broadcast of the newest work of Shostakovich? It is part of the researcher's task to build his own library of current facts, day by day, almost hour by hour. He must acquire the knack of scanning the columns of newspapers, musical journals, news letters, 'gossip' sheets for any reference to musical personalities and their works; and, in addition, the knack of estimating the value of such news and jottings, so that he may clip and file anything and everything that might ever be of practical use in furnishing musical data! All facts which have not yet had time to get into the books of



ERNEST LA PRADE

research—deaths of composers, new compositions, dates of performance, printed program notes from other cities or countries, and so on—must find their way into the running file of the research division. And the researcher must put them there, by dint of spying them out and judging them important enough to clip. (In this connection, I take special pleasure in outlining the clip-and-file system for THE ETUDE, because a very large proportion of NBC's file entries are clipped from THE ETUDE!)

"Less usual is the search for new music, which is also part of the researcher's work. Where certain types of music are needed and cannot be had in our library, the research division must provide them. Recently, for instance, a program needed a piece of symphonic music that could be used to illustrate the vendors' street cries of either North or South America. It was first of all a problem to find and authenticate the street cries themselves—and another one to dig out symphonic music which made use of them. Obviously, the street cries in Charpentier's "Louise" were useless, since those are strictly Parisian. In the end we unearthed one work of the type required—*La Voz de las Calles*, by the Chilean, P. Humberto Allende.

## Authentic Tradition

"Another type of research involves tracking down performers, or at least models of authentic traditional performance of music or instruments no longer currently used. In preparing material for NBC's 'Music of the New World Series,' we ran into a number of difficulties involving genuine South American traditions. For instance, there was a need for Gaucho music. Now, there is plenty of Gaucho music to be found—but we had no way of assuring ourselves that its performance reflected the genuine Gaucho traditions. The Gaucho, or cattle-man, was in his prime nearly a century ago and it is not easy to track down his exact tradition of tone, manner, emphasis, and phrasing in his songs. The same thing is true of our folk-music; much of it exists, to be sure, but usually it reaches us through so-called 'hill billy' musicians who often distort rather than reflect the authentic tradition of our folklore. Through a long series of searches, both here and in South America, we finally located a Gaucho singer who, as far as we could (Continued on Page 304)

# The Instrument with 253 Million Tonal Quality Combinations

Requirements in Playing the Hammond Organ

An Interview with

Ethel Smith

Popular Radio Artist

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

*Ethel Smith was born in Pittsburgh, Pennsylvania, and began piano lessons at the age of six. Later she attended the Carnegie Institute of Technology where she studied German, Spanish, French, piano, and organ with a view of making music her career. After graduation she secured a position playing the piano in the pit of a Schubert show and toured with it for twenty-six weeks. In a Hollywood studio Miss Smith chanced upon one of the Hammond organs and has specialized on it ever since, making three trips to South America to play professionally and to study Latin-American music. Currently she is featured on the radio in the "Hit Parade" and "Hit Parade of Old Time Tunes," and will soon be in pictures.*

PEOPLE are constantly asking me questions about the Hammond organ, chief among them being: Is it easy to learn if one has had no previous instrumental training? How long does it take a pianist with a keyboard technic to switch over? Or an organist? These and other questions about the instrument and its playing requirements, I shall be glad to discuss in THE ETUDE which I have read and from which I have played piano pieces since I was a girl in pigtails. To begin with, the Hammond organ is a unique musical instrument. Probably it is called an organ because its tone is sustained as long as a key is pressed, and because it bears a closer resemblance to that instrument than to any other. Nevertheless, it has many characteristics possessed by no other known instrument.

Compare it with the pipe organ, for instance. The tone of the latter is produced by a series of pipes actuated by air pressure. The tone of the Hammond is electrically generated without pipes, reeds, or strings. It is possible not only to stimulate the familiar organ tones and those of such instruments as the flute, French horn, oboe, trumpet, and others, but also to produce tones never before heard from any instrument. In fact, engineers have calculated that 253,000,000 tonal-quality combinations are possible. One can spend a lifetime experimenting with these and not exhaust the tonal possibilities, which, to me, is one of the most exciting features about this instrument.

## A Music Palette

The Hammond organist mixes tone color on a music palette much in the manner of a painter in oils. He is not limited by ready-mixed colors. A beautiful tone quality on most instruments depends mainly on the relative intensity and number of its overtones or harmonics—which are determined largely by the size, shape, and construction of the instrument. But the pianist or organist has little to do with determining or measuring his overtones. On the Hammond, however, the player can regulate the harmonics at will: eliminate some, strengthen others, and so create almost any tone, or shade of tone, which he may happen to desire or need.

Instead of stops which supply a fixed set of tones on the traditional organ, the Hammond has nine drawbars located above the top manual. Each drawbar can be pulled out in eight lengths; when finally closed, it provides a ninth, or silent, position. One drawbar governs the fundamental tone and the other eight, the harmonics.

## The Pre-Set Keys

The degree to which each bar is pulled out determines the volume in which the particular harmonic it governs is present in the whole tone produced when the key is depressed.

At the extreme end of the keyboard of each manual are nine pre-set keys which make available to the player the tone from eighteen ready-mixed stops. With this bewildering variety, the organist can play the same piece a dozen times, each time with a new tonal combination. In volume, too, by

means of the swell pedal he can reproduce the merest whisper, and swell the tone to a thunderous climax. In lieu of the sounding board on the piano, a radio principle amplifier is used, and this can be placed anywhere. I have a friend who has in his home a Hammond with an amplifier downstairs, and one upstairs for the benefit of an invalid mother.

Being electrical, the tone is produced the instant the key is depressed. Then, too, the action of the Hammond is very easy. As a result, a more pronounced *staccato* and a faster and sprightlier type of music is possible. These are features in which it resembles the piano. In other respects it has manuals, a swell pedal, stops, clavier, foot pedals—as does the traditional organ—and is played with much the same technique as the organ. But it is more orchestral than either the piano or the organ, and does not get out of tune.

One accustomed to playing the organ can switch to the Hammond with only a few hours' practice. The stops present the chief difficulty, but familiarity with them is usually quickly acquired. Since the touch is so easy and the tone responds so readily on the Hammond, the organist is likely to release his keys too soon at first. However, a little *legato* practice accustoms him to the touch in a short time.

## Special Problems of the Pianist

The pianist requires longer to make the transition. He has been accustomed to regulating his expression and dynamics by touch as well as accentuating his melody and to holding his tones by the pedal. All this is changed on the Hammond. He must use the swell pedal for volume control, and his left foot on the low tone pedals takes the place of the fifth finger on his left hand on the piano. Possibly the hardest thing he has to do is to coordinate his hands and feet. Some never quite learn this trick, although the majority do. Depending upon his skill and adaptability, a pianist should be able to make a satisfactory adjustment to the Hammond in three to six months' time.

Hammonds are now finding their way into homes, and children without previous instrumental instruction are being taught. The Hammond is possibly no more difficult to learn to play than the piano when one starts at an early age, and teachers of this instrument are in demand.

Instruction usually proceeds with exercises for the hands and feet separately; then they are used together, after which the student learns volume control and how to bring out a melody. Hymns are excellent exercises, played first without the low pedal note and then with it added. Among the suggested books for beginners are the Stainer-Hallett, and "Graded Material for the Pipe Organ," by James H. Rogers. In fact, pipe organ as well as piano music can be played on this

instrument with equal effectiveness.

Opportunities for playing the Hammond are constantly increasing, and I feel they will be greatly expanded after the war when manufacturing can be resumed. As it is, Hammonds are now installed in a number of churches, schools, theaters, and radio stations, as well as in homes. Owing to their compact size and orchestral features, (Continued on Page 300)



ETHEL SMITH AT HER HAMMOND KEYBOARD

ORGAN

"FORWARD MARCH WITH MUSIC"

# The Secret of Tone in Choral Work

The Second of a Series of Articles by

Carol M. Pitts

Assistant Professor of Music  
State Teachers' College, Trenton, New Jersey

*The first of these interesting and valuable discussions appeared in the February issue*

## The Nature of the Instrument

**A**LL MUSICAL TONE is produced by one of three media: 1. Vibrating membrane or solid (drums). 2. Vibrating strings (stringed instruments, including piano and harp). 3. Vibrating column of air (wind instruments, including woodwinds, reeds, brasses, and pipe organ). It is, of course, the displacement or movement of the air which causes the tone.

The voice is a wind instrument, the air passing through the trachea or windpipe over the vocal bands located in the larynx or voice box, and producing tone, which is resonated or amplified in the mouth, head, and chest.

Since all vocal tone is produced by the action of the breath, together with the vocal bands, it is fitting to discuss the function of the breath in the production of the singing tone.

It is obvious that tone of any kind can be made continuous only by the continuous movement of the vibrating body. The violin or violoncello string is kept in motion by the player's bow. Different qualities of tone and all dynamics are determined by the player's use of his bowing arm. An important factor in the artistic standing of any player is his handling of the bow.

The wind instrument player from the very beginning must master the use and application of the breath. This control, with the coordination and correct use of tongue and lip, is essential if fine tone is to result.

The singer likewise must understand the function of the breath, how to apply it, control it, and use it to the utmost advantage, thereby removing strain from the vocal mechanism and insuring ease of vocal emission and beauty of tone without forcing, or fear of either high or low tones.

## The Breath Reservoir

Since adequate breath and its full control are essential to good singing, and the ability to increase the amount available is one of the first problems of the singer, the act of breathing will be discussed in some detail.

The human torso (the body without its appendages, legs, arms, and head), contains two air sacs—the lungs. These form a reservoir which the singer must learn to fill quickly and empty slowly. These air sacs are somewhat pear-shaped with their greatest capacity at the lower part, and are enclosed in a flexible, bony structure, or rib cage. This rib cage is fastened or anchored to the spine in the back, and the breastbone in the front, extending from the shoulder blades down to the hips, and including the abdominal cavity.

The floor of the chest is the diaphragm, a powerful dome or saucer-shaped muscle which separates the chest cavity containing the lungs from the abdominal cavity. The ribs or intercostal muscles, the diaphragm, and the abdominal muscles work together in complete

coordination in the breathing act and must be thoroughly trained until correct breathing habits are established.

## Inhalation

The first step is to secure complete expansion of the torso. Air does not need to be drawn or sucked into the lungs with audibly unpleasant results, as is so often done. By expansion or enlargement of the rib cage, the air sacs or lungs are automatically enlarged, thereby containing a greatly increased amount of air. This expansion will be observed in several ways: 1. The abdominal wall rounds out; 2. The ribs expand or lift; 3. The chest comes out (not up); 4. The waistline enlarges; 5. A sense of lifting is experienced.

**SUGGESTIONS:** Sit well forward on the edge of a straight chair, spread the knees well apart, keep feet flat on the floor, place the elbows on the knees, drop the face in the hands, leaning forward as far as possible. Keeping shoulders down, inhale deeply. It will be noticed that the ribs are well expanded, the chest high and the waistline considerably enlarged. A noticeable expansion can be felt below the waistline as far back as the spinal column. Practice inhaling slowly at first and then more quickly, until the individual can expand quickly without stiffening or raising the shoulders.

2. Stand, with good head posture (not thrust forward); keep shoulders down and expand quickly. Think of reaching the floor with the shoulders and stretching the spine to the ceiling.

3. Stand with feet slightly apart; bend over till the fingers almost reach the floor. Keep shoulders down and inhale deeply. The same feeling of expansion will be observed.

It is important that the act of expansion (commonly called inhaling), be accomplished quickly and automatically. Seldom does the singer or wind player have time for a long, slow breath.

## Exhalation

Place the palm of the hand on the front of the body at the waistline. Say "Whoa" vigorously, as if trying to stop a runaway horse. A sharp contraction or lifting of the abdominal muscles will be noted. Next, cough sharply. The same contraction, even more vigorous, will be felt. This contraction, or inward pull, and upward lift of the abdominal muscles has set the air in motion upward through the windpipe and over the vocal bands, resulting in vigorous vital tone.

