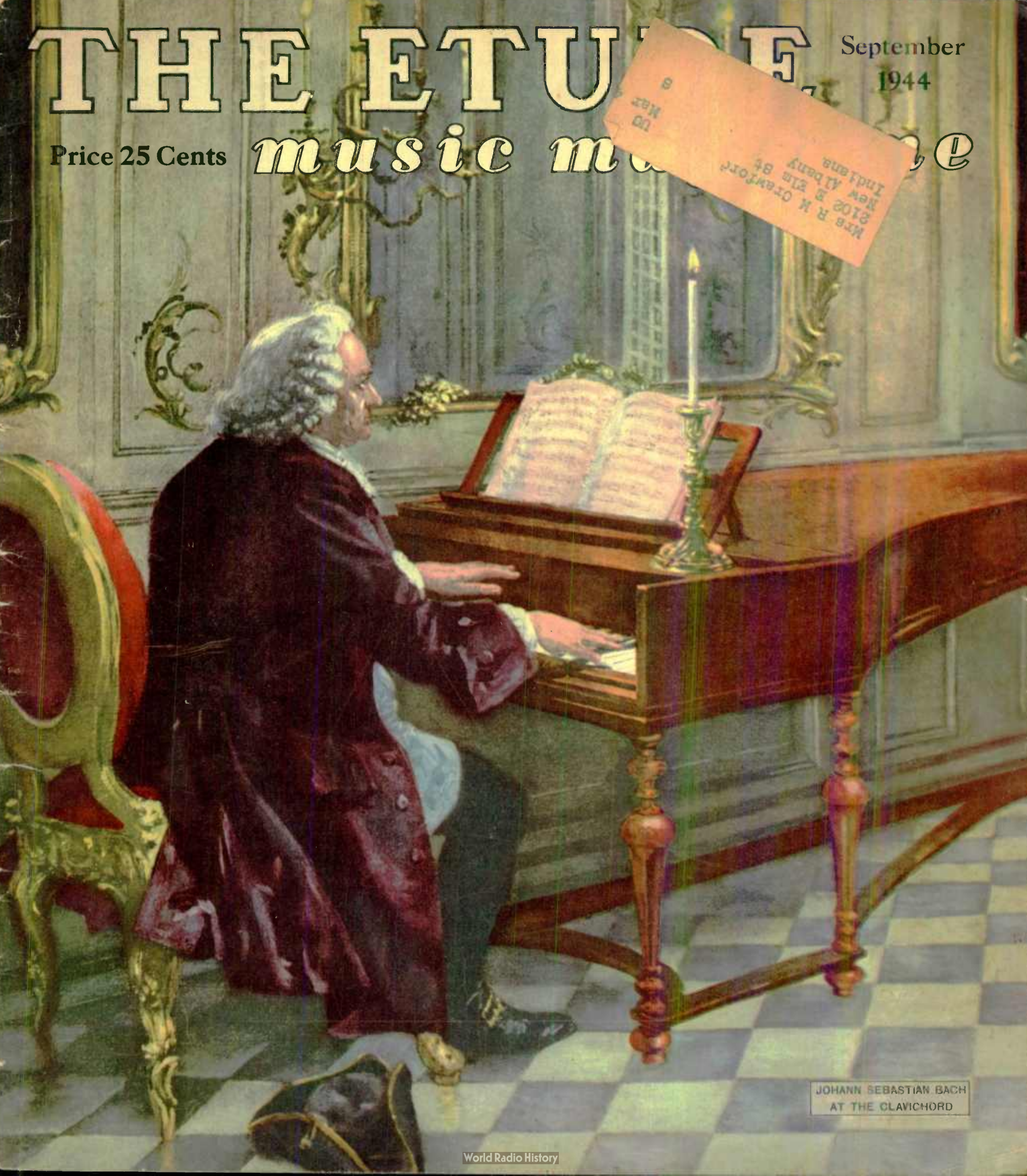
THE ETUDE

September 1944

Price 25 Cents

music m e



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The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

THE METROPOLITAN OPERA ASSOCIATION, through a Statement of Operations, has painted a most optimistic picture of its financial and artistic standing which should be extremely heartening to the millions of supporters of that venerable institution. Through the wholehearted coöperation and friendly and sympathetic attitude displayed alike by the managerial staff, the musicians, the artists, and the heads of the several unions, there has been found a solution to the many problems of the past few years, and everyone concerned looks forward with great confidence to the future. It may even be possible during the coming season to place the Association in the "black."

THE WORLD PREMIERE of excerpts from the orchestration by Dmitri Shostakovich of Moussorgsky's "Boris Godounoff" took place on July 23 on the regular Sunday afternoon broadcast of the New York Philharmonic-Symphony Orchestra, with Fritz Reiner conducting and the Metropolitan Opera bass, Alexander Kipinis, as soloist.

HOMER GRUNN

HOMER GRUNN, composer and pianist, died on June 6 at Los Angeles, California. He was born in West Salem, Wisconsin, May 5, 1880. Following study in Chicago with Emil Liebling, he became a pupil of Jedliczka at the Stern Conservatory, Berlin. Then came activities in the West and Mid-West. Mr. Grunn went to Chicago where he taught four years in the Chicago Musical College. Then followed a period in Phoenix, Arizona, and finally, in 1910, he settled in Los Angeles. For eight years he was pianist of the Brahms Quartet. He appeared as soloist with the Los Angeles Chamber Music Society and the Zoellner Quartet. Much of his important compositions are the result of his idealization of Indian themes. Orchestral pieces, songs, and piano works have been published with much success. His "Zuni Impressions" was played at the Hollywood Bowl Concerts.

THE PADEREWSKI TESTIMONIAL FUND, INC., has been rendering a most important and valuable war service. The Scotch-American Polish Relief undertaking, which includes the Paderewski Hospital, Medical School, Children's Home, and Student's Relief in Edinburgh, has been of invaluable aid to Polish refugees in Scotland. More than fifty Polish doctors have been graduated from the Polish School of Medicine. The Paderewski Testimonial Fund, Inc., is a participating service of Polish War Relief through the National War Fund, 37 East 36th Street, New York 16, N. Y.

HAIL TO THE MUSICAL TIMES OF LONDON, which in June celebrated its one hundredth birthday! Paper shortages have cut down its pages pathetically, but neither Blitz nor Robot bomb has had the slightest effect upon its high ambitions and purposes. Dr. Samuel Johnson, in his "Rasselas" wrote: "Great works are performed not by strength, but by perseverance." The Musical Times is a monument to perseverance. Started by Vincent Novello in 1844, it was at first something of a house organ for the well-known publisher. It gradually developed into a magazine of especially high efficiency and ideals. Percy A. Scholes, in an article describing the proud history of the Musical Times, traces its origin to a craze for sight-singing which was rampant in England one hundred years ago. The Musical Times provided information and material which was eagerly grasped. Gradually the journal became the leader of musical thought in Britain. THE ETUDE (a mere youth of sixty-one) salutes its centenarian colleague in London and wishes it unlimited years of prosperity in those days of peace, when the journal may again resume normal size.

RICCARDO ZANDONAI

RICCARDO ZANDONAI, operatic composer, is reported dead in Pesaro, Italy, at the age of sixty-one. He had taken refuge in a Franciscan monastery, after being driven from his home by the Germans. Mr. Zandonai was born at Sacco, Trentino, May 28, 1883. He was a pupil of Mascagni. Several of his operas, including "Conchita," and "Francesca da Rimini" were produced in America. In 1935 he won the Mussolini prize of 50,000 lire at the National Musical Festival in Rome, with his overture, *Columbina*.

GUSTAV KLEMM, well-known composer and conductor of Baltimore, has been appointed superintendent of the preparatory department of the Peabody Conservatory of Music. Mr. Klemm, who has been assistant manager and program annotator of the Baltimore Symphony Orchestra, has long been identified with musical activities in his native city. From 1914 to 1924 he was associated with Victor Herbert. For many years he was program director and assistant manager of Radio Station WBAL.

WILL MARION COOK

WILL MARION COOK, Negro composer, whose many songs and operettas have enjoyed great popularity, died on July 19 in New York City, at the age of seventy-five. He was born in Washington, D. C., and secured his musical education at the Oberlin Conservatory of Music, following which he studied violin with Joachim in Berlin. Mr. Cook also studied with Dvořák when the latter headed the National Conservatory in New York City. Much of his early composing was done for the old vaudeville team of Williams and Walker. He

(*Continued on Page* 552)

Competitions

THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of $1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible, following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Connecticut.

A PRIZE OF A $1,000 WAR BOND will be the award in a nation-wide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a "Jubilee Overture" to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for the anniversary.

AN AWARD OF $1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufmann, 59 West Twelfth Street, New York 11, New York.

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. Clifford Toren, 3225 Foster Avenue, Chicago 25, Illinois.

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The Award is one hundred and fifty dollars, with publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by The American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

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 ETUDE
music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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FOUNDED 1883 BY THEODORE PRESSER

Contents for September, 1944

VOLUME LXII, No. 9 • PRICE 25 CENTS

Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1944, by Theodore Presser Co., for U. S. A. and Great Britain.

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Dependable Technic

"Even the worthy Homer sometimes nods"

—HORACE: "De Arte Poetica"

BECAUSE virtuoso artists occasionally make slips at public recitals, many young people seem to get the idea that it is far better to play with effusive affectation than to play impeccably. The result has been that we hear a very great deal of loose and careless playing.

The first essential of all technic in all arts and sciences is dependability —or, if you prefer, stability. It is just silly to sit for hours at the keyboard, or to spend years sawing away at a violin, unless the student is building a foundation so sure and so available that when it is wanted, it is as reliable as a fine chronometer. We have seen, here and abroad, thousands of pupils practicing enthusiastically, but with little practical results. The reason is largely due to the failure to understand this principle of stability. The pupils have never been shown the objectives they should seek, nor have they gone directly to those goals of mechanical efficiency with as little loss of time and motion as possible.

What do we mean by technic? The term does not have a uniform connotation. The late Leopold Godowsky, whose long friendship and fine spirit of coöperation in the work of The Etude was a great asset in our journalistic history, once joined with your Editor in a long discussion of technic. His conception of technic was far more comprehensive than that of the average musician. He included everything that had to do with beautiful playing. In other words, the technic of the art was the art itself—expression, phrasing, touch, rhythm, form—everything.

THE BLIND HOMER AND HIS LYRE

If little is known about Shakespeare, far less is known about Homer. He is believed to have been born in Smyrna, a Greek colony in Asia Minor, around 900 B. C. Like the *Minnesingers* and *Troubadours* of later years, he was a minstrel, a wandering singer who traveled from place to place with his lyre, finally residing on the Island of Chios. Itinerant singers and poets in his day did not have a very high standing, but while millions living at his time are now erased from all memory, the grandeur of his epic description of the siege of Troy has made this classic immortal. The "Iliad" and the "Odyssey" are thought by some to have been written by many different collaborating poets. The perfection of the great masterpieces is so great that the traditional author, Homer, was alleged to have been infallible. Hence the line from Horace, quoted above. The illustration is a reproduction of the painting by the famous French artist, François Gérard.

At this time he said, *"Mechanics includes all that pertains to that branch of piano study which has to do with the exercises that develop the hand from the machine standpoint—that is, make it capable of playing with the greatest possible rapidity, the greatest possible power when power is needed, and also provide it with the ability to play those passages which, because of fingering or unusual arrangement of the piano keys, are particularly difficult to perform.

"Technic differs from the mechanics of piano playing in that it has properly to do with the intellectual phase of the subject rather than the physical. It is the brain side of the study, not the digital or the manual.

"The excellence of one's technic depends upon the accuracy of one's understanding of these subjects and his skill in applying them to his interpretations at the keyboard. Mechanical skill, minus real technical grasp, places the player upon a lower footing than the piano-playing machines which really do play all the notes, with all the speed and all the power the operator demands."

Evidently what Mr. Godowsky called "mechanics" is the most commonly accepted term for technic, and what he called "technic" is generally classed as interpretation. Most folks certainly think of technic as the mechanical processes which are acquired by the performer more or less as tools of his trade. In medicine the way the surgeon holds his instruments, his deftness in using them, his scientific understanding of everything related to the anatomy and the pathology of the section he is treating, would justifiably refer to his technic. In piano playing, the exactness with which the pupil "feels his rhythms," the manner in which he is able to control his touch, his understanding of the principles underlying the artistic needs of his art, and the means by which he applies the mechanics of the instrument to produce the most beautiful results are, all in all, his technic.

We found in teaching, that in much playing of Bach, Scarlatti, Handel, and other composers who wrote their compositions without reference to the pedal, it is a very helpful aid to security and stability to avoid the use of the damper pedal in study. The damper pedal has been a convenient camouflage whereby many students have concealed careless stumbling, and stuttering playing. Practice each day for a while without touching the pedal would overcome this.

One of the greatest shortcomings in a poor technic is uncertainty. Teachers of the day of Liszt and Rubinstein saw to it that in beginning exercises, which were always played at a slow speed,

(Continued on Page 538)

* "Great Pianists on Piano Playing," by James Francis Cooke, P. 133

The Basic Beethoven

Alexander Wheelock Thayer's Remarkable Biography Still the Most Consulted Book In Its Class

by Siert Riepma

THIS ARTICLE IS CONDENSED FROM A MUCH LONGER SCHOLARLY ARTICLE BECAUSE OF WARTIME PAPER RESTRICTIONS

PROBABLY the best description of Alexander Wheelock Thayer is that he was an old-fashioned New England gentleman who was responsible for the fairly accurate portraits of Ludwig van Beethoven which most musical Americans cherish in their imaginations. His achievement, which took over fifty laborious years and gave little reward, consisted in getting together most of the documents and manuscripts for what is now known as "Thayer's Life of Beethoven"—a work not yet surpassed for tedious scholarship and an antique flavor of Currier and Ives. These characteristics have proved unliterary but useful. After three-quarters of a century, Thayer's is still the basic Beethoven, and on it have been more or less founded the artistic interpretations of Sullivan, Rolland, Schauffler, and others.

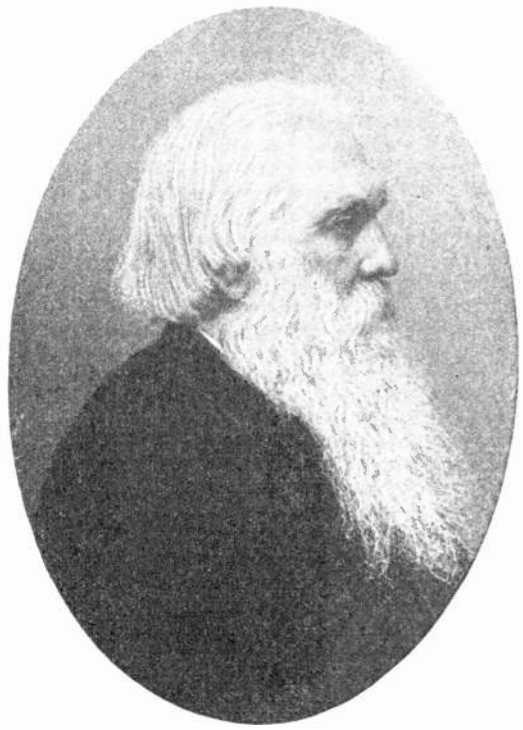
Young Americans of the New England school, like Emerson, Parke Godwin, and George William Curtis, laid down æsthetic qualifications for a young American leader. A hero was needed to symbolize their democratic idealism, and since this was a cosmopolitan faith, American citizenship was not a perquisite. As an artist-hero of freedom, Beethoven was a likely candidate. His universal language expressed wonderfully well the glorious abstractions of individualism, and on the emotional Americans the "Fifth Symphony" must have produced an effect as impressive as Jenny Lind or the Revolutions of 1848.

Thayer's generation discovered him just as our generation has. John Sullivan Dwight preached the Beethoven gospel with missionary zeal at Brook Farm, organized the Harvard Musical Association, and spread the good news with his *Journal of Music*. Lowell Mason and Alexander Thayer were other helpers in the cause. Both were interested in America's musical education, and Thayer, after being graduated at Harvard with a law degree, delved into New England's musical history by way of the Bay Psalm Book and gradually became a music critic.

An Inherited Characteristic

Thayer's purpose was always didactic. This characteristic he may have inherited from his large and busy family. The Thayers had produced more than their share of leading citizens long before anyone had heard of Handel, let alone the drunkard's son from Bonn. And the neat house at South Natick, where Thayer was born in 1817, was not oppressed with the stale air of Daniel Webster whiggery but received the new breezes of transcendentalism and antislavery argument. A remarkable result was his youthful novel, "Signor Masoni," a wild tale about a musically gifted slave mulatto who escapes from his master's plantation, achieves fame abroad, and falls into a mistaken and hopeless love with his master's daughter. The book, a sixth-rate mixture of "Uncle Tom's Cabin" and "Jean Christophe," was intended to give Thayer's German acquaintances New England's views on slavery.

The first Beethoven biographies, valuable as they were, had inadequate documentary foundations and did not always escape the worship of the dead that plagued nineteenth-century memoirs. The master himself, lonesome and irritable, had left behind a lot of mixed feelings. And his miserable handwriting and the disorder of his papers and notebooks discouraged authors who had to meet their publics quickly. To do a first-class job would take years of interviewing eyewitnesses, finding and analyzing documents, discovering hidden sources, accumulating a sense of Beethoven's psychology and growth. The scholar's purge was needed. Thayer provided it.