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

**SUGGESTIONS:** Stand with arms straight out at sides at shoulder height. Expand quickly and *silently*; try to reach walls with the tips of the fingers, and exhale vigorously to the word *phew*. Do not allow the chest and ribs to sag or "cave in" after exhaling. Keep the rib cage well expanded and make the lazy abdominal muscles do the work.

2. Stand with arms high overhead, elbows straight, shoulders down. Stretch toward the ceiling with the finger tips and exhale as indicated above.

3. Stand with hands hanging loosely at the sides. Expand *silently*; exhale quickly with strong action of the abdominal muscles. Keep ribs well expanded. Do not sag.

## Sustaining the Tone

**SUGGESTIONS:** Expand *silently*, exhale to the sound of the letter *S* as slowly as possible. Keep the sound perfectly even and steady, without fluctuation.

2. Use the syllable *Hm*. Start the tone gently but firmly and sustain as long as possible *without* the pitch sagging. Then use any well-known song and sing as many phrases as possible on one breath. Practice daily, and in a short time a noticeable improvement will be made in the ability to sing long phrases and to sustain tones.

## The Vowel Stream

In all musical performance there must be continuous tone. In spite of diction problems involving tongue, teeth, and lips, pitch difficulties, long sustained phrases, *legato* or *staccato*, the stream of tone must flow on without interruption, change of quality, or loss of pitch.

All languages involve vowels and consonants. Some offer greater difficulty than others. In English, for instance, one vowel may have many variations. The vowel *A* may be *Ab*, as in father; long *A*, as in way; *Aw*, as in fall; short *A*, as in cat; and semi-broad, as in France. In some languages, such as Italian, vowel sounds predominate, and words do not end with the consonantal closing of the English language. The five vowels seldom vary in basic pronunciation, which greatly reduces the singer's difficulties, whereas in English there are as many as seventeen vowel variations. To this, add the great number of consonantal sounds employed, and it can readily be understood that beautiful, freely flowing, resonant tone does not just "happen," but is the product of painstaking care and continuous practice.

## The Vowels

On all vowel sounds, the tip of the tongue should always be touching the lower front teeth. A pulled-back tongue results in a stiffened larynx, causing impaired tone and poor diction, especially in the upper register.

As the breath passes over the vocal bands it divides into two streams, similar to two roadways at an overpass. One stream moves into the mouth, on which the vowels are sung. The other passes into the resonating cavities, increasing amplification. The young singer usually pushes so much breath into the mouth that it is mixed with tone, resulting in what is commonly called "breathy" tone. If all tone is started by an upward movement of the abdominal muscles, and the rib cage is kept well expanded, the difficulty is usually corrected.

In sustaining any vowel, it is essential to keep the jaw relaxed. At first the lips may tremble or quiver. Never try to control or stop this, as rigidity will result. It is caused by weakness and non-development of the lip muscles, and will gradually disappear.

**THE VOWEL OO:** Drop (do not push) the lower jaw to the width of about two fingers. Round the lips over the fingers. Start the breath with an upward movement of the abdominal muscles and sing, sustaining the tone for fifteen or more counts. As you sustain, imagine you are sipping through a straw. Hold back with the breathing muscles by keeping the rib cage well expanded and shoulders down.

**THE VOWEL O:** Same procedure as for *Oo*. Use the word "Whoa."

**THE VOWEL JOIN OR BLEND:** Sing the vowel *Oo* *pp* for ten or more counts, then join to *O*, sustaining each. This blend, or *joining* of vowels, is the first step in securing *legato* singing. (Continued on Page 306)

# The Silver Cornet Band

by Walter R. Olsen

Director of Music, Fremont, Nebraska

THE SILVER CORNET BAND was the band with too many cornets. These cornets lined up under the right ear of the band's director, who was also the town barber. The boys behind the cornets stuck to one dynamic panel: *fortissimo*. Elmer, the solo cornetist, "went to town" with an especially highly refined, leatherlunged blast about the time Tom got behind playing the second cornet "um ta ta da da." When Elmer deserted the band for his annual Fourth-of-July visit to Uncle Henry and Aunt Abigail, the band depression hit bottom.

Both clarinets (Albert System) together with the E-flat clarinet, were isolated under the left ear of the versatile, baton-swinging, tonsorial artist. These gentry were constantly on the alert for high notes. (They wanted to be heard too.) The fact that one clarinet was pitched A 435 and the other A 452 was of little concern to anyone, because clarinets were expected to sound off-color. The pads were given a sound dunking in oil, the mouthpieces sanded down, and the lone reed burnt off on a nickel, so everything was set for the summer.

All eight keys on the Meyer System piccolo received a good going over. One instrument against so many. The odds were terrific. One thing was certain, "Piccolo" made the program instrumentation look good.

Three disappointed cornet players holding "peck horns," alias "rain-catchers," alias "alto horns," reveled in lofty rapture, playing alternately "Oom pa pa," then "Oom pa," depending on the meter.

The saxophone, the wrong-side-of-the-tracks instrument, was tolerated; not too warmly, to be sure, but reservedly. The manipulator of this instrument of doubtful lineage had problems other than defending its integrity. He had to decide which, when, where, and how soon he was to use the octave key.

## The Stimulus of Competition

Off to the left sat two "trombonists." Oil rationing would hardly have been a problem for these gentle-

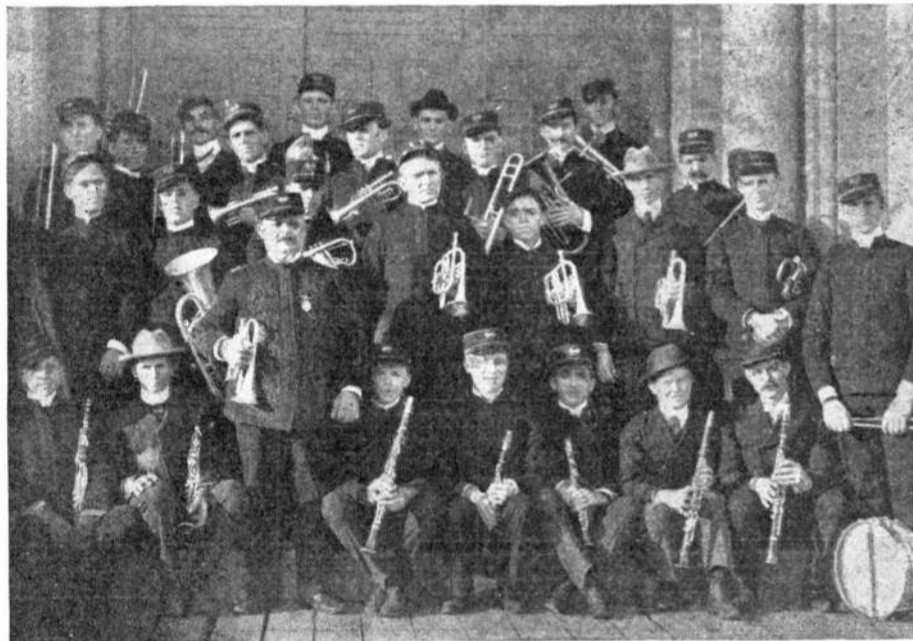
battle had been waged over its status as a G or B-flat instrument. The band bought it years ago from the proceeds of a concert played for the Axe-Handle Makers' picnic. Secretly, half of the band thought it a tenor. Its tone was a bit thin. With Frank weighing out sugar and prunes all day, keeping a vigilant eye on small boys intent on making away with peppermint stick candy, adding up the "day book," and setting the mouse-traps, he just "don't" have time to practice. Too tired. After all, he was only human.

A lone E-flat "bass horn" was present. He usually managed the first part of the long run in K. L. Kling's *Princess of Persia*. It was only when he got to the last and lowest portion of that long moan, that his false teeth dropped out. The resulting wheeze was one instrumental effect of which our most extreme ultra-modernists are still unaware.

The bass drum rose to the occasion in many a crisis. Independent, mighty, and struck dead-center, nothing bolstered wavering musical determination more. A battle of beats between director and drum often created an interesting diversion. The drum usually won, because the bigger stick carried the advantage.

The anemic pancake snare drum seemed to have a wanderlust complex. The darn thing would never stay

put on a folding chair. Flamless rhythm patterns, subtly anticipated long rolls, with late entries added as a variation, contributed somewhat to the subconscious uneasiness of the personnel, but lumpy rolls and delayed "stingers" were taken as a matter of course.



"HERE THEY ARE, BOYS!"

This is a picture of the typical cornet band of the late decades of the past century. There were hundreds of such bands in the United States. Former President Warren G. Harding's chief claim to musical ability was as a member of such a band. This particular group is Hapgood's Military Band of McPherson, Kansas.

men. Two of them had missed the Tuesday night rehearsal—couldn't pass up the Owls' Club Clam Bake. Joe couldn't break himself of playing a few measures of the bass clef part before he discovered his mistake. He had been "trained" to read treble clef. The boys considered his clef meanderings a rich joke. He suffered plenty from the joshing he was handed, looked through his eyebrows, and muttered something about glasses needing changing and the light was poor anyhow.

Ah, the baritone! Elmer's only real competitor when it came to giving out on the melodic line. Many a

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attempt this alone. If difficulty is experienced in playing this with the wrist only, the pupil should be asked, while sitting, to raise his forearm to a suitable height on the arm of the chair, and to practice it on the open A with wrist only. This will develop a free use of the wrist, minus the aid of the lower arm. The teacher can write out exercises similar to that shown in Ex. 1, which the pupil will practice.

If at the next lesson he is not able to perform this, he must continue these exercises. It is unwise to go to the actual *spiccato* itself until this is mastered. Even if he is able to do it the first time, he should spend a week practicing this preparatory stroke.

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commonly used). The third way is for the more delicate passages.

And so, for a few weeks or perhaps a few months, the pupil will play various exercises in eighth notes, using the *spiccato*. This should be a daily study, in the three parts of the bow. It might be a good idea to go through all the Wohlfahrt books, using only those studies to which the *spiccato* bowing is applicable. If the pupil has not sufficiently mastered this

## VIOLIN

Edited by Harold Berkley

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The municipal concert band of today has traversed a long and difficult journey. Its predecessor, "The Village Silver Cornet Band," while of questionable cultural value, nevertheless contributed much to the happiness, spirit, and wholesome living in that period of American life which preceded the advent of the radio, talkies, and recordings. The following essay by Mr. Olsen is quite different from the dissertations usually presented by this department. It is not intended to be a scholarly discussion of bands, but rather a realistic picture of the characters, functions, and experiences of the village bands of days gone by. Your editor suggests that you seek an easy chair, make yourself comfortable, and enjoy this thoroughly humanistic description of the forerunner of the modern symphonic band.—Editor's Note.

Henrietta Hinklestruber gave forth weekly vocalizing on *Take Me Out To The Ball Game*; *Home Sweet Home*; and other "classics." The parson privately thought she sang through her nose. This opinion might have been prejudiced somewhat by Henrietta's patronizing "better-pay-the-mortgage-interest" air during the Sunday morning services. She was a power in the choir. In fact, she was the choir. Her throaty *vibrato* stood a chance there, whereas in the band she fought a losing battle with the accompaniment din. All in all, music provided her the opportunity for some smug tyranny. After all, she did study with Professor Petunavitch, and the town had better appreciate her talents.

The tuning of the band was often an expression of conscience and duty. Occasionally during a rehearsal someone felt that it was about time to give the impression of musical superiority by demanding, "For gosh sakes, let's tune up." Nobody trusted either of the clarinets, so they attempted to agree with Elmer's "C." It was embarrassing to some to be required to sound one note right out in the open all alone. A none too reliable embouchure added to the uncertainty by treacherously sagging and pinching at the wrong time. Corrosion had sealed the tuning slides, so no one could do much about it anyway. Opinions seldom agreed as to whether the one naked utterance was sharp or flat. An attempt had been made to curry favor of the Muses, so conscience having been salved, the rehearsal proceeded.