ALEXANDER WHEELOCK THAYER

Scraping together what money he could, Thayer made his *wanderjahre* in 1849. His first morning in Bonn was almost a religious experience. "An utter and unknown stranger," he fancied himself accompanied by the spirit of the young Beethoven along the ancient streets of the quaint Rhine village. Thayer liked Bonn. "A very picture of neatness and comfort" he thought it must have been when Beethoven was born. This and other New England features pleased him, and the climax of his life was when the *Beethovenhaus Verein* invited him to be an honorary member at their restoration festival. Getting off to a good start, Thayer dug up original materials on the Beethoven family and the town's history. Eventually he met Dr. Hermann Deiters, Court Councillor and littérateur, who sponsored the young critic in musical circles and was destined to become a working partner in the biography.

The tremendous interest which greeted anything new about Beethoven had shown him the need for a comprehensive and reliable biography. Accordingly, Thayer settled down to more intensive research. The first result was an experimental article on Beethoven's youth. It was a sober, informative piece, the first to be based entirely on original sources, and remarkable for a tribute to Mozart as "probably the greatest musical genius that ever lived." Beethoven, in fact, came off second best with an admonition that genius alone wasn't enough. "Long continued effort and exhaustive study of the best works" also were necessary, said Thayer. He liked the word "exhaustive" and his moral tone suited his public.

This offering gave Thayer prestige abroad, where it was reprinted along with a severe review he had written for Dwight on Adolf Marx' life of Beethoven. Such skirmishes increased his growing fame. Even before this, homage was given him and he accepted it modestly but thirstily. The violinist, Joachim, tactfully turned a compliment by announcing that he had just ordered all of Emerson's works. Thayer never forgot the tribute. The widow Schumann, whom he admired extravagantly and whose husband's work he was in a sense carrying on, invited him over occasionally, and the Family-Grimm made November 4, 1855 memorable by having him to tea—and no wonder, for there Clara Schumann and Joachim played Mozart. "For a poor American earning his subsistence by brain work, such an evening is an event in his life which leaves a lasting memory," he exclaimed

A Widening Horizon

Soon Thayer was known to everyone who had been a friend or relation to Beethoven, or who knew anyone who had been, or who was or might be, suspected of having any Beethoven information. All prospects became his correspondents. The aged Wegeler and Schindler, and even crusty old Anselm Huttenbrenner, who is remembered to posterity for having kept the 'lost' "Unfinished Symphony" of Schubert, called up their recollections

These happiest days of Thayer's life were interrupted by another visit home to fill his pockets and get a rest. He cataloged Lowell Mason's library. Mason and Thayer got on well despite some differences in opinion, and the musicologist gave his helper means to continue his research. A gift from a Cambridge lady also contributed to its progress. Thayer was glad to get back to Germany where his interests and friends were, and where his simple, bearded habits could get along on very little. More inspired than ever, he reached Vienna. John Lothrop Motley made him secretary of the legation there and, when later Senators Charles Sumner and Henry Wilson persuaded President Lincoln to give Thayer the consular post at Trieste, he settled down in exile.

While the Civil War raged back home, Thayer accumulated a vast mountain of assorted notes. In Breslau he absorbed the Landsberger collection of Beethoven autographs; in Paris he tried unsuccessfully to open the archives; in London he captured the important reminiscences of Charles Neate, who had learned piano from Beethoven and had introduced the "Emperor Concerto" to England; Philip Potter, whom the composer had given tips on pianoforte; and the journalists, George Hogarth and Henry Chorley. He also met Sir George Grove. Grove gave Thayer items to do for his famous "Dictionary of Music and Musicians" and helped in other ways. The never-ending Beethoven trail led on through Cologne, Düsseldorf, Frankfort, Linz, Graz, and Salzburg.

An Honest Appraisal

The first volume of the biography appeared in 1865. Like the others, it was written in English and edited and translated into German by the faithful Deiters, to take advantage of the serial publishing available in Germany. The second volume came a year later, and the third in 1879, bringing the composer's life up to 1816, the forty-sixth of his fifty-seven years.

Looking at the entire work from this distance, Thayer's confidence seems well taken. One does not have to know all about biographical critique to agree with Mr. George Marek that (*Continued on Page 544*)

A Philosophy of Musicianship

A Conference with

Fritz Kreisler

Internationally Renowned Violinist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

JULY of 1944 saw an epoch in musical history. During that month, Fritz Kreisler, who, both in standards of performance and in almost legendary popular acclaim, ranks among the foremost of living musicians, made his radio debut. Mr. Kreisler is the last of the great artists to have held himself aloof from the persuasion of the air-waves. The fact that he has broken through his reserve now, is due to one thing only: his personal response to the millions of people who desire to hear Fritz Kreisler and have no other opportunity of doing so.

In the early days of radio, Mr. Kreisler doubted that the sheer mechanics of reproduction were suitable for adequate tonal transmission. Later, his tastes as well as his crowded schedule of commitments inclined him against broadcasting, and neither fees nor managerial entreaties were of much avail in changing his mind. It took a steadily accumulating deluge of letters to do that—letters from old people, from shut-ins, from soldiers in camps, from eager young students in far-away towns, all different in background, wording, and style, but all asking for the chance to listen to Kreisler. He chose the Bell Telephone Hour as the medium of his radio debut because of his admiration for Donald Voorhees.

Besides agreeing to broadcast, Mr. Kreisler has broken through another reserve. In one of his rare public interviews, he has consented to speak to readers of THE ETUDE about the meaning of musicianship.

Mr. Kreisler believes that musicianship is an organic quality that is born with a person. Those who are born with it simply *are* musical and will assert themselves despite obstacles. Those who are born without it will profit greatly from the kind of study that builds background and appreciative values, but they can hardly draw from lessons and exercises the ultimate spark that true musicianship implies. Mr. Kreisler states.

"To me, music is an entire philosophy of living. It is not a matter of technique or performance, but one of personal expression. What I say in music is that part of my deepest inner being that can never be put in words. Words, even with the best intentions, can be deceptive; a person may misunderstand what you say —a trick of language, an inflection of voice can alter meanings. That is why I sometimes hesitate to put my most cherished thoughts into words! But with music, it is different. Here there is no intervening obstacle of medium. One feels deeply in one's heart, and one transfers that meaning into tone. When I play, I am completely myself, and have no fear of being misunderstood. Joy, fear, anger, gladness—all of these can be projected from one human heart directly into another, through the medium of music. This is possible, I believe, because music is the most direct and untrammeled exponent of human emotion.

KREISLER WITH HIS JOSEF GUARNERIUS DEL GESU VIOLIN (1737)
One of the World's Finest Instruments

"Approaching music in this way, I believe that it becomes the expression of one's truest self. In this sense, the building of ultimate musicianship involves a great deal more than proficiency on an instrument. It involves the qualities that make up self. The things that stir one, the things that anger one, the things that delight one—all these come to light in the music one makes. To me, the man who loves justice will 'sound' different from the one who is secretly capable of a mean act; the man who is cruel, will 'sound' different from the man who is humane. In neither case is the speed with which he takes his cadenzas too important!

Building Musicianship

"The cultivation of musicianship, then, presupposes the cultivation of human qualities. I am not greatly attracted to virtuosity, as such. Naturally, technical equipment must be sufficient to encompass the demands of the music—but where it is practiced for its own ends, musicianship ceases to exist. It is a curious thing that the spirit of the age influences musical standards. We live in an age of speed. Almost unconsciously we have allowed the tempo of our living to encroach upon our musical standards. There are those today who incline to measure performance-standards in terms of sheer rapidity of execution.

"My wife and I attended a concert not long ago, at which a remarkable lesson was brought home to me. We sat directly in front of a small boy of about eight, and his mother. The artist of the evening gave a magnificent performance of the Mendelssohn 'Concerto.' When it was over, the mother said to the child, 'Wasn't that fine?' And the youngster answered, '*I'd have liked it faster!*'

"Others around us smiled — but I could find nothing amusing. It seems dangerous to me that the fundamental standards of a young child should already be calculated, not in terms of music, but of speed! There exists the most sensitive relationship between artists and their audiences; the public represents the spirit of its time and the artist expresses the spirit of his time. What will be the standards of the future world of music if sheerly technical accomplishment is permitted to crowd out those intensely human values which must always be synonymous with music? Let us hope that the little boy was an exception!"

Importance of Home Music

Turning to the influences which can help develop inherent musical aptitude, Mr. Kreisler places the atmosphere of the home in first rank. He himself absorbed music in his home. His father, a distinguished Viennese physician, made home-music for the delight of it, and the little Fritz heard trios and quartets as part of the warmth and security that mean home. At fourteen, he was already a prodigy. He states that he remembers little of the business of learning music. He loved it and expressed himself by means of it in an entirely natural and unforced way. Today, he believes that, quite regardless of the extent of the inborn gift, an early familiarity with music is the soundest means of stimulating later appreciation. Whether he takes his place on the podium or in the last row of the topmost balcony, the person who recognizes "concert music" as an echo of home and home memories has the surest approach to valid appreciation.