## The Big Night Arrives

Came the night of the concert. The bass drummer had managed to run the gauntlet of playful town folks, who made passes at the drum with anything from a hatpin to a ball bat. It is a fact that, out of one hundred people walking by a drum and thinking themselves unseen, ninety-nine cannot resist the primeval urge to thunder away making music. Here is one evidence of the straight line connecting all of us with the dim, cloudy dawn of man's efforts at self-expression. Perhaps the Almighty will view this clandestine practice as a pathetic manifestation of musical famine, and benevolently forgive.

Anyway, Elmer was late, and so was Frank. It was impossible to start without them. If they weren't late, it would be somebody else; it just happened to be their turn. Preparations were made to get going. At the last minute the clarinet music was discovered missing. This was actually not a calamity because nobody would miss the part. As a courteous gesture of deference a search was made, and was successful only through efforts of the organization's J. Edgar Hoover, who always knew where everything was likely to be.

He was the fellow who usually had a half dozen extra clothespins, rubberbands, and carried two music racks. He built the fire in the band hall. He swept out

when a soft, delicate effect is desired, the stick should be tilted slightly.

Any eighth-note study is invaluable for the complete mastery of the *spiccato*. It should be practiced in the three places on the bow, first using the wrist exclusively, and then with the use of the forearm and supple wrist.

The origin of the *sautillé* is the actual *détaché* itself, and proficiency in this stroke can come only from the practice of the smooth *détaché* stroke in the middle of the bow. Confusion exists as to the name of this *sautillé* bowing. It is referred to by authorities as the natural *spiccato*, and as the fast *spiccato*. In a number of editions, I have found (Continued on Page 302)

**Music and Study**

while the others stood around after rehearsal arguing as to the musical standing of the band of the rival village. He was the fellow who quietly persuaded the trombone player to come back to band. (That important dignitary huffily resented the implied insult—that maybe he could play his solo in "Memories of Stephen Foster," if he'd practice.) If justice requires that monuments be erected to commemorate the deserving, the country will be plastered with tablets extolling the praises of these J. Edgars.

The march was performed and the audience, fairly well stuffed with popcorn by this time, knew the concert had started. The band personnel adjusted the

which to build. It's the old story of the rustic pioneer, the covered wagon, mustache cups, the pot-bellied stove, and chokerpants. We had to start somewhere. The symphonic band, with all its finery, gladrags, should rightly respect its rough, crude, persevering, tobacco-chewing old grandfather, the "Silver Cornet Band."

**Get 'Em Playing**

**C**APTAIN GEORGE S. HOWARD, A.U.S., just returned from a three-month tour of North Atlantic bases, is the former director of the band, orchestra, and choral groups at Pennsylvania State College. He holds the degrees of Bachelor of Music and Doctor of Music. When he was given the job

music is dispensed with," he says. "The holes on the tonette, for example, are numbered. Those numbers are written in a certain arrangement on a blackboard and when followed, constitute a simple musical selection. Similarly, in the instruction booklets the words of a song are numbered instead of having musical notes. All that remains is for the player to cover the corresponding numbers on the instrument."

Captain Howard cites one occasion when he encountered a reluctant group of about a hundred G. I.'s. "Working on the supposition that if you can get a group to sing for thirty seconds they will sing for thirty minutes," he said, "I called for twelve volunteers from the audience, none of whom was musically trained. I gave each a tonette.

"In about five minutes the men were playing in unison. Soon the reluctant audience joined in the singing. They sang for nearly thirty minutes."

**Music and Study**

**RONDO**

This fleet little rondo from Mozart's "Sonata in C, No.1" intrigues the fingers, so that when it is memorized it becomes a joy to "toss" it off. Watch the staccato marks very carefully, to insure a kind of "feathery" lightness. Grade 4.

**Allegretto grazioso** ♩ = 104

**W. A. MOZART**

The musical score consists of six systems of piano music. Each system includes a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes fingerings such as 5-3, 3-1, 4-2, 2-1, and 3. The second system features a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking. The third system includes a *poco rit.* (ritardando) marking and a *p* dynamic. The fourth system includes a *mf* dynamic and a *cresc.* marking. The fifth system includes a *f* (forte) dynamic and a *sempre f* (always forte) marking. The sixth system includes a *p* dynamic and a *cresc.* marking. The score is filled with intricate fingerings and staccato markings throughout.

scendo

*p*

*pp*<sup>4</sup>

*mf*

*cresc.*

*mf*

*pp*<sup>4</sup>

*cresc.*

*dim.*

*p*

*pp*

*cresc.*

*f*

cre scen do

scendo

## FINALE, FROM SYMPHONY No. 1

Like all of Brahms' four symphonies, the Opus 68, No. 1, in C minor is the work of a mature adult, as it was not performed until 1876, when Brahms was forty-three years old. He devoted several years to writing it. There is a grandeur about this introduction presented here, in which this great master employs timpani, woodwind, and strings to create a lofty dignity which critics at the time of its first performance described as a culmination of all the resources of Bach, Beethoven, and other masters up to that time. Others described it as the greatest of all "first" symphonies. Grade 3½.

JOHANNES BRAHMS  
Arr. by Henry Levine

Andante M. M. ♩ = 69

*f*

*pp*

*p dolce*

*pp*

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Allegro non troppo, ma con brio M.M. ♩=126

The musical score is arranged in six systems, each with two staves (treble and bass clef). The first system begins with a *poco f* dynamic. The second system features a *f* dynamic. The third system includes a *p* dynamic. The fourth system has a *f* dynamic. The fifth system has a *f* dynamic. The sixth system includes dynamics of *sf*, *cresc.*, *f*, *cresc.*, *tr.*, and *ff*. Fingerings are indicated by numbers 1-5. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

World Radio History



# ROBIN IN THE PINE TREE

Grade 4.

SARAH LOUISE DITTENHAVER

Allegretto M. M. (♩ = about 72)

*With a cheery tilt*

*mp* *3* *3* *mp* *3* *2* *5* *3* *2* *3* *2* *1* *2* *5* *4*

*p* *rh.* *p*

*mf* *mp* *mf* *mp saucily* *marked* *mf* *boisterously*

*mf* *linger* *warmly* *mp* *3* *mf* *rh.* *f* *exultantly* *rh.* *mf* *mf*

*mf* *in time* *rh.* *p* *mf* *rh.* *pp* *mp*

*rit.* *f* *mp* *p* *pp* *mp*

*mf* *tenderly* *p* *mp* *no retard* *l.h.*

Grade 4.

# SANCTUARY

MORGAN WEST

Andante molto M.M. ♩ = 66

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Grade 2½.

Tempo di Marcia

M.M. ♩ = 108

# RIPPLING WATER

BERT R. ANTHONY

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5 2 1 5 8 1 1 3 1 5 3 1 5 3 1 5 2 1 5 3 2

*p*

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

*f*

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

*mf*

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

*mf* *Fine*

TRIO

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

*p*

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

*p* *D.S. al Fine*

# RIGAUDON

## SECONDO

Arr. by Leopold J. Beer

JOHANN PHILIPP KIRNBERGER  
(1721-1783)

Allegro M. M.  $\text{♩} = 88$

The musical score is written for piano and bass clef. It consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro M. M.' with a quarter note equal to 88 beats per minute. The dynamics range from piano (*p*) to forte (*f*), with mezzo-forte (*mf*) and crescendo (*cresc.*) markings. The score includes various musical notations such as slurs, accents, and fingerings (1-5). The piece ends with a double bar line.

# RIGAUDON

PRIMO

Arr. by Leopold J. Beer

JOHANN PHILIPP KIRNBERGER  
(1721-1783)

Allegro M. M.  $\text{♩} = 88$

The musical score is presented in six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro M. M.' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as dynamics (p, mf, f), articulation (trills, accents), and fingering (1-5). The piece concludes with a final cadence.

# MIDDAY SILENCE

Prepare { Swell: Vox celeste and Flute  
Great: Solo Reed  
Pedal: 16; 8'

With Hammond Registration

ADOLF JENSEN, Op. 17, No. 7  
Arranged by Ludwig Altman

Andante

MANUALS

PEDAL

Celeste off

*p* *pp*

Pod. 42

Celeste on

Celeste off

Celeste, Diap. on

*p* *pp*

Sw.

Gt.

*f* *pp*

Sw.

Gt.

*f* *pp*

*f* *pp*

Diap. off      Celeste off       $\boxed{F}$  (5) Sw.

*p*       $\textcircled{F}$  (6)

Gt.

Three staves of piano introduction. The top staff is treble clef, middle is grand staff, and bottom is bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first staff has a 'Diap. off' marking. The second staff has a 'Celeste off' marking. The third staff has a boxed 'F' with '(5) Sw.' above it and a circled 'F' with '(6)' below it. The bottom staff has a 'Gt.' marking. The piece ends with a double bar line and repeat signs.

# MENUET CLASSIQUE

ALBERT BERUL

Allegretto M.M.  $\text{♩} = 116$

VIOLIN

PIANO

Violin part: Treble clef, 3/4 time, *mp* dynamic, first measure has a 'V' marking. Piano part: Grand staff, 3/4 time, *p* dynamic, first measure has a '3' marking. The system ends with a double bar line and repeat signs.

Violin part: Treble clef, 3/4 time, *mp* dynamic, first measure has a 'V' marking. Piano part: Grand staff, 3/4 time. The system ends with a double bar line and repeat signs.

Violin part: Treble clef, 3/4 time, *mf* dynamic, first measure has a 'V' marking. Piano part: Grand staff, 3/4 time. The system ends with a double bar line and repeat signs.

Violin part: Treble clef, 3/4 time, *f* dynamic, first measure has a 'V' marking. Piano part: Grand staff, 3/4 time. The system ends with a double bar line and repeat signs.

# WAKE, LOVE, 'TIS SPRING

Words and Music by  
WILLIAM M. FELTON

*Allegro con spirito*

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line. Dynamics include *f*, *mf*, *rit.*, and *ff*. The tempo is marked *Allegro con spirito*. The score concludes with a Coda symbol.

Wake, now, lit - tle song bird, Send a ear - ol ring - ing clear,  
Wake, now, sleep - ing flow - ers, In the gar - den wet with dew;

Wake, now, leap - ing brook - let, 'Tis the Spring - time of the year,  
Wake, now, lit - tle bird - lings, Swift - ly wing - ing in the blue,

Joy reigns in the val - ley, It's the time to dance and sing;  
Come, now, to the wood - lands While the hills of morn - ing ring,

Bright - ly gleam the mead - ows Now a - wake, love, 'tis the Spring!  
Voic - es sweet - ly call you Now a - wake, love, 'tis the

To Coda ⊕



*mf*

'Neath blue skies — I wan - der — In

*ten.*

spir - it — light and free; — My gay heart — re - ech - oes — A

*ten.*

*ten.*

joy - ous — mel - o - dy; — Then na - ture — a - wak - ens, — Then

*ten.*

mer - ry — voic - es start, — It's Spring - time — to - day,

— There's sun - light — in my heart.

*mf* *rit.*

*mp a tempo*

Hap py hours so fleet, Filled with rap-ture com-plete, Sounds of

*f*

laugh-ter and cheer Fill the air. Ah!

*f*

*f* *allargando*

Hap py mom-ents of rap-ture be-yond com-

*f* *allargando*

pare. *D.S. al Coda* CODA

Spring, A-

*mp* *f*

wake, my love, A-wake!

*ff con animato*

# WHITE SAILS

Time was when the piano student was kept for a painfully long period within the range of a few notes in the center of the keyboard. Then came what might be called "orientation" pieces, such as this smooth-flowing *White Sails*, which enabled the student to find his way about over the range of the whole keyboard; in other words, "to orient himself," giving him a sense of liberty and balance not otherwise obtainable. Grade 2 $\frac{1}{2}$ .