As to the teaching of music, Mr. Kreisler makes it clear that he has no advice to offer. "I am not a teacher," he confesses, "I have never had a pupil, and, actually, I know very little of how to tell a person about the 'do's' and 'dont's' of playing. Let me tell you a little anecdote to explain what I mean. One day, years ago, I was out walking with my good friend Albert Einstein, for whom I have the greatest admiration. As we walked along, a young boy approached the Professor, and in great confusion, addressed him.

"Work It Out"

"'Herr Professor,' he said, 'I find myself in difficulty—please help me out. Just now, at school, I was told to multiply thirty-seven by fifty-seven and to give an immediate reply. Now, how shall I do that?'

"'Easily,' said Einstein. 'Just get pencil and paper and work it out.'

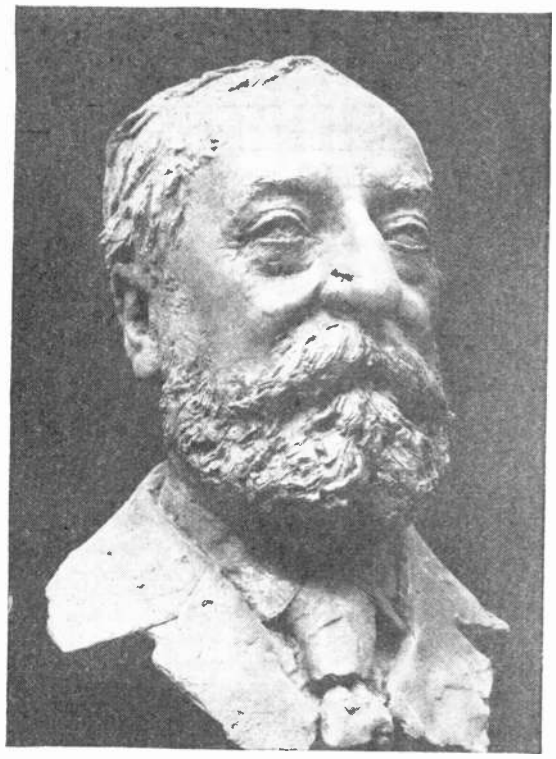
"'But that's not the way at all,' cried the boy. 'There's a trick or a secret about it—I must be able to give the answer at once. Please—you tell me how to do it.'

"'The only help I can give you,' said Einstein, shaking that wonderful head of his, 'is to work it out on paper. That's the thing I would have to do!'

"Well, I must have looked a bit puzzled as the world's greatest mathematician said this, for Einstein turned to me and went on, 'You see, Kreisler, it's exactly as if this boy had come to you and had said, "Tell me—in the Paganini 'Concerto,' do you play a certain *F-sharp* in the fifth position or the seventh?" How would you answer that?'

"What I answered was exactly what Einstein had answered about the numbers—I'd have to work it out —I didn't know!

"The student, of course, is deeply—and rightly—concerned with details and problems of technical adjustment. But music-making is (*Continued on Page* 542)



BUST OF CAMILLE SAINT-SAËNS BY P. DUBOIS

Music in War Torn Normandy

by Maurice Dumesnil

Renowned Norman-Born Concert Pianist, Lecturer, and Conductor

M. Maurice Dumesnil, eminent French pianist and conductor who has appeared with the Colonne and Lamoureux orchestras in Paris, the Amsterdam Concertgebouw, the Berlin Philharmonie, and the Madrid Filarmonica, is known on three continents as a piano virtuoso. He is a pupil of Isidor Philipp and Claude Debussy. Col. Dumesnil has published three books in English, is multi-lingual, and will soon become an American citizen. No distinguished musician knows Normandy better than he. His wife (Dr. Evangeline Lehman) is a well known American composer.—EDITOR'S NOTE.

PLACE DE LA RÉPUBLIQUE AT CAEN, HUB OF ARTISTIC ACTIVITIES

(Lower left) The band stand. Large building, formerly convent of the Eudists, contains: left wing, conservatory of music; center, concert hall; right wing, public library. Art gallery is on inside courtyard. (Upper right) The cathedral of Notre Dame. M. Dumesnil informs us that since he sent this picture, the entire building has been demolished, during the battle which raged around Caen.

"Y' A DES NORMANDS PARTOUT!" (There are Normans everywhere.) So goes the popular saying in that beautiful province of France, so well known among American tourists of pre-war days. And indeed, since Rollo and his Norsemen landed on its shores a thousand years ago, the Normans have preserved their original characteristics: travelers, explorers, settlers, and also lovers of home and tradition, their spirit of enterprise has often carried them to the four corners of the world. Long before Columbus they came to this continent; but they sailed onward, while Columbus established the fundamentals of a civilization. It was from Honfleur that Cartier and Champlain started on their great adventure, to found Quebec and Canada. Normans, too, were the Sires of Bienville and Iberville, who from Canada explored southward and settled Louisiana for the King of France.

Normandy! Universities, art, letters, science, industry. Normandy! Green pastures, thatched roofs, historic cities, quaint old mansions, church steeples, bells tolling joyously in the midday sun, and poetically when twilight descends upon the peaceful countryside. Then flashed the momentous news, the tragic news of the great invasion: Normans everywhere were overwhelmed by the crushing realization that their beloved homeland, free from war for five hundred years, had now become Europe's main battleground.

But Normandy is also notable for its musical culture, in the present as well as in the past. Rouen, its capital; Caen, William the Conqueror's favorite city; and the great port of Le Havre—could until 1939 boast of their opera companies. These three large centers have excellent orchestras, choral societies, bands, and music schools.

The French première of Saint-Saëns' "Samson and Delilah" was given at the *Théâtre des Arts de Rouen*, and this stage repeatedly welcomes the works of young composers. Rouen possesses a splendid mixed chorus of one hundred and fifty voices, *L'Accord parfait;* under the direction of M. Albert Dupré it rehearses regularly and is justly famed for the polished artistry of its renditions. It was in the music room of the old Dupré home that Marcel Dupré's interest for the organ was awakened: once as a child, he wandered into the basement and attempted to build one of his own out of discarded wooden boxes and lead pipes: thus began the career of the world's greatest organist!

Rouen is noted for the quality of its organs. The magnificent Cavaillé-Coll of the Saint-Ouen basilica was Charles-Marie Widor's favorite, next to his own at Saint Sulpice in Paris, and after having inaugurated it he occasionally returned, eager to play again on an instrument which, he said, yielded certain extraordinary tonal effects impossible to obtain elsewhere. Saint-Saëns shared this opinion and sometimes turned up unexpectedly to officiate extemporaneously as guest organist.

Saint-Saëns and Normandy

Can Saint-Saëns be claimed as a son of Normandy? Possibly so; for on the map, between Rouen and Dieppe, there is a small town by that name, perhaps connected with the master's ancestry. Besides, Saint-Saëns loved Dieppe and visited it every summer. His statue in the foyer of the theater was unveiled in his presence shortly before World War I. At the Casino, there was a splendid orchestra. Classical concerts and sessions of chamber music were among the weekly activities. At one time Jacques Thibaud was concertmaster, Louis Hasselmans solo violoncellist, and Pierre Monteux the conductor. Saint-Saëns sometimes participated in the execution of his works. Once I heard the following amusing anecdote about his youth:

Fresh from his graduation at the Conservatoire de Paris, he came to Dieppe to give a piano recital. This was to take place in a small theater, on the off-night of an ambulant operetta company. Alas, nobody came but one little old man who took a seat in the last row. "Never mind," Saint-Saëns thought. "He has come to hear me. I will play my program just as if the theater were full." But as he sat at the piano, the misinformed listener came up the aisle: "Pardon, Monsieur; could you tell me when the operetta is going to begin?"

Memories of Claude Debussy are also associated with Normandy. He wrote most of "La Mer" at St. Hélier on the Anglo-Norman island of Jersey in 1904, then completed its orchestration at Puys, just outside of Dieppe and on the cliff. Often he came down into the old fishing quarter, so picturesque with its narrow streets and open-air markets, watched the arrival and departure of boats and trains filled with English tourists, walked along the sea front in search of new ideas for the instrumental coloring of "La Mer." Subsequently, he composed his twelve "Etudes" and two of his last sonatas at Pourville, another suburban village on Dieppe's outskirts where he spent the summer of 1915.

Le Havre is the birthplace of three noted musicians: André Caplet, collaborator of Debussy in the orchestration of his later works and himself a distinguished composer; Arthur Honegger, famous modernist and

once prominent figure of "Les Six"; and Paul Paray, Prix de Rome and conductor of the Concerts Colonne. Those who heard Paray at the Stadium Concerts during his brief visit to New York in 1938 were profoundly impressed by his musicianship and dynamism. Now he lives in self-imposed exile at Monte Carlo.

Across the bay of the Seine, at Honfleur, the shadow of Eric Satie haunts the tortuous lanes of his native city. Pioneer, precursor, humorist, mystifier, what was this jovial Norman, this "mischievous man of French music," author of "Genuine Flabby Preludes for a Dog," "Tunes to Make You Run," "Pieces in Form of a Pear," and other eccentricities? Time will tell. But let us continue along this enchanting "Côte Fleurie":

A few miles below Honfleur, the name of Deauville evokes at once luxury, glamor, elegance, aristocracy. The boardwalk on the beach was a spectacle in itself, with its constant parade of cosmopolitan notables. At the Casino, the greatest international artists and organizations succeeded one another: stars of the Metropolitan, of the Paris and Vienna Operas, of La Scala; Serge de Diaghilev's "Ballets Russes" with Nijinsky and Karsavina; and famous recitalists. Sometimes one or the other succumbed to the temptation of the nearby *baccara* gambling tables. Thus Chaliapin lost all his fees, found himself stranded, and ultimately borrowed from the director enough money to proceed to his next engagement!

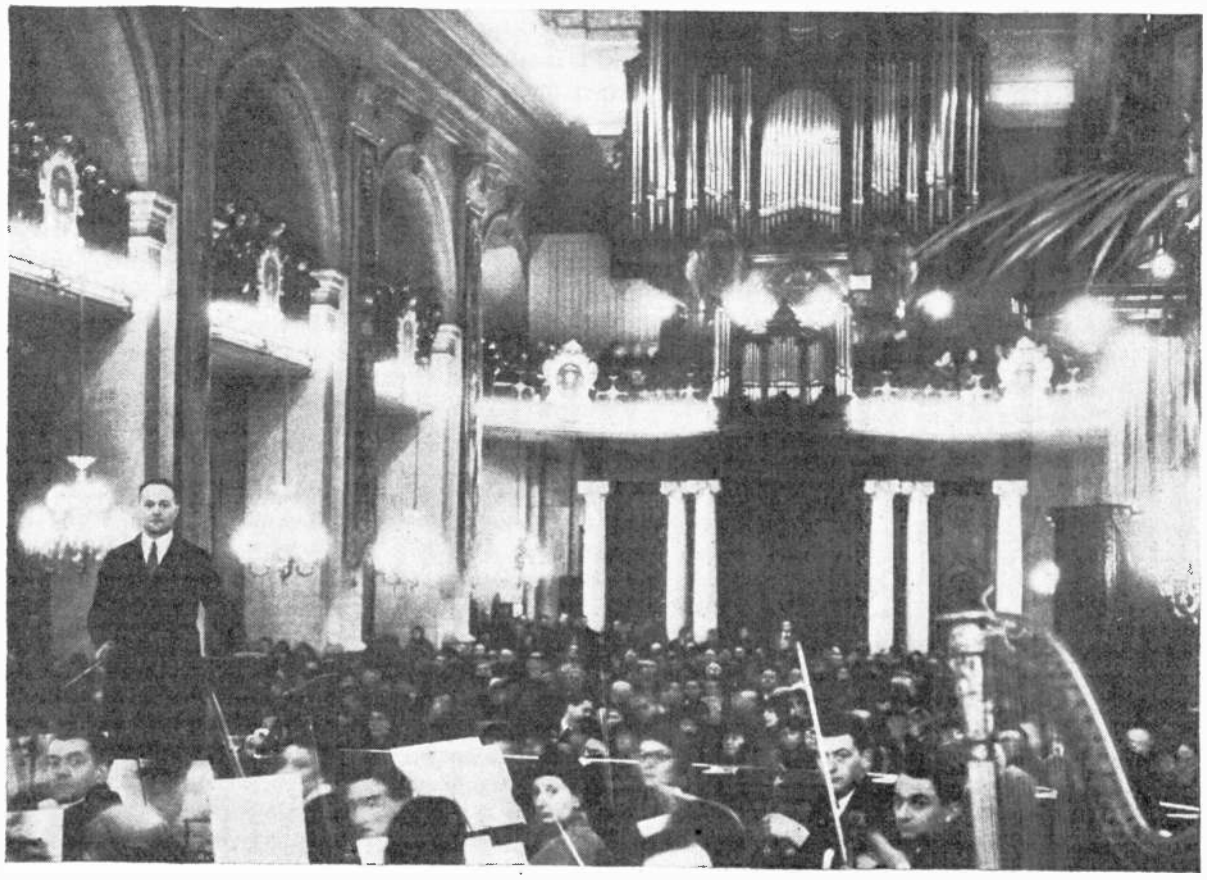
MAURICE DUMESNIL IN FRONT OF THE CATHEDRAL OF ROUEN

The Norman Countryside

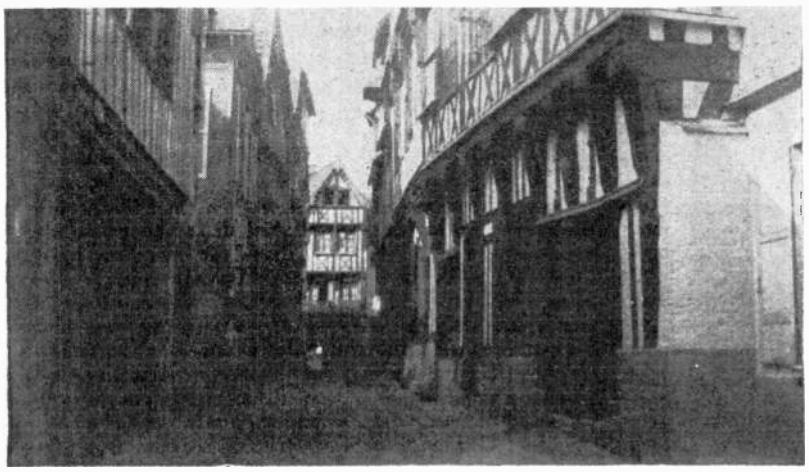
Following the "invasion coast" further West we come to Houlgate, where once more we find souvenirs of Claude Debussy. It was here that in 1911 he discovered the real Norman countryside which extends some twenty miles between the sea and Lisieux. Enthusiastically, he spoke of "the gardens resplendent with flowers and sloping toward the sea," and of the gastronomical delights afforded by the genuine Norman cooking which he sampled at the Hostelry of William the Conqueror: *sole normande,* lobster mayonnaise, steaks grilled on charcoal fire, potatoes *soufflées* and *haricots verts au beurre* fresh from the garden, cream just out of the dairy, sparkling cider, so cool and fragrant on hot summer days; and the inimitable *Calvados* topping every Norman meal with its delicious flavor.

Along the "Côte de Nacre" and north of Caen, several more modest but attractive resorts are located. Raoul Pugno, hitherto unequaled interpreter of concertos by Mozart and Grieg, spent some of his vacations at Riva Bella. At Luc-sur-Mer (Luc-on-the-sea), a villa covered with ivy stands on the sea front; one summer it was the abode of young and still unknown Paderewski. Between 1900 and his death in 1912, Massenet came to Saint-Aubin-sur-mer every season. Rhené-Baton, composer and conductor of the Concerts Pasdeloup, was a native of Courseulles-sur-mer, the fishing port at the mouth of the river Seulle.

Turning now some ten miles inland across fields adorned with cornflowers, daisies, and red poppies, we reach Caen, the "city of a hundred steeples," the "Athens of Normandy," and my home town. Caen (not to be confused with Cannes on the Riviera) is a city of wide culture. Its art gallery is one of France's finest, and its musical activities rate very high. Auber, the author of "Fra Diavolo," "Le Domino noir," and other popular operas, was born there in 1782; after studying with Cherubini, he succeeded his master as director of the Conservatoire de Paris. More recently, Caen has been very proud of Gabriel Dupont (1878-1914), authentic young genius prematurely carried away by tuberculosis. Little known abroad, Dupont was much admired by Debussy. His last opera, "Antar," scored a great success at the Paris Opera, and an earlier lyric work, "La Glu," was heralded by Henri Heugel as the "'Carmen' of the future." Pianists please note: there are two admirable suites by Gabriel Dupont: "Les Heures dolentes," and "La Maison dans les Dunes."



A SACRED CONCERT IN THE CATHEDRAL OF NOTRE DAME DE CAEN
Maurice Dumesnil conducts the first performance of Evangeline Lehman's choral symphony, "Thérèse de Lisieux" (Ste. Therese of the Child Jesus).



TYPICAL OF NORMAN ARCHITECTURE IS THIS OLD WINDING STREET IN CAUDEBEC ON THE SEINE

The Conservatoire de Caen is a branch of the great Parisian institution and unquestionably the finest in Normandy. All instruments are taught there by distinguished professors, mostly laureates of the National Conservatory. They occupy first chairs in the orchestra, and their best students and a number of selected amateurs play along with them. As for the band "La Fraternelle," it is classified among the five best in France. The "Chorale Saint Grégoire" is an efficient mixed chorus which cultivates the gregorian tradition of the Abbaye de Solesmes. A sound spirit of coöperation exists between these various organizations and permits the realization of notable achievements.