Gracefully M.M.  $\text{♩} = 60$

VERNON LANE

The musical score for "White Sails" is presented in five systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and marked "Gracefully" with a tempo of 60 beats per minute. The score includes various musical notations: triplets (marked with '3'), slurs, and dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *rit.* (ritardando). Fingerings are indicated by numbers 1-5. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction. The final measure features the instruction "l.h. over r.h." (left hand over right hand).

# SHORT'NIN' BREAD

Grade 2.

With marked rhythm M.M.  $\text{♩} = 120$

NEGRO FOLK SONG

Arr. by William Scher

The musical score for 'Short'nin' Bread' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a piano (*mf*) dynamic and includes the lyrics 'Put on de skil-let, put on de lid, Mammy's gwine to make a lit-tle'. The second system continues with 'short -nin' bread. Dat ain't all— she's gwine to do, Mam-my's gwine to make a lit-tle'. The third system includes 'cof - fee too! Mam-my's lit-tle ba-by loves short -nin', short-nin', Mam-my's lit-tle ba-by loves'. The fourth system concludes with 'short -nin' bread. Mammy's lit-tle ba-by loves short-nin', short-nin', Mammy's lit-tle ba-by loves short -nin' bread. *sf*'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *sf*, and *r. h.*. Fingerings and articulation marks are also present throughout the piece.

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# YELLOW BUTTERCUP

Grade 1.

In waltz time M.M.  $\text{♩} = 60$

J. J. THOMAS

The musical score for 'Yellow Buttercup' is written for piano in 3/4 time. It consists of two systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and features a melody with slurs and triplets. The second system continues the melody with similar slurs and triplets. The score includes various musical notations such as slurs, triplets, and dynamic markings like *mp*. Fingerings and articulation marks are also present throughout the piece.

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with expression

4 5 2 5 1 3 4 5 2 5

4 1 4

3 2 1

# SPRING IS HERE

Grade 1½

Moderato M.M. ♩ = 72

SIDNEY FORREST

*mf* The rob-ins are sing-ing so mer-ri-ly Just out-side my door. They're

tell-ing the tu-lips and daf-fo-dils Spring is here once more. *Fine*

*mp* Down in the gar-den they hop a-bout, Ga-ther-ing straws for their nest;

Up to the tree-top they fly a-gain, Nev-er a min-ute to rest. *rit.* *D.C.*

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

3 2 4 1 2 3 1 2 1

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295

# PRELUDE

With lesson by Dr. Guy Maier on opposite page.

Allegro molto M.M. ♩ = 120

F. CHOPIN, Op. 28, No. 10

*P* *leggiero*

8

10

15

# The Technic of the Month

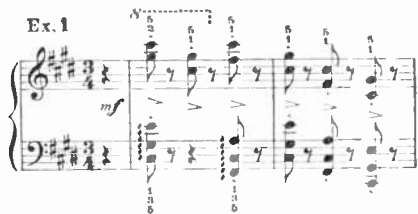
Conducted by *Guy Maier*

## Prelude in C-sharp Minor, Op. 28, No. 10

by *Frédéric Chopin*

CHOPIN shaped this compact C-sharp minor Prelude with expert craftsmanship. The swift, two-measure flash of silver wings which opens the piece is matched by two succeeding mazurka measures. Thereafter this pattern is three times repeated, with two bars added at the end for better finish. It is interesting to note that each of these opening two-measure motives possesses its own personality to such an extent that two preludes of entirely different character can be made by playing Measures 1, 2, 5, 6, 9, 10, 13, and 14 for one prelude, and Measures 3, 4, 7, 8, 11, 12, 15, and 16 for the other.

For memorizing, placement, and security, "skeletonize" and practice Measures 1 and 2, 3 and 4, and all similar measures thus:



Always play the right hand *with* the top note of the sharply rolled left-hand chord.

Practice the right hand in these impulses as shown in Ex. 2:



(Combine as usual.)

Don't neglect to work at those gently "ripped" left-hand chords by themselves; you will feel more secure if you practice them without looking at the keyboard.

Note the lovely, lingering stress which Chopin indicates on each last chord of the mazurka measures. Observe, too, how this chord slides unobtrusively into the measure which follows. . . . How magically Chopin has fashioned his design from these apparently unrelated fragments of mosaic!

Above all, be sure your "wings" whirr with finespun color, and the mazurka measures give answer with deep-toned richness and slightly capricious rhythm.

Surprising, isn't it, that many students do not realize that Chopin's "Twenty-four Preludes, Op. 28," like Bach's "Well-

Tempered Clavichord," were written alternately in the twelve major and relative minor keys? . . . The other, less familiar, C-Sharp minor Prelude, usually numbered "Twenty-five," is a separate composition (Op. 45). . . . It is one of Chopin's most sensitively beautiful compositions, and should have a place in every pianist's repertoire.

of the right hand, while I played the left. . . . We went through the same process with *Cleopatra*, which offered a slightly different technical and reading problem.

4. Then again for contrast, we went over Palmgren's *May Night* for interpretation and review. The student had worked well on this piece and I complimented her highly.

5. I gave some short, concentrated, two-finger exercises for the left hand, since (in the Boogie-Woogie pieces) we found this hand sorely lacking in finger

independence and rotary freedom.

6. Finally I played a Spanish piece as a "treat" for her.

All during this time I wrote clear directions and made brief, vivid observations in the student's notebook. All such notebooks should contain carbons so that you, too, have a record of each pupil's assignment.

It's not at all difficult to accomplish this in a single lesson IF you plan ahead carefully and *stick* to your plan through "the hot place" and high water!

\* \* \* \*

*"Not defending amateurism from a musical professional point of view, I defend it from a mental hygienic point of view. It helps many a forlorn and oppressed soul to reach some substitute happiness and satisfaction which otherwise could not be obtained. It is up to the professional musicians to seek out the talented amateurs and perfect them in a technical sense. But let the professionals not quench the spirit of a dabbling amateur."*  
—WILLIAM VAN DE WALL

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## Claudio Monteverdi— Father of the Opera

(Continued from Page 275)

his heirs.

In August, 1613, Monteverdi was invited to Venice to become *Maestro di Capella* at San Marco, with a salary of three hundred ducats a year and an extra fifty ducats for the expenses of his journey, and also a residence. Three years later his salary was raised to five hundred ducats. Thereafter, he dedicated himself entirely to the service of the Republic, signing his name "Claudio Monteverdi, Veneziano."

The Venetians, the "Athenians" of their time, were the leaders in art for many years in Italy. The city long possessed schools of cultivated music in the choir of St. Mark's, in the theaters, and above all, in the four great *scuole* or conservatories. Today we think of the Venetian School as that golden chain of teachers and musicians who effected to a great extent the transition of musical influence from the Flemish School of the early sixteenth century to the Italian composers. It had been started when Adrian Willaert, of Flanders, became in 1527 *Maestro di Capella* of St. Mark's. In Venice, at the beginning of the seventeenth century, instrumental music and opera showed fundamentally important development. The Cathedral of St. Mark was the spiritual and, in a way, the musical center of the Venetian Republic. Monteverdi, naturally austere, felt as happy and serene in Venice as his nature permitted. He loved the free and broadminded atmosphere of the Republic, the gaiety and animation of the big city, the colorful and unrestricted serenity of its inhabitants.

Monteverdi was very busy with the composition of sacred music for the ceremonies at St. Mark's, the training of the singers and instrumentalists who performed it, with the direction of choir and orchestra under his command, and with the arrangement of festivals at Chioggia and other places. Most of the singers in those days doubled on various instruments: violins, viols, bass violins, cornetti, trombones, and flutes. At great festivals more musicians were summoned to complete the orchestra to festival strength.

Most of the operas written by Monteverdi in Venice have been lost. Particularly successful was his music to the dramatic interlude, "Il Combattimento di Tancredi e Clorinda," in which he used the famous episode of Tasso's *Gerusalemme Liberata*. His two last operas were "Il Ritorno d'Ulisse in Patria" (1641) and "L'Incoronazione di Poppea" (1642).

Monteverdi increased the importance of the orchestra by the use of organ, trombones, and cornets, in addition to the strings with theorbos, harp, and cembalo. He invented such aids to dramatic expression as the *tremolando* bowing which, when first introduced, so astonished the performers that they refused to play it. No wonder that he was acclaimed "father of instrumentation!" He did not hesitate to scandalize the orthodox by intentional use of dissonances without preparation, in order to enhance the dramatic effect. The origin of the Italian overture goes back to Monteverdi. At the beginning of "Orfeo" a simple, fanfare-like *toccata* in C major was played three times over.

Monteverdi was a cultivated man who knew the classics as well as the contemporary literature. He was especially fond of Plato. A strange trait of his character was his unusual interest in alchemy. He succeeded, according to his letters (Prunières), in fusing gold with mercury.

In his last years Monteverdi was grieved by the fall and sack of Mantua (1630) by the Imperial armies. In 1630-1631 the plague ravaged Venice. Nearly fifty thousand persons perished in sixteen months. After the cessation of the plague, a great thanksgiving service was held in the Cathedral of Saint Mark. For this, Monteverdi wrote a solemn Mass, in the *Gloria* and *Credo* of which he introduced an accompaniment of trombones. His religious faith had grown stronger and—like many other *Maestri di Capella*—he gained admittance to the priesthood.

When he was seventy-five years old, he felt the desire to see once more his native town, Cremona. A visit to this city and some other cities in Lombardy gave him much joy and satisfaction. He fell ill on the trip but managed to return to Venice, where he died on November 29, 1643. The whole of Venice mourned him. He was buried in the *Chiesa S. Maria Gloriosa dei Frari*, a hall of fame for many Venetians, where his remains still rest in a side chapel of the large church.

## What Is "Bel Canto," Anyhow?

(Continued from Page 267)

of singing is fascinating to those that teach *con amore*, and because it is a real vocation. To take the fresh young voice of an ambitious, musical pupil and little by little to develop it into an eloquent instrument of song is a real joy to the teacher. It is like the satisfaction of the sculptor when he evokes a lovely human figure from the unhewn block of marble. The "good master and apt Scoler" that Byrd refers to have many happy hours together, and often worldly success as well, to reward their labors.

One of the rewards usually accorded to a successful teacher of singing is a long life. Almost all of the famous teachers have survived more than seventy years; only one on the following pretty comprehensive list, Manuel Garcia, Senior, died before sixty; the average is not far from eighty.

Apollo, immortal.  
Orpheus, no dates.  
Byrd (1543-1623) eighty.  
Tosi (1650 (c.) -1732) eighty plus.  
Pistocchi, founder of the Bologna School (1659-1726) sixty-seven.  
Bernacchi, pupil of Pistocchi, "*Il Re dei Cantori*" (1685-1756) seventy-one.  
Porpora (1686-1767) eighty-one.  
Mancini (1716-1800) eighty-four.  
Marchesi, famous *castrato* and teacher, (1755-1829) seventy-four.  
Manuel Garcia, Senior (1775-1832) fifty-seven.

Manuel Garcia, Junior (1805-1906), one hundred one.

Gilbert Duprez, famous for his high C and as a teacher in Paris (1806-1896) ninety.

Pauline Viardot-Garcia (1821-1910) eighty-nine.

Francesco Lamperti, one of the best (1813-1892) seventy-nine.

Mathilde Marchesi, teacher of Melba, Eames, Sibyl Sanderson, and others (1826-1913) eighty-seven.

Julius Stockhausen, specialist in German romantic song (1826-1906) eighty.  
Luigi Vannuccini, last of the Florentine School (1828-1912) eighty-four.

The dean of American teachers today is, in all probability, Lino Mattioli of Cincinnati who, at the age of ninety is still active in upholding the highest ideals of *bel canto* and sound musicianship, for which he has worked so fruitfully throughout his already long life.

So, dear reader, surrender yourself to the delights of dear old voice production and live happily for a long, long time. Let us repeat with William Byrd:

"Since singing is so good a thing,  
I wish all men would learn to sing."

## Musical Twilight in Europe

(Continued from Page 256)

"new" German music. This opera, which speaks of a hero fanatically given to an ideal, appealed strongly to the officials as a nationalistic document. With a little surgery, "Rienzi" might very well be converted into a loud trumpet singing the praises of Hitlerism—and the Nazis were astute enough to realize this. This surgery was entrusted to Dr. Julius Kapp who, with sublimely untroubled conscience, rewrote the entire book and rearranged the musical score so that it might become an allegory in praise of the Nazi movement.

Of course, it is now known how relentlessly the Nazis continued in their purge of German music after 1933, even sweeping away those musicians who at first were willing to make some concessions and compromises with the new regime but whose racial background was of questionable "purity"; also other musicians, of Aryan birth, who refused to bend the knee to every Nazi whim.

Of the rich and productive crop of German composers of the pre-1933 era, only the chaff was left. There was, of course, Richard Strauss; but Strauss had long been in his artistic senility. There was also Hans Pfitzner, whose inflated and overwritten music could be so descriptive of German chauvinism (as in his "Von deutscher Seele"). There were some older men who found themselves, overnight, recognized composers because their music was valued as being in tune with the times: men like Georg Schumann, Max Tropp, and Georg Vollerthun, the cheap rhetoric of whose works speaks a language that is ponderous and unoriginal. There were also young composers receiving attention because they were faithful to the new regime; the degeneracy of German music was nowhere more marked than in the pompous and imitative music of such writers as Kurt Stiegler, Hermann Grabner, Kurt Thomas, Hans Vogt, or Friedrich Milt.

"Music it not illusion, but revelation rather. Its triumphant power resides in the fact that it reveals to us beauties we find nowhere else, and that the apprehension of them is not transitory, but a perpetual reconciliation to life."

—TCHAIKOVSKY.

## Your Musical By-Product

(Continued from Page 255)

note that Arnold Bennett himself, in his enormously industrious life, which made him a man of relatively large wealth, found time to become a very accomplished pianist. He rated his musical gifts among his chief life assets. Somehow he contrived to get in a total of one hour a day at the keyboard during the busiest periods of his life. He acquired a surprising repertory (Maurice Ravel was one of the enthusiastic admirers of his playing). It is said that Bennett was able to give a good account of himself in the Grieg "Concerto."

There are scores of books that are thoroughly practical in helping you to develop your musical talent, and if you will outline the project in which you are most interested, your Editor will be glad to advise you, insofar as possible, as to the best material to secure for this purpose.

## The Etude Music Lover's Bookshelf

(Continued from Page 263)

laughable and exciting incidents. The only reason why it merits comment in this department is that "Maggie" Scott has always made music a hobby and has written a number of songs of the simple Stephen Foster-Gospel Hymn type, which have been heard quite widely over the radio. Among these is *Jesus Is Listening In*. The songs are included in the volume reviewed.

"Memories of The Life of Margaret Mc-Avoy Scott"  
By Eleanor Morton  
Pages: 270  
Price: \$2.00  
Publisher: Meador Publishing Company

## A Million New Potential Music Students

(Continued from Page 260)

manufacture and sale of clothing and essentials for children are taking this very seriously and are making extensive plans for the needs of a new and important market addition.

Those who are concerned in teaching children should look upon this huge increase as an opportunity, and begin at this time to make plans to impress parents with the value of a musical training, through emphasizing the ceaseless articles which promote music study that appear in *THE ETUDE*, in other music publications, and in the daily press. Manufacturers of music instruments already are taking into consideration the influence that this huge, new, potential market may have on their businesses.

This calls for organization among teachers of the young, who collectively can present the ideas in printed messages for distribution far more, economically as a group than as individuals.





# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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.



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- 3358 Christmas Eve, Op. 41, G-2, Heins
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- 3363 La Zingana (Mazurka), Am-2, Bolm
- 3364 Le Secret (Inter. Piz.), F-2, Gauthier
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- 3221 Military Polonaise, G-2, Chopin
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- 3548 Poem, C-2, Flibich
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- 3180 Prayer, A, (Symphony No. 2), G-2, Beethoven
- 3222 Prelude (C-2), Am-2, Bachmaninoff
- 3395 Priests' March, F-2, Mendelssohn
- 3223 Rondo Capriccioso, C-3, Mendelssohn
- 3384 Rose Fay, (Mazurka), C-2, Heins
- 3369 Rustic Dance, C-2, Howell
- 3224 Second Mazurka, G-2, Godard
- 3552 Sonata Pathetique, (Exc. 1), Dm-2, Beethoven
- 3398 Tales from Vienna Woods, G-2, Strauss
- 3225 To Spring, F-3, Grieg
- 3400 Valse, Op. 64, No. 2, Am-3, Chopin
- 3193 Waltz in A-flat, Op. 29, No. 15, 2, Brahms
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### Can One Learn to Sing Well With no Piano and Little Money?

Q. I am twenty-two and have never had a good singing lesson, but I have had a year's training in the high school glee club where my voice was picked out by the director, although I had no solo work. He never listened especially to the operatic stage, which prompts me to give two years at least to study. I know without being told that I have a voice, musicianship, a good ear, and a great deal of concentration. I am five feet seven and one-half high and I am underweight, but I am far from being a hospital case. I am unable to finance my own way and I am incapable of both working and studying at the same time. There is no piano at home, no place to put one, and there are no facilities to practice vocalises. What shall I do? What would you do? My family is not musical.—H. S.

A. The first thing you should do is to have a thorough examination by a physician to see if you are physically fit. No doubt he would suggest some course of living and of diet to cure your underweight. Subject to his advice you might join a gymnasium class where, under a trained specialist, you might indulge in some exercises to develop all the muscles of your body, especially those connected with breathing.

2. You should have an audition with a famous singing teacher, for only his word and not your own emotion could determine whether your voice is good enough for you to embark upon the long and troublesome road that leads to success on the operatic stage. Somehow you must get a piano even if you put it into your bedroom. Somewhere you must find a place to practice, for without practice you are doomed to failure. You are not the first man who has started with a handicap and you will not be the last.

### Is He a Tenor or a Baritone?

Q. My teacher tells me that I am a tenor, but my range is only from A the first space to G the third line above the staff, bass clef. When I sing forte my first octave is very deep and vibrant like a baritone, but from there up I sound exactly like a tenor. I resemble a great deal the great Tito Schipa. Will this difference in quality overcome itself in time, or am I a freak?

2. Please give me the ranges of tenor robusto, lyric tenor, tenor di grazia, and the baritones.—P. L. P.

A. It is manifestly impossible for us to classify your voice without a personal audition. If you are not satisfied with your teacher's opinion, why do you not sing for the most famous singing teacher in your neighborhood and ask for his? You are only nineteen and you have before you many good years for vocal study. What your voice will eventually become depends upon many things. Among others: 1. What now is the true character of your voice. 2. The condition of your health. 3. Your intelligence and education. 4. Your opportunities for study. 5. Your personality. 6. Whether or not you can find a teacher suited to your needs. If your voice even remotely resembles that of Tito Schipa you have more than enough with which to start. You should be encouraged to work hard and carefully at all the things necessary to success—voice production, musicianship, and languages.

2. The difference of quality between your low and your high voices is the result of a difference of production. It is the business of your teacher to explain just what causes this difference and to tell you how to cure it. No vocal difficulty ever cures itself as you suggest. If you are well taught this difference will become less pronounced as your knowledge and skill improve; that is if you are intelligent enough to understand your teacher and to put his ideas into practice. 3. The robust or dramatic tenor (in German, Helden-

tenor) is the rarest of all the voices. The man who possesses such a voice must have a strong, healthy physique, capable of great physical endurance. He must have a large chest, strong vocal cords, and possess sinuses free of catarrh. The late Enrico Caruso was the outstanding example of the dramatic tenor. The lyric tenor is a much more usual and useful voice. Often it has considerable power and always, if it is well produced, a ring and metal which make it carry well. It is more flexible than the dramatic tenor and the high tones come out more easily. The light tenor (the expression tenor di grazia seems to be obsolete) is a pleasant voice without the power of the robust tenor or quite the lovely quality of the lyric tenor, but with still more flexibility than either of them. The range of the tenor voice varies with the individual, but if a tenor can produce a ringing high B-flat or B-natural he should consider himself lucky. The high C of good quality and power is quite rare. The baritone is the normal male voice. It, too, has individual differences of range, power, and quality which, of course, make baritones more interesting than if they all sounded alike. The baritone voice is a few tones higher than the bass and a few semitones lower than the tenor. It is sometimes hard to distinguish between the high baritone and the dramatic tenor because their timbre is so similar. The range of the baritone is usually contained within the tones A-flat, first space of the Bass Staff and the A-flat two octaves above. Certainly you are not a freak but a very confused young singer who has much to learn about his art.

### Some Questions from a Young Contralto

Q. I am seventeen years old, a contralto who has studied voice a year and a half, but has made no headway with the high tones F and G. I am able to reach these tones only when I sing softly and entirely "on the breath." When I try to give the tone volume I force it. Can you suggest a remedy?

2. Recently my teacher makes me vocalize with my fingers in front of my nostrils. This gives the effect of much resonance and places the voice, she says. Is this not harsh treatment and should I continue it?

3. Some days my voice seems to float; others it sounds harsh, and when I sing I feel as if I were forcing it. I am in good health except that I suffer from a good many colds.—M. G.

A. A tone is the resultant of the action of the breath upon the vocal cords, plus the resonance of the cavities of the chest, nose, and face. If there is too much pressure of breath the cords will open slightly and the resulting tone will be slightly breathy in quality. If there is too little breath the tone may become so soft as to be almost inaudible, or it may be flat. Your own common sense and your ear, plus the advice and example of your teacher, should tell you just when the proper balance is obtained.

2. It is scarcely the province of the Editor of Voice Questions to criticize the studio practice of any singing teacher. If your voice improves under the method employed by your teacher, it is good for you. If, on the contrary, it does not improve, it is up to your teacher and yourself to change it. It all takes time, so do not be impatient.

3. No singer can hope to be always in the best of voice. If you have succeeded in finding for yourself a way of singing which is comfortable and reliable day in and day out, you should be satisfied. Of course, you cannot sing as well when you have a cold. Why do you not consult a throat doctor and see if anything can be done for you?

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(Continued from Page 269)

they are widely used in radio stations both for incidental and featured music on programs.

I shall never forget the day I glimpsed my first Hammond. It was in a Hollywood studio where I had come to accompany a singer in an audition. The instrument was the first I had ever seen, and was quite new at the time. It fascinated me and I got permission to practice it daily. The more I practiced, the more I realized that this was my instrument. It combined the speed of the piano with the color possibilities of the organ, both of which I had studied. Soon I was able to pick up engagements in and around Hollywood.

### Latin-American Tunes

Latin-American music had long intrigued me, especially the rhythms, and believing the Hammond was particularly adapted to playing this music, I made a trip to South America to study it firsthand, adding Portuguese to my college Spanish. In eight months I had collected a number of examples of the samba, rumba, tango, and conga and found that the Hammond lent itself particularly to these sparkling rhythms. It was while playing at the Copacabana in Rio that I was offered a radio contract in the United States, and returned to accept it.

I am often asked how I play popular music of this country and South America on the Hammond. It is difficult to describe. None of this music is written for the instrument. It comes largely in piano copies and some of the folk tunes I picked up in South America are not even scored. Popular music must be adapted to the instrument by the player. It is largely a question of whether you feel it or not. If you don't feel it inherently, the performance is likely to be stilted and to lack abandon, especially if you play just what you see on paper. It is necessary to put a lot of yourself into this music.