Sacred concerts are frequently given in the cathedrals, particularly at Notre Dame because of its incomparable acoustics. The great oratorios and masses of Bach, Mozart, Mendelssohn, Gounod, Franck, Saint-Saëns, and Fauré are performed, as well as contemporary works. It was at Notre Dame that Evangeline Lehman's impressive choral symphony "Thérèse de Lisieux" ("Ste. Therese of the Child Jesus") was presented for the first time.

In years past, Alexandre Guilmant often came to Caen to give organ recitals. Now Marcel Dupré, Édouard Mignan, Joseph Bonnet, André Marchal, and others perpetuate the tradition.

As I write, I realize that I have often used the present. Instead, should I not have used the past? Furious battles are being waged in those towns (*Continued on Page* 544)

Selecting Music to Fit the Hall

Should Music Designed for a Small Room Be Played in a Great Auditorium?

by Dr. Joseph Braunstein

Dr. Joseph Braunstein was born in 1892 in Vienna. He studied musicology at the Vienna University, devoting much time to Beethoven research, with special attention to the opera, "Leonore," and the chronology of the overtures. In 1927 his book on the Leonora Overture was published in Leipzig. For five years Dr. Braunstein played viola in Vienna. From 1928 to 1938 he was lecturer on music and editor with the Austrian Broadcasting Company. Since 1940 Dr. Braunstein has been in the United States.—EDITOR'S NOTE.

DR. JOSEPH BRAUNSTEIN

RECENTLY a well-known New York group presented a cycle of three piano recitals devoted to Beethoven sonatas and the Diabelli "variations." On that occasion approximately one dozen of the master's sonatas were heard in a big auditorium —Carnegie Hall—before an audience of about twenty-five hundred people. There can be no doubt of the merits of such an undertaking, but nonetheless, piano, violin, or song recitals given in huge, modern concert halls have their artistic drawbacks, caused by the acoustical conditions which create a formidable obstacle for the player or singer to reproduce a sonata by Mozart or a song by Schubert in the spirit in which it was conceived

Composer, reproducing artist, and public of the classical and early romantic periods were not confronted with such problems and difficulties. In the first place, at the end of the eighteenth and the beginning of the nineteenth centuries, there were no big concert halls where two or three thousand people could be seated; and second—and more important—sonata and song were strongly considered as home music.

Composing sonatas, Carl Ph. E. Bach, Haydn, Mozart, Beethoven, and Schubert never thought of creating works which could be used for building up a concert repertory. The concert pianist and traveling virtuoso needed compositions which offered opportunity to display technic and splendor. Concertos with orchestral accompaniment, variations on favorite melodies, and especially improvisation, formed the usual program. There was no giving of a piano or a song recital. In Vienna distinguished virtuosi appeared often on the stage during the intermission of a play, and they had to economize the time for presenting pieces apt to demonstrate workmanship

A Strange Neglect

Beethoven, the virtuoso, played his concertos or excelled in his unique art of improvisation. The only sonatas he offered before the Viennese public were those for two instruments: the "Horn Sonata, Op. 17" and the "Kreutzer Sonata." However, at these events the master "kindly assisted" at the piano in favor of G. Punto, the horn player, and G. Bridgetower, the violin virtuoso, who occasioned the composition. Moreover, Beethoven was thoroughly aware of the fact that in the "Kreutzer Sonata" he offended against holy rule, doctrine, and tradition; therefore, he remarked on the title page: "Written in a very concertant style, almost that of a concerto,"—a challenge to virtuosi and a warning to amateurs not well equipped technically.

Beethoven's pupils, F. Ries and C. Czerny, neglected their master's sonatas constantly in public appearance. The former propagandized his nine piano concertos everywhere, but the latter, in his modest apartment on Sundays, gave for a time courses on Beethoven's piano works. It is clear that under these circumstances only a few serious music lovers could be introduced into the mystery of Beethoven's sonatas and the knowledge of the authentic style in which to play them. One may not better characterize these conditions than by quoting Hanslick's appropriate statement: "Beethoven sonatas failed to be on concert programs not because they were works of Beethoven but because they were *sonatas*."

So far as we know, the only sonata which got a public hearing in Vienna in Beethoven's lifetime was, curiously enough, not the "Pathetique" or the "Moonlight," neither the "Waldstein" sonata nor the "Appassionata," but "Op. 101 in A major"; and the courageous performer was very far from being a musician by profession. As a matter of fact, he was a bank official and only a so-called "dilettante." It should be emphatically stressed that Beethoven was dependent one hundred per cent upon amateurs for the playing of sonatas. No virtuoso or musical celebrity was supposed to offer any work of this kind to a public eager for glittering passages and brilliant runs. Outgrowing Beethoven, a school developed which, cultivating brilliancy and splendor, quickly conquered the public everywhere. However, this school, too, had its merits and historic functions, but its influence strongly affected the taste of the concert goers and amateurs, and all the circumstances and conditions existing then make the neglect of Beethoven's sonatas and great variation-works perfectly understandable.

Nevertheless, Hummel and Moscheles, the most important representatives of virtuoso pianism before Henselt, Thalberg, and Liszt, were by no means opponents to Beethoven. On the contrary, they were wholeheartedly devoted to him, and Moscheles studied the sonatas intensively from his boyhood and instructed friends everywhere into this immense world of tonal wonders. Liszt followed almost the same paths in the first phase of his virtuoso career, and Wagner said of Liszt's performing of Beethoven's "Sonatas Op. 106" and "Op. 111," "Those who never heard him play them in a *friendly circle could not know their real meaning*."

When Clara Schumann performed the "Appassionata" in Vienna in 1838, no less than thirty years after Beethoven composed it and one decade after his death, the foreign young lady caused the greatest excitement in musical circles. To program the "Appassionata" in a public recital was considered almost a revolutionary act. Franz Grillparzer, Austria's greatest poet and a good musician, too, praised this in a poem; and Franz Liszt, then twenty-six years old and already overshadowing his fellow pianists, recognized the importance of this extraordinary artistic event and immediately sent a report to the Parisian "Revue et Gazette Musicale."

The Case of Schubert

It is worth while to examine briefly the case of the Schubert sonatas. It was quite natural and logical that as a composer of piano sonatas—the style of which was entirely different from the "modern" pianism of those days—he had to share Beethoven's fate absolutely. Where there was no opportunity for Beethoven sonatas, there certainly was nothing to hope for Schubert, who was not a famous man. No foreign artist, diplomat, scholar, or publisher asked for an appointment with the modest Viennese composer, and the story of the Franz Schubert of Dresden who sharply protested against being identified with or mistaken for a composer of bungling works like *Erlkönig* is highly indicative of the Viennese master's fame.

He gave only one concert featuring his own compositions—and no piano sonata was among them—in a little hall, whilst Beethoven, the virtuoso, long before he acquired a European reputation as composer, arranged his concerts in the Imperial Theaters. His whole output of piano sonatas was published in his lifetime and could be studied by everyone, but Schubert was able to sell only three. The most of Schubert's sonatas came out between 1830 and 1854 after his passing. An authentic tradition of playing these works could never have developed in Vienna since most of them had been discovered literally ten years after Schubert's death.

Schumann's journey to Vienna in 1838 was a lucky chance for the music world. Although then many pearls of the Schubert treasury came to light, the sonatas did not find an enthusiastic and persuasive herald in the ranks of great pianists and musicians. Clara Schumann failed to strengthen her husband's deserving propaganda for the great Viennese genius through her artistic activity. As concert pianist she played only three sonatas, which she added to her repertory not before 1866.

Franz Liszt was an important Schubert herald without cultivating the sonatas. He restricted himself to playing his transcriptions of familiar songs, and brilliant paraphrases of some piano pieces. He was compelled to do so to satisfy the taste—or rather bad taste—of his fashionable public. Anton Rubinstein, too, was a great admirer of Schubert but played by preference Beethoven, Chopin, and Schumann. In his famous cycle of 1885, featuring the history of piano music illustrated through seven big recitals, there was no complete sonata to represent Schubert.

In concluding this brief historic sketch, we may realize that the master (*Continued on Page* 538)

"Aloha Oe" and Its Royal Composer

How Hawaii's Queen Wrote One of the Most Popular of All Songs

by David Earl McDaniel

THERE HAVE BEEN so many conflicting stories and dates given for the origin of *Aloha Oe* that this article is written with the hope that by listing some of the data collected by the writer, much misconception can be dissipated.

Some of the tales of *Aloha Oe*'s birth relate that Liliuokalani composed it in sorrow over her consort's death; she wrote the song in memory of her abdication; that she didn't write the music at all—Henri Berger did; that the music is plagiarized; that it is an authentic native Hawaiian melody; that it is not; and so forth and so on. Let us discover which, if any, of these rumors has foundation in fact.