On the Hit Parade program I play with orchestra and arrange all my own music. After selecting a piece to be programmed, I experiment with it, trying out different effects, retaining those that seem to bring out best the idea of the piece and to accentuate its rhythms. The title, "Blow, Gabriel, Blow," for instance, gave me the thought of featuring the trumpet. So I opened with a trumpet in the left hand, playing against a moving rhythmic figure in the right. Then I had recourse to the trumpet again at intervals. When I have the arrangement pretty well thought out I go over it with the orchestral arranger, and there may be some further changes. In featuring the Hammond organ against an orchestral background, care must be taken not to duplicate too many tone colors on the organ and in the orchestra. So I must know just what the orchestral arranger has in mind before I complete my score.

Timing is important when playing on the radio. Each piece is given so many minutes and seconds, and the whole schedule is thrown off if the piece does not end "on the nose," to use studio parlance. When the piece is finally set, I practice it alone with a stop watch and play it with the orchestra in rehearsal.

I do feel that the Hammond organ holds forth unique opportunities for the pianist and organist, either as an accessory instrument or as a specialty. For church use, it is naturally played like a pipe organ. But as a specialty, it has unlimited possibilities. And in time, I believe it will have its own literature of music.

(Additional books arranged for Hammond Organ are: "At the Console," Felton; "Chancel Echoes," Felton; "139 Selected Organ Pieces," edited by Vibbard; "Standard Compositions for Organ," arranged by Diggle; "The Hammond Organ," Stainer-Hallett; "Album of Duets for Organ and Piano," Kohlmann; and "Playing the Hammond Organ," Elementary Instruction Book.)

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# 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. Will you please tell me what is meant by a tracker-action organ and a pneumatic-action organ? Would a vacuum-cleaner motor built into an organ be sufficient to blow the reeds? Will you please send me a list of used, two-manual reed organs, with prices?

A. A tracker-action organ is one where the operation of the action is accomplished through a system of mechanical levers. There are three types of pneumatic action: tracker, where the pneumatic is moved by the action of a tracker; tubular, action where the pneumatic is operated through a wind supply; and electro-pneumatic, where the pneumatic is moved by electricity. The usual size of a vacuum cleaner is 1/20 H. P. which is not large enough to supply the reed organ. If a pipe organ is meant, the size of the motor required would depend on the pressure, and so forth, but the vacuum cleaner motor would not be sufficient. We are sending you by mail, a list of persons having used, two-manual organs for sale. Prices can be had from those who have them available.

Q. I am choir director in a very fine small-town church, with an average attendance of two hundred and a volunteer choir of about twenty-five adults. We have a fine pipe organ. I am giving you this background so that you may better answer the question I have to ask. I do not have an extensive library from which to choose numbers for the choir, and we use an occasional hymn as an anthem. To vary this form to make it interesting to the choir as well as to the congregation sometimes I have one member of the choir sing a certain portion as a solo while the others hum, or perhaps the entire choir will hum the four parts. Is this humming in any way out of place or incongruous in our church service?—O. O. B.

A. While humming of the parts, with the melody carrying the words might be all right, humming by the entire choir might be out of place in the church service, where the music with the absence of the words might be looked upon as "entertainment," which, of course is not the function of music in the church. We would not approve of humming by the entire choir with the necessary absence of words as a churchly practice.

Q. As organist and choir director, I am eager to receive information regarding a service or program pertaining to "Promotion of Chapel Choir Members to the Senior Choir."

A. We do not know of any program or service for such occasions as you mention. Whatever you do for the transfer of the persons should be done for any future transfers—to avoid charge of "discrimination." We suggest, if practical, that the persons be transferred at a public service, arranged by you,

including appropriate gifts to the persons, if these features can be carried out for future transfers.

Q. I am the organist-director of a very amateur volunteer choir of middle-aged people. It is our duty to sing every Sunday except the first Sunday of the month, and we have one rehearsal a week. I have tried in vain to get these people together more than once a week, but the vast number of activities going on in the church, plus the preoccupation of the greater number of choir members, excepting Friday (our rehearsal night), makes more rehearsals impossible. We are required to sing a special number for both the morning and evening services. Can you recommend several collections of very easy anthems for four voices? Also please include any collections of more elaborate hymns suitable for choir numbers. My choir consists of nine sopranos, six altos, four tenors and four basses.—F. W.

A. You seem to have made every effort to secure additional rehearsals for the group. The only suggestion we would make is that you make your rehearsals so attractive that the members of the choir will prefer the rehearsal to other engagements (church engagements excepted). For collections we advise examination of the following: "Anthem Devotion"; "Anthem Repertoire"; "Anthem Worship"; "Voices of Praise." For hymn anthems, we suggest examination of Schmidt "Hymn Anthem Books" 1, 2, and 3. All of the books mentioned may be secured from the Publishers of THE ETUDE, who will quote you prices on request.

Q. There is in our neighborhood a very interesting and rare organ—a combination of pipe and reed organ. It has one manual and pedal board—contains two sets of 8' reeds in the bass of the manual. The treble consists of two sets of 8' reeds, one set of 4' reeds, and a set of small wooden pipes called "Clarabella." The latter have a beautiful and smooth tone. There is also a 16' stop in the treble which gives a loud and reedy tone. It is called Vox Humana. The Pedal stops consist of Bourdon 16' and Violoncello 8'. The pedal board can be pushed under the organ when not in use. It was made by George Wood about seventy years ago. Do you think this organ is worth much today? Would it be satisfactory for a small church, if a motor were installed? Would twenty-five dollars be too much to pay for it?—P. K.

A. We doubt whether the organ has more than its intrinsic value at this time, and you can judge whether it would be satisfactory for a small church. The price you mention is not excessive, but the cost of the motor would have to be included in the cost of the organ in estimating the expense.

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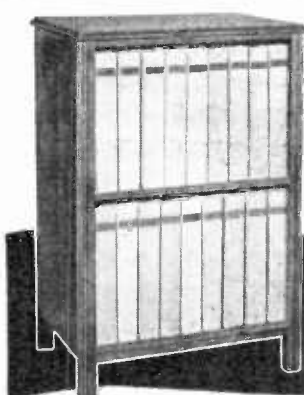
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## The Light Violin Bowings

(Continued from Page 273)

the term *saltando*, when the *sautillé* bowing was indicated. While there is a relationship between this bowing and the *spiccato*, there is so much that is dissimilar, that the bowing warrants a different name. The term *sautillé* is excellent.

The first lesson for the *sautillé* stroke is as follows:

1. In the middle of the bow, play a series of smooth, *détaché* strokes.
2. Use only about one and one-half inches of bow.
3. Use the wrist only.
4. Start slowly and gradually get faster.

Do this for about ten or twelve seconds, and then stop. The stop is important, because if the pupil keeps it up longer, a motion foreign to the stroke may creep in. He may find himself tensing, or using the forearm. The length of time may be increased as long as the pupil is free from tension. A week or two later he may be asked to do this stroke a little faster. If it is performed quickly enough, by a slight whipping of the wrist, the bow will automatically lift from the strings, creating a rather delicate bounce. The bow should find itself a bit nearer to the fingerboard than it would be in ordinary playing.

Do not exert too much pressure with the first finger on the bow. The exact spot on the bow where this involuntary bounce takes place is different in various bows because of differences in weight and balance of the bow sticks, and because this is influenced by the length of the bow arm of the individual player. It is safe to say, though, that in most cases it would be about an inch below the middle of the bow.

This special study must be kept up for quite a number of weeks. The pupil will go through rather peculiar experiences as the stroke develops. Some days he will find that it will spring evenly, and others, that it will be impossible to get a bounce at all. But finally the happy day will arrive when he will get an even and delicate series of bounces.

We find that in a successful performance of this stroke, a slight trace of forearm will enter in. It is not advisable to allow the pupil to become aware of this—it should be considered rather as an inevitable motion, due to the connection of forearm to wrist. In the *spiccato* the forearm plays an important part, but in the *sautillé* there is a slight, unacknowledged use of forearm.

### Artist Opinions

The writer has asked a number of the artists to demonstrate to him their *sautillé* bowing. They have developed unusually fine delicate *sautillé* above the middle of the bow. From various discussions with them, it is felt that the student should practice the *sautillé* in two places: an inch below the middle of the bow, and an inch above the middle of the bow. The latter serves well when a very light and swift *sautillé* is required. As this swift *sautillé* is performed, it is advisable to keep the hair closely knit to the string with only a minute raising of the bow. When a crisp and somewhat slower *sautillé* is required, it is best played an inch below the middle of the bow. In that case, the bow will bounce

a bit higher from the string. Again, as in the case of the *spiccato*, the pupil should experiment with the angle of the stick above the hair.

After the pupil has mastered passages where each note is repeated four times, it is well to play the same exercises, repeating each note twice. An often neglected but highly valuable form of the *sautillé* is in passages where each note is played three times. Numbers which incorporate the *sautillé* where each note is played only once, can be considered as life studies, and as the pupil's left hand develops, the standard *perpetuo mobiles* may be used.

After the *spiccato* and *sautillé* are mastered, the pupil is ready to begin the *ricochet* and the *staccato* bowings. These important bowings will be discussed in a later article.

## The Latest Records Pass in Review

(Continued from Page 262)

Pasquier Trio (Columbia set 351); there the playing was more intimate and more subtle, with the result that one thought less about the performance and more about the music. To be sure, Mozart can stand virtuoso treatment, particularly in this work which is one of the finest ever devised for an ensemble of its kind. Preferences in such matters will rest with the individual. This trio dates from the time of the composer's three great final symphonies. It ranks with the best of his quartets and quintets. The recording is excellent.

Liapounoff: Lesghinka (Caucasian Dance), Op. 11, No. 10; Alexander Brailowsky (piano). Victor disc 11-8567.

Like Liszt, Liapounoff wrote a series of studies which he called "Etudes d'exécution transcendante." The present work, one of the most famous, is similar in character to Balakirev's "Islamey," a work regarded by many as the most difficult piano composition ever devised. The unrelenting flow of the melodies and the swift pace of this composition make it almost as difficult to perform as "Islamey." *Lesghinka* owns similar characteristics to an Italian tarantella. Listening to Brailowsky's clearly articulated performance of this work, one might not think it difficult, yet one in the know would realize his performance was not accomplished without considerable effort on his own part. Whether the qualities of the *Étude* are worth the effort or not is a moot question. Our admiration of Brailowsky as a pianist, however, is certainly sustained by this recording.

Reubke: Sonata for Organ in C minor, on the 94th Psalm; and Purcell: Trumpet Voluntary; E. Power Biggs, playing on the organ in the Memorial Church at Harvard University. Victor set 961.

Reubke (1834-1858) was a favorite pupil of Liszt and a highly promising composer. His "C minor Organ Sonata" has long been regarded as a work of considerable importance in the history of organ music. Although obviously influenced by Liszt, nevertheless it shows remarkable imaginative powers in a youth just out of his teens. Mr. Biggs gives a lucid, musicianly account of this work, and the recording is excellently accomplished. The organ used here lends itself well to recording.

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# VIOLIN QUESTIONS

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.

### A Trade-Name (?)

L. W. S., Minnesota—Without seeing your violin, it is impossible to say very much about it. The name "Florentina" is obviously a trade-name, and the instrument is probably worth about what you paid for it. It may be of American workmanship, but is more probably a German import. This, however, is impossible to determine without personal inspection.

### First Public Appearances

F. L. B., New Jersey—Your problem is, unfortunately, by no means an uncommon one: many ambitious young musicians have found great difficulty in getting their first public appearances. Nevertheless, there are ways and means by which it can be done. As you tell me nothing about your age or your violinistic ability, I cannot say what course would be the best for you. In this, your teacher will be your best advisor. The most obvious thing to do, if you are equipped for it, is to rent a small hall or church room and give an invitation concert, inviting those people whom you think would be most interested in hearing you play. I should advise you to ask a singer to share the program with you. Having another artist on the program would help to attract a larger audience, and it would relieve you of the strain of giving the entire program yourself.

If you would rather start in a smaller way, you should let it be known at your church that you would like to take part in one or two of the church socials. If there is any other organization in your town that gives musical programs, you can approach the persons in charge and tell them the same thing. Also, you can get in touch with someone connected with the nearest music club and offer to play for the program committee of the club. Another thing you can do is to organize two or three informal musical evenings at your home or at the home of a friend, inviting a different group of people each time and having two or three other young musicians take part on the programs with you.

Other possibilities, suitable in your community, will probably occur to you if you give the matter some thought. One thing, however, you must not expect—a fee for your initial appearances. Consider that you are being paid by the experience you are gaining. If your playing attracts people, it will not be long before you can ask fees for most of your engagements. I wish you the best of luck, for I know what it will mean to you to do some playing in public.

### Hints Concerning Vibrato

Rev. J. B. S., Indiana—The ideal violin vibrato is produced by a combined motion of the finger, the wrist, and the forearm. The proportions in which these are used cannot be explained in print, for almost every violinist produces the vibrato somewhat differently. The essential thing is that the whole arm, from shoulder to finger tip, be completely relaxed. A vibrato in which the forearm participates may be somewhat too emotional for certain types of music—such as the Adagios of Bach or Handel—in which case it is best produced by the wrist alone. In either type of vibrato the finger must be relaxed as well as firm on the string; for if the joints of the finger are stiff, a certain coldness will persist in the tone.

I expect to discuss the vibrato in more detail in the near future, and I hope you will watch for the article.

### The Pizzicato

R. N., New York—The best pizzicato tone is produced by plucking the string with the fleshy part of the first finger, not by plucking with the extreme tip. The latter method is used by many violinists who have not given sufficient thought to the matter, and the result is always a tinny, unresonant quality of tone. The finger should be laid rather flatly on the string and, after plucking, move away from it rapidly, so that the string may be given a wide

amplitude of vibration. A firm, left-hand finger grip is essential; and if the notes are slow enough to allow it, a rapid vibrato should be given to each note. If you are doing all these things, and your pizzicato tone still does not satisfy you, I would suggest that you have your violin adjusted so that it gives a quicker response. A pizzicato passage, properly executed, is a good test of a violin's inherent resonance.

### Various Questions

Miss V. P., Montana.—(1) A slight whistle at the beginning of a bow stroke may be caused by one or more of several different things: Insufficient left-hand finger grip; a bow that needs rehairing; an inadequate amount of rosin on the bow hairs; or a lack of firmness in the right hand. I would suggest that you check up carefully on all these things.

(2) A deterioration of tone quality in rapid playing is a very common fault indeed; nevertheless, it is a fault that can be easily overcome. Its most usual cause lies in the player's attention being directed almost wholly to his left hand, leaving the bow arm to take care of itself. The most effective remedy is slow practice, with keen attention to the quality of each note. When you play a rapid legato passage slowly, your bow must cling much more closely to the strings if you are to produce a good quality of tone; this will give you the "touch" necessary for producing a good tone when you play rapidly. Keep in mind always the fact that a passage of rapid sixteenths needs as firm and sensitive a bow touch as a single note of the same duration.

(3) If the open string sounds when you move a finger from that string to another, it is a sure sign that you are not moving your finger quickly enough. Or else that you are allowing your bow to remain too long on that string. To play two consecutive notes on neighboring strings with the same finger is not at all easy, and it is much better to use two different fingers, if at all possible. This, of course, calls for a fluent use of the second and fourth positions. However, familiarity with these positions is essential for a violinist with artistic aspirations, and the time spent in acquiring fluency in their use will bring real rewards in facility and clarity of technique.

### Aluminum Violins

H. C. W., Wisconsin—About twenty-five or thirty years ago some aluminum violins were made that were put on the market and rather widely advertised. However, they proved very unsatisfactory, for the tone was quite unlike that of a wooden violin. They quickly disappeared, and I doubt very much that you could obtain one now. They have probably been melted down and are now in the war effort as parts of airplanes! In any case, you would find that even a very inexpensive wooden violin would have a tone vastly superior to any metal instrument. I suggest that you write to a reputable firm of violin dealers, giving adequate references, stating how much you wish to pay and asking that a violin be sent to you on approval. You will find the names of such firms in the advertising columns of THE ETUDE.

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## Joy in Early Violin Study

(Continued from Page 276)

violinist, who has all the elementary difficulties of any beginner-student, must manufacture his own tones besides! This, of course, makes the violin seem more difficult than other instruments in its elementary stages. Naturally, the student's pleasure decreases if his playing sounds less than agreeable—or less agreeable than that of his little friends who play other instruments. Thus, the falling-off of interest in the violin, that has shown itself in recent years, may be directly attributed to certain of our teaching methods... mainly through wrong pedagogic approach.

### Tonal Relationships

Now to speak of methods in general without settling the question of intonation that was brought up as illustration, I believe that the surest way to approach this problem is in strictly musical, rather than in mechanical, terms. Too often—far too often!—we find the relation between tones explained in terms of *inches*; this tone lies an inch away from that tone, and so forth. First of all, this is confusing. Is the student using a full-sized violin, half-sized instrument, or one of a quarter size? Certainly, the value of "an inch" varies vitally with the size of the instrument. And if confusion results in the first position, what may we expect in the upper positions, where the finger spacings become smaller and smaller? The average result is that the student blunders along and avoids those upper positions as much as he can. And if he attempts the Brahms or the Mendelssohn "Concertos," with their intricate figuration in all the positions, he does a good deal of floundering.

The remedy is to get away from mechanical theories. Forget about the inches and think in terms of tonal relationships and pitch discrimination. Listen to the pitch of the open string and find your next tone from there—find it yourself, and feel where it lies, and associate the position with the sound. In other words, *build the tones into your ear*, since they cannot be built into the instrument, and approach the problem of intonation musically instead of mechanically. Work as the singer does, who must *fix* his tones mentally before he seeks them in his throat.

As to teaching methods in general, we should strive for instruction that can demonstrate abstract theory through workable, practical playing. The greatest *virtuosi* do not teach, and the greatest teachers do not devote themselves to beginners; for that very reason we need the kind of instruction that will bring to the beginner practical help based on the experience of the finest playing. Thus, the great majority of little students can be assisted, rather than just the few who are already gifted enough and advanced enough to qualify for master instruction. And by making the elementary stages fruitful to the young student, interest and pleasure in violin study can be more readily maintained.

It presents a greater challenge to the teacher to train groups of average students to play correctly and to *love* to play that way than to assist in the development of one genius—who would very probably assert himself with the aid

of any teacher! The main thing is to stimulate love and enthusiasm for the violin—and that can be accomplished only if the confusions that still exist in its earliest presentation are cleared away. We violin teachers need clearer and more musically developed elementary violin methods.

## Exciting Futures in Musical Research

(Continued from Page 268)

discover, was able to re-create the genuine traditional style.

"Sometimes a project carries the researcher far beyond books and libraries. This happened some years ago when the need for authentic Blue Ridge traditional music took me to the mountains of Virginia. In the town of Stuart, I met John Powell, and together we pursued our search for native instrumentalists who could give us the authentic folk-accompaniments for songs of which the melodies were better known. Finally, in a place called Meadows of Dan, we found such a native instrumentalist. We got the accompaniments from him, and he told us that he clearly remembered Cecil Sharpe, the Englishman who first began the search for folk-music in those hills.

"Sometimes, however, researching leads to nothing but a blank wall. Another of our inter-America programs had to do with finding authentic songs of revolution in the various countries. We found the words of a Venezuelan song called *Canción de los Sincamisá* (*Song of Those Who Wear No Shirts*) which looked interesting because of its analogy to the 'Sans-Culottes' of the French Revolution. But—we could find no music for it! After diligent searching here, we cabled to Venezuela only to learn that history books recorded the fact that such a song had existed, but that all trace of the music was lost!

"So much for the kinds of research themselves. Equally important is the use to which they are put. It is not enough for a researcher to dig out a score. He should be able to read it and to determine its quality and whether its instrumentation is adapted to the orchestra that is to play it. Suppose it is scored for triple woodwind—has your orchestra got them? If not, can it be cross-cued? And if all the instrumentation fits, can you time the score? And, if the work is too long, can you tell whether it can be cut without defeating the composer's intentions? The practical music researcher needs to know all this.

"On the whole, then, I believe that the future of musical research will fit most smoothly into the hands of persons who are first of all well-equipped, practical musicians. Ensemble musicians will, I think, fit the work better than soloists because they may be expected to have a broader knowledge of scores. An assistant conductor who finds that he cares more for digging at music than he does for public plaudits would be ideal as a researcher—*provided* that he also had a natural curiosity about musical things; the kind of news-sense that allows him to recognize a good bit of news when he finds it; a retentive memory; and a genuine fondness for digging at things. For such workers, musical research has an interesting field to offer."

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## Masters and Matrimony

(Continued from Page 261)

Johann Sebastian Bach was married twice. From his first marriage with Maria Barbara, the two composers, Friedemann and Philipp Emanuel, resulted. Maria Barbara was an excellent mother, but a simple woman. More significant for Bach's career was his second wife, Anna Magdalena, who was not only an efficient housekeeper, but also an excellent singer. For her the great master wrote his two "Klavierbüchlein von Anna Magdalena Bachin." She helped him in writing down his compositions, and we can well imagine what that meant for the aging man who was going blind. A whole series of the most magnificent works of Bach we have in her handwriting. We get some idea of the unlimited devotion of this woman for her husband from the fact that in the course of years her handwriting was completely adapted to that of the master—just as in the case of Süßmayer and his teacher Mozart. The handwriting of Johann Sebastian and Magdalena were later so deceptively alike that for years the cantata "O heiliges Geist und Wasserbad" was considered an autograph of Bach's until Philipp Spitta established the fact that it was Magdalena's handwriting. How often did this wonderful woman, the mother of Christian and Christoph Bach, have to neglect her household and children and copy the work her husband had to complete at the end of the week—perhaps a new cantata for St. Thomas' Church? But Bach's household was well run and the Bach children had the best rearing that was possible at the time. Magdalena was really a model wife.

### Concerning the Romanticists

Of Gluck's wife we know only that she devoted herself to charity and was an excellent helpmate who, like Mozart's wife, accompanied her husband on his travels. But she could afford to do this, for Gluck was childless and wealthy. The couple had taken into their household Gluck's niece, who was a brilliant singer. There is still extant a picture which shows Gluck in his dressing gown at a table with bottles on it. He is lifting his glass and drinking to his wife who is sitting behind the table—in somewhat the

same manner as the famous portrait of Rembrandt and his wife. The picture is characteristic of the noble and serious composer who had a healthy feeling for the beauties of life which he found symbolized in his wife.

But let us speak of the romanticists in whose lives love and hatred played a particularly prominent role. For the genuine romanticist, love is that distinct fairyland which one can enter only when one has passed the ordeal by fire—just as Tamino and Pamina in "The Magic Flute" can be initiated into the mysteries of love and humanity when they have passed the test for the initiates. The biographies of many romanticists stress this, as, for instance, the love sufferings of Berlioz or the life of Chopin.

A characteristic example is Carl Maria von Weber whose father was the cousin of Constanze, Mozart's wife. As in the case of all of the Webers, genuine artistic blood of the musical and theatrical world pulsed in the veins of the composer of "Der Freischütz." No wonder, then, if in his youth he frequently succumbed to the seductions of women. When he was director of the Prague opera, the dancer Teresa Brunetti particularly charmed him and soon had almost ruined him intellectually and morally. From this conflict the pure love for the actress Caroline Brandt rescued him. But what tortures he suffered before Caroline became his wife! The letters he wrote to her give us a gripping picture of his spiritual condition. Finally she became his wife, and not until after this crisis had been passed did Weber's productive genius assert itself. Not until then did he compose his masterpieces, "Der Freischütz," "Euryanthe," and "Oberon."