Liliuokalani (born September 2, 1838; died November 11, 1916) was placed in school at the age of four and gained a good education. She spoke English with purity, knew French, and much later in life studied German. According to the accepted version, she was descended from two of the famous chiefs who helped Kamehameha I to coalesce the Hawaiian Islands into a united system. Her name, Lydia Kamakaeha, was changed to Liliuokalani when she assumed her duties as queen. Liliuokalani has been translated as meaning "The Salt Air of Heaven," or, "One Belonging to Heaven and of Chiefly Rank."

On September 16, 1862 she married John Owen Dominis (of Italian descent), who had been in the Islands since 1837. Dominis and his father were traders from Boston, and in 1842 built, on property facing Beretania Street, Honolulu, the lovely colonial house known as "Washington Place," where Liliuokalani spent the years after 1898 until her death. Dominis was made governor of Oahu Island in 1863, an office he held until August, 1891, when he died.

In the autumn of 1874, King Kalakaua, Liliuokalani's brother, visited America to sign a reciprocity treaty which ceded Pearl Harbor to the United States. In view of present-day events, one wonders what would be the position of America if Liliuokalani had had her way in defeating this cession. She envisioned Hawaii a sovereign power and bitterly resented any "foreign" encroachment.

In 1887 she journeyed to England as guest at Queen Victoria's Fiftieth Jubilee celebration. She acted as regent during 1889-1890, and the sudden death of her brother elevated her to the throne on January 29, 1891. She finally abdicated January 24, 1895, after four years of trouble, and announced her intention to live thereafter as a private citizen.*

In her book, "Hawaii's Story by Hawaii's Queen," she writes: "In my school days my facility in reading music at sight was always recognized . . . After leaving school, my musical education was continued from time to time as opportunity offered, but I scarcely remember the days when it would not have been possible for me to write either the words or the music for any occasion on which poetry or song was needed. To compose was as natural to me as to breathe. . . . I have never yet numbered my compositions, but am sure they must run well up to the hundreds. Of these not more than a quarter have been printed . . . even when I was denied the aid of an instrument. I could transcribe to paper the tones of my voice." Liliuokalani played on the guitar and autoharp—the latter, a glorified zither, she seemed to enjoy especially. In 1897 she collected thirteen of her published compositions into two identical volumes, sending one to the Library of Congress, the other to Queen Victoria.

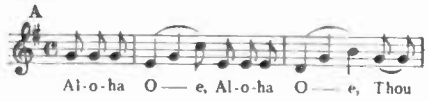
Contemporary with Liliuokalani in composition, and her colleague in the collecting and preservation of native Hawaiian music, was Henri Berger (born Berlin, August 4, 1844). Kamehameha V wished to establish a Hawaiian Band, and the German Consul suggested obtaining a musician from Germany. Emperor William I obliged by sending Berger, a graduate of the Berlin Conservatory of Music, with ten years' service in the German army, who landed in Hawaii May, 1872, never again, save for brief visits, to leave the Islands. He developed a band from native material which amazed the outside world when it toured other lands, for the prevailing belief had been more or less that the Hawaiians were savages and not worthy or capable of being trained in the higher and finer arts. For forty-four years Berger led this band. He remained active in musical affairs until his death in October, 1929.

With regard to native music, Liliuokalani writes: "As soon as a popular air originated, it was passed along from the composer to one of his most intimate friends; he in turn sang it to another, and thus its circulation increased day by day. . . . With other nations, music is perpetuated by note and line; with us it is not . . . and the custom is no different to this day [1898]. . . . There are few, if any, written compositions of the music of Hawaii excepting those published by me."

In old Hawaiian music, native instruments were used mainly for keeping time, the melody in all cases being carried by the voices. These included the *pahu* (*ipu hokeo*) or drum; the *puili*, a bamboo stalk spread at the tip and tapped against the body, producing a swishing sound; and the *uliu-li*, a small gourd containing its dried seeds, which was used as a rattle. Musically speaking, there were but two ancient Hawaiian instruments, the *hano*, or nose-flute, and the *uke-ke*, a rough jew's-harp also played with the nose. Thus, the natives considered the human voice the instrument choicest for and best capable of producing musical tone. And music composed and spread *a cappella* is extremely variable with passing years. *Aloha Oe*, itself, differs from the form which Queen Liliuokalani wrote. For witness: (A) As written. (B) As Berger changed it and as played today.

Ex. 1

A



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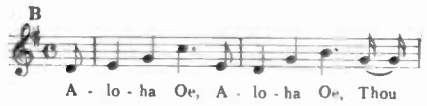
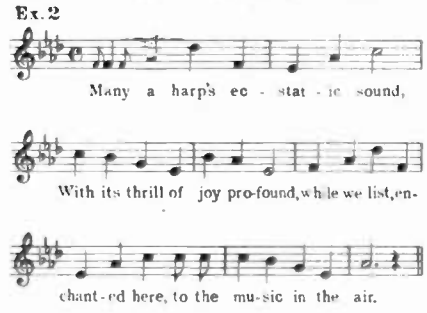


Liliuokalani is credited with having written or conceived the song sometime between 1878 and 1884. Its music is reminiscent, to say the least, of several previously published songs by American composers—Charles Crozat Converse, William H. Doane, and George F. Root. For instance, here is the melody of Root's *There's Music in the Air*, published in 1857:

Ex. 2



QUEEN LILIUOKALANI
(Mrs. John Owen Dominis)
Ruler of Hawaii from 1891 to 1895

The resemblance of *Aloha's* chorus to the above is all too obvious. Yet Liliuokalani's manuscript (preserved in the national Archives of Hawaii) has her inscription, "Composed at Haunawili, 1878. Played by the Royal Hawaiian Band [Berger's] in San Francisco, 1883, and became very popular."

In THE ETUDE for January, 1932, Louise Armitage gives the following fanciful account, as told by Griffis: "During the days of the monarchy it was quite the fashionable thing to entertain at one's country house on this side of the Island (North Oahu). On one such occasion in 1881, Princess Liliuokalani was returning on horseback to Honolulu. As the party climbed the steep Pali trail, the Princess began to hum quietly and then suddenly burst into song. For the first time, over the crags and precipices, floated the strains of *Aloha Oe*. It is said that in the party that evening were two lovers who were heartbroken at the thought of parting, and as the man started to leave, a beautiful *lei* was placed over his shoulders (Continued on Page 545)

* There is a famous story (certainly apocryphal) that when Queen Liliuokalani visited Queen Victoria, she said, "Your Majesty, they say that I have English blood in my veins." "How do you account for that?" asked the English queen. "Well," replied the dark-skinned ruler, "there is a rumor that my grandfather ate your Captain Cook."

Records Reflect Contemporary Musical Achievements

by Peter Hugh Reed

ELEANOR STEBER

TWO SYMPHONIC sets put forth by Columbia recently, both made in England, are—in our estimation—among the finest recordings of the year to date. Hence, we place them at the head of our review list.

Haydn: Symphony No. 103 in E-flat (Drum Roll): The Halle Orchestra, direction of Leslie Heward. Columbia set 547.

Mozart: Symphony No. 34 in C major, K. 338; The London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia set 548.

Both of these symphonies were represented in the Columbia catalog played by other orchestras, but neither of the previous sets offered the finished performances to be encountered in the present sets.

Haydn's "Drum Roll," so named because of the roll on the kettle drum preceding the opening *Adagio*, is one of the composer's finest symphonies. It was the eighth of the twelve Haydn wrote for the Salomon concerts at London. It abounds in buoyancy and good humor; it possesses splendid rhythmic vitality and its thematic structure retains its freshness. The performance here by Heward is admirably set forth, despite some personal feeling for ritarding which not all listeners find cogent in Haydn's music. Yet the "unaffected rightness" of Heward's approach and projection of this classical work remains laudatory when considered on the whole; the cleanness of the playing and the tonal warmth of the reproduction add up to full enjoyment of a fine Haydn opus. Heward, who recently died in his forty-sixth year after a long illness, was—as one English writer has said—the most satisfying conductor that England has had since Beecham.

Mozart's "C major," K. 338, ranks with his most mature works. The symphony is often referred to as "unfinished," because Mozart sketched a minuet for it but never completed it. Knowing its three movements so well after a period of years, most of us—we feel certain—would hardly ask the addition of a minuet. The continuity of the work seems so eminently right. The melodic material of the opening movement is not as imposing as we find in the last symphonies, but what Mozart does with this material remains wholly captivating. There is delightful variety in the changes of mood, and the whole movement is adroitly drawn together.