Perhaps the most ideally married artistic couple were Robert and Clara Schumann. She was a talented interpreter of his piano works. For her he composed all of his piano compositions. One of his sonatas (F-sharp minor), is actually the biography of their exemplary artist's marriage. It tells of the struggles which the composer had with the father of his fiancée to obtain her hand in marriage, of the jealousy which tormented him, the anguish which she experienced through her love and of the sweet dreams of his tender, delicate artist's soul. No one could play the sonata as well as Clara. She could interpret all the secrets of this miraculous work because she understood all the great love which had produced it.

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Quite different was Richard Wagner's marriage. Cosima, the daughter of Franz Liszt, was, to be sure, no professional musician. But she was a highly cultivated woman and, in a professional sense, the most magnificent wife that the composer could wish for. Without her the Bayreuth achievements would not have been possible, and she it was who carried on the traditions of Wagner after his death. Cosima had been married to Hans von Bülow earlier. What sufferings that temperamental musician must have had to go through when he saw his marriage collapsing because of Cosima's attraction for Wagner, whom Bülow admired so greatly! In one of the letters of Bülow we find the

following passage: "My wife has left me . . . My heart-strings are not out of tune; they are torn asunder."

Many composers considered themselves fortunate if in their own families they could recuperate from the trials and worries of their productive activities. That is the reason why many great musicians have very simple wives whose services to their husbands cannot be overestimated. Smetana loved his second wife dearly and his love letters to her are among the most beautiful documents from a composer's life. Yet one cannot say that she was "prominent." Nor was Dvořák's wife so; she and her husband lived almost like typical Bohemian peasants.

When Dvořák came to America he brought along his wife, Anna, and two of his children, although he had intentions

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of staying only a short time in New York. But Dvořák was such a loving father that he could not stand it very long without the other four children. He had them brought over afterwards; and it is only one proof of Dvořák's devotion to his family when we see on the last page of the score of his "New World Symphony" the words written by him: "The children have come to Southampton." Incidentally, Dvořák's wife, Anna Cermak, was a gifted alto whom he met when he was a piano teacher in the house of her father. But before he discovered his love for her he became infatuated miserably with the older sister Josefa, and his feelings are expressed in many of his songs.

### Teacher and Pupil Romances

But that brings us to the matter of the marriage of teacher and pupil. It is quite understandable that frequently teacher and pupil enter into such harmonious relationships that a marriage results. The most sensational case, however, was that of the marriage of Enrico Toselli with Louise, Queen of Saxony, who as "Mme. Toselli" certainly didn't feel any worse than as "Her Highness." This reminds us of Queen Mary Stuart who fell violently in love with David Riccio. She thought seriously of divorcing her husband and marrying the musician whose playing on the lute had so entranced her. But at that time it was not so easy to get a divorce. Today divorce has become a commonplace and some musicians are often pathetically aware of this fact.

The great piano teacher Leschetizky was married no less than four times and only his first wife, the singer Anna Friedberg, was not a pupil of his. One after the other he married his pupils, Annette Essipov, Dominirka Benislavka, Marie Roborska, but all the marriages ended in divorce. The two great pianists, Eugene d'Albert and Emil Sauer, also married their own pupils. D'Albert was also once married to Theresa Carreño, but it is not true that there once existed a worldwide group of mothers-in-law of Eugene d'Albert and Emil Sauer. It is true, however, that both were somewhat proud of establishing a record in divorces. Once the two artists met in the divorce court in Vienna. They shook hands warmly and d'Albert asked Sauer how often he had been married. "Four times," said Sauer triumphantly. "What, only four times?" cried d'Albert. "Six times for me, you—, you monogamist!"

\* \* \*

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## The Secret of Tone in Choral Work

(Continued from Page 270)

and must be accomplished *without* scooping or change of quality, pitch, or intensity. Keep lips well relaxed.

**THE VOWEL AH:** *Ah* is a brilliant vowel. In singing it, the corners of the mouth should never be pulled down, as is so often the case, nor should the jaw be pushed down in going from *Oh* to *Ah*. In this vowel, the only change from *Oh* is in the lips. If they can be conceived as the opening of a pouch well rounded when singing the *Oh* in *Pp*, slightly further opened in *P*, and *widened* in *Ah*, the blend or join of the vowels will be accomplished without variance of tone. The important thing is to secure the join or merging of one vowel with another with perfect smoothness.

**SUGGESTION:** Blend *Oo—Oh—Ah—slowly*, forward and backward, sustaining each vowel ten or more counts. Gradually increase the tempo till they can be sung lightly and rapidly ten or fifteen times on one breath. Keep tone continuous, without alteration of the "join."

**THE VOWEL A, as in WAY:** In this vowel the tongue changes its previous position by arching slightly with lips relaxed as for *Ah*. Blend from *Ah* to *Ay* slowly several times. Let the tongue move gently without effort and without pushing down the jaw, keeping the tip always touching the lower front teeth. To guard against breathiness, keep the rib cage well expanded, especially when joining the vowels. As you sing, imagine you are sipping through a straw.

**THE VOWEL E, AS IN WE:** In *E* the tongue is more highly arched than in *Ay*. There is no other change. Sustain for several counts. Blend *Oo—O—Ah—Ay—Ee* forwards and backwards slowly. Increase tempo till the vocalise can be done at any rate of speed as often as twenty or more times on one breath.

**SUGGESTION:** Blend in a different order, using *Ah—Ay—Ee—O—Oo*. Finally, start on any of the five vowels and repeat till the blend is smooth and the tone unchanging. Practice on various pitches, chromatically ascending and descending. The ability to blend all vowels on any tone is the foundation of all singing.

To establish further the habit of smooth vowel blending, apply the above to words. *The Star* by Peter Cornelius is suggested as excellent for this purpose: or, if a shorter vocalise is desired, construct several sentences containing different vowel problems, and practice until the desired result is obtained. Form each consonant plainly and distinctly, but be sure that tone is continuous.

Future articles will cover important phases of this question.

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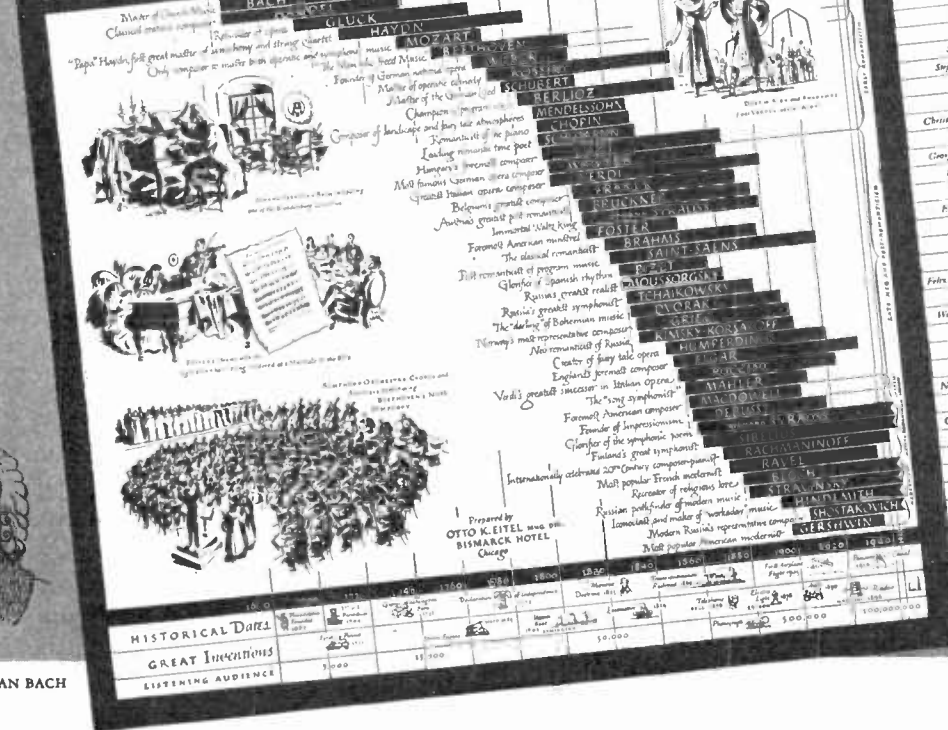
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Johann Sebastian Bach	1685-1750	1750	... (text continues)
Ludwig van Beethoven	1770-1827	1827	... (text continues)
Robert Schumann	1810-1856	1856	... (text continues)
Frédéric Chopin	1810-1849	1849	... (text continues)
Wolfgang Amadeus Mozart	1756-1791	1791	... (text continues)
Joseph Haydn	1732-1809	1809	... (text continues)
Anton Bruckner	1824-1896	1896	... (text continues)
Richard Wagner	1813-1883	1883	... (text continues)
Pyotr Ilyich Tchaikovsky	1812-1893	1893	... (text continues)
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## World of Music

(Continued from Page 253)

music can contribute to the war effort. Quoting from the announcement, "The purpose of the Congress is four fold: 1. It is to mobilize music and musicians in the present fight for a civilized and free world. 2. It is to improve and expand the musician's function in our changing society. 3. It is to create and develop new audiences and new uses for music. 4. It is to discuss and act upon the common problems of musicians and those connected with music."

FRANK BISHOP, pianist, who had appeared frequently in recitals abroad and in this country, died on January 30 in New York City. It was on the advice of the late Ossip Gabrilowitsch that Mr. Bishop entered a music competition and won. He studied at Oberlin College and the University of Michigan School of Music; and in Paris under Philipp and Wanda Landowska. In 1937 he appeared as soloist at a concert in New York in memory of Mr. Gabrilowitsch.

WILLIAM TURNER WALTON'S "Concerto in A minor for Viola and Orchestra" had its first New York hearing on March 7, when it was on the program presented by the Philadelphia Orchestra under the baton of Eugene Ormandy, with William Primrose, the distinguished viola virtuoso as soloist. First composed in 1928, Mr. Primrose in 1935 collaborated with Mr. Walton in making a complete revision of the concerto and in that same year gave the first London performance of the new edition with the London Philharmonic Orchestra. In 1938 Mr. Primrose was again the soloist, when the work was given its American premiere in a broadcast by the NBC Symphony Orchestra, with Sir Adrian Boult conducting.

PERCY LEE ATHERTON, composer of two musical comedies, scores of orchestral numbers, and more than one hundred songs, died on March 8 at Atlantic City, New Jersey. From 1929 to 1932 he served as Acting Chief of the Music Division of the Library of Congress.

ARTUR RODZINSKI, musical director of the New York Philharmonic-Symphony Orchestra, is conducting a series of twelve concerts in South America during May and June. Six of the concerts are scheduled for Buenos Aires and the remainder are booked for Rio de Janeiro and Sao Paulo in Brazil, with the possibility of Montevideo, Uruguay, being included. An invitation to conduct in Mexico had to be refused because of lack of time.

CARLO PERONI, music director of the San Carlo Opera Company for more than twenty years, and who during the First World War was a U. S. Navy band conductor, died on March 12 in New York City. He was conductor also of the Scotti Opera Company, and during 1941-42, of the Chicago Opera Company. Mr. Peroni was born in Rome and attended the St. Cecilia Conservatory there. He began his career playing under Mascagni at the Teatro Constanzi in Rome. He was naturalized several years before the First World War.

ARNOLD LINDI, principal tenor of the San Carlo Opera Company, collapsed and died on the stage of the War Memorial Opera House in Los Angeles, California, on March 8, just as he finished singing the aria, *Vesti la Giubba* from "Pagliacci." He had been a member of the San Carlo Opera Company since 1934, following several seasons with the Chicago Opera Company. Born in Tunasma, Sweden, he began his career in that country and then sang with the La Scala Opera Company in Milan.

THE NATIONAL MUSIC COUNCIL has published a Digest of the proposed new Social Security Bill as it would apply to self-employed music teachers and to other self-employed persons in the field of music. Copies of this Digest may be obtained by writing to the National Music Council, 338 West 89th Street, New York 24, New York.



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