The slow movement is the heart of the work. Here, as one English writer has said, Mozart "soars above all that music is not concerned with, and, without posing questions about other worlds, or spurning this one, just makes music for *music's* sake—not for form's or expression's, or any single sake that music comprises." The scoring is curiously for strings and bassoons only, but what variety Mozart acquires! He divides his violas "to add an extra line of darker but warm color." The *Finale* seems to bubble over with good humor, yet it hints at an inner sadness, as so much of Mozart's humor always hints. W. J. Turner has remarked that we can never tell "whether in the last resort Mozart's music is sad or merry."

Beecham's performance of this music conveys the impression that he has a great fondness for the work. Perhaps this fondness causes him to linger over the poetic beauty of the slow movement, for here one feels a slightly faster pace would have been in order, yet "there is nothing to disturb and much to please" in the conductor's reading. The recording is eminently satisfactory.

Gould: Latin-American Symphonette; The Rochester-Philharmonic Orchestra, direction of José Iturbi. Victor set 964.

Lecuona (arr. Gould): Andalucia; and **Moussorgsky (arr. Kindler): Song of Russia**; The National Symphony Orchestra, direction Hans Kindler. Victor disc 11-8594.

Morton Gould has long been regarded as one of the arch-technicians of radio arrangers; he likes to spring startling effects and to produce a smile. The ingenuity of his effects often defeats his purpose, because one is apt to tire of effects for effect's sake without salient musical inspiration to back them up. To be sure, there is a section of the public which likes this sort of thing, people who listen to music more on the surface. The symphonette, which is based on the rhythms and idioms of four Latin-American dances—rhumba, tango, guarancha, and conga, will appeal to those who like popular idioms dressed up and scored for a large orchestra. The appeal of this type of thing is, however, more ephemeral than enduring, for the composer is limited in what he can do with this kind of material. The work is not a symphony in any sense of the word, but a suite of modern dances in an inflated dress.

What Gould can do with a popular tune is evidenced in his slick and highly colorful arrangement of Lecuona's popular *Andalucia*. Lushness is the keynote to the Kindler transcription of the Moussorgsky song: he emphasizes its sentiment rather than its strength of line. Both Iturbi and Kindler give these various works competent performances, and the recording in all cases remains impressive.

Reusner (arr. Stanley): Suite No. 1 (3 sides); and **Pachelbel: Canon (1 side)**; The Arthur Fiedler Sinfonietta, conducted by Arthur Fiedler. Victor set 969.

The seventeenth-century composer, Esajas Reusner, was a celebrated lutinist. He composed several books of suites and dances for the lute, which in their time were highly regarded. A contemporary musician, Johann George Stanley, arranged the "Suite No. 1" for an ensemble of strings. The work comprises six short movements all in the familiar dance forms of the period. The slight texture of this music would have fared better with the original scoring of Stanley, which called for one violin, two violas, and *basso continuo* (harpsichord reinforced with cello). The predominance of the high strings here, and the lack of a firm bass foundation, does not help for sustaintaining interest in the music. Only two movements, the *Gigue* and final *Courante,* possess marked individuality. The *Canon,* by the noted seventeenth-century organist, Johann Pachelbel, is far more arresting music, and here the addition of the harpsichord helps to provide a firmer foundation.

Latin-American Classics—Corta-Jaca (Vianna); Saudades das Selvas Brasilieras No. 2 (Villa-Lobos); Microbinho (Mignone); Andalucia and Gitanerias (Lecuona); Congada (Mignone); Valse Suburbaine (Fernandez); Malaguena (Lecuona); played by Erno Balogh (piano). Continental Set No. A103.

There is a sort of bravura and dash to much of this music by our Latin-American neighbors; rhythmically alert and bold in coloring, these pieces have captured the imagination of many American listeners. Of the composers represented, Lecuona and Villa-Lobos are perhaps the most popular in this country, and we suspect the works played here by these composers will be the most immediately appealing. Mignone's clever *Insect* is, of course, a caricature, and will provide an effective encore. Vianna's *Corta-Jaca* is technically brilliant and showy, the sort of thing which inevitably provokes spontaneous applause. Mr. Balogh's performances are admirably set forth; he brings out the brightness and avoids stress of sentimentality, and both rhythmically and technically he is thoroughly capable. For this reason, his Lecuona selections are especially appealing. Student-pianists will find his performances of all these pieces worth emulating.

Schubert: Sonata in A major, Opus 120; played by Robert Casadesus (piano). Columbia set X-236.

The "A Major Sonata" of Schubert has long been popular with amateurs; perhaps this is the reason it has been neglected by professionals, for one very seldom hears it played in public. This work is seemingly all so ingenuous: its melodies sing and the music moves with a simple straightforwardness that is disarming. For this reason, most players tend to undervalue the contrast of texture, the implication of its undercurrent of sadness. *Legato* and delicacy of tone, varied color, and melodic contrast are required for a telling exposition of this sonata. Casadesus achieves an admirable *legato* and delicacy of tonal coloration, but he does not bring to the sonata the contrast that Myra Hess and Artur Schnabel attain. Yet his exquisite lightness of touch and his meticulous technic are qualities that many would do well to emulate, and since the recording is realistically attained, one feels certain his performance will have a widely appreciative audience. On the last side of the recording the pianist plays the *Laendler, Opus 171* by Schubert—those ingratiating country dances which all piano students know as wholly delightful little pieces.

Debussy: En blanc et noir (3 Pieces for 2 Pianos); played by Ethel Bartlett and Rae Robertson. Columbia set X-241.

Debussy wrote this suite in 1915, and the music reflects the impact of the war upon his sensitive nature. The first of the three pieces (*Continued on Page 552*)

RECORDS

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

Marching Orders

A manual of parade technique with definite, understandable symbols for the use of school band leaders and drum majors, to say nothing of the whole ballets of attractive young women baton twirlers, which have added a feminine touch of pulchritude to high school marching programs, is to be found in the excellent book by Lawrence Johnston. The work has numerous half-tone illustrations and diagrams which will be directly helpful to school authorities.

"Parade Technique—A Practical Manual for the Marching Band"
By Lawrence Johnston
Pages: 60
Price: $1.25
Publisher: Belwin, Inc.

Gracie Takes Her Back Hair Down

At least that is what her publishers stress first about Grace Moore's biographical picture of herself in "You're Only Human Once." Born in Slabtown, Cocke County, Tennessee, in a modest little shingled house, her beginnings were as American as you could wish. From her childhood, when she resolved to be a missionary (although she and her active brothers hired themselves out to a traveling circus), through her days at Ward-Belmont College at Nashville, Tennessee, (when she stated that she knew little about the world of music except the knowledge she had gained by reading THE ETUDE and playing phonograph records over and over again) to her successes in concert, at the Metropolitan Opera, in musical comedy, and in the movies—all that she puts down makes lively and surprising reading.*

How Grace Moore "broke into" light opera on Broadway is set down in vivid and amusing narrative that gives a sparkling picture of the somewhat sordid struggle thousands of girls are forced to make to get a foothold on the street of a million lights. The story of their battles with disappointments in the tricky world of the theater is an exciting one. In Miss Moore's case

GRACE MOORE

there was also a bitter tussle with the religious and social misgivings of her Southern family, back in Tennessee, to whom the footlights were the fiery gates of Hades. Her contests with convention are put down with a photographic intimacy which potential prima donnas should be required to heed, though few may do so.

Miss Moore's experiences overseas, which brought fame and led her to the Metropolitan, are presented with a lively touch, so that there are none of the frequent dull pages of conventional personalities. For instance, the little Tennessee girl gives the following striking picture of her meeting, in Copenhagen, with the U. S. Minister to Denmark, then Mrs. Ruth Bryan Owen (the gifted music teacher-daughter of the "Great Commoner" William Jennings Bryan):

"My dressing room at the Forum was filled with packages of fruits and the wonderful fish foods for which Copenhagen was celebrated, instead of the usual bouquets. I had told the press I loved chicken and was writing a cook book and wanted Danish recipes. To my intense delight I received an enormous carton holding twelve little dressed chickens, their legs tied with pink ribbons and with roses tucked where the necks used to be. It was the prettiest line-up imaginable. Enclosed with them was a recipe for each chicken—twelve in all—recipes that are still an inspiration for cooking chickens from my own yard in Connecticut.

"Ruth Bryan Owen, hearing about the box of twelve chickens, decided that the only place they should be cooked was the American Legation. Consequently she arranged a charming dinner party in our honor there. The butcher who had done up the twelve gift chickens added twelve more for the extra guests, and all were succulently prepared. When Madame Minister made a kindly little speech of welcome to Val and me, I hardly knew how to reply, but remembered, on the moment, a story about her father in Jellico, Tennessee. William Jennings Bryan had come campaigning through the South and had stopped off in Jellico as a guest in our home because he wanted to sample Mother's famous fried chicken. (Strange, I interpolated, that here in Denmark I was sharing chicken with his daughter.) Bryan had taken a great fancy to me and listened sympathetically when I told him how I wanted to grow up to be a singer. I sang two little hymns for him in the family parlor in my small piping eight-year-old voice. He was going up to Williamsburg, Kentucky, a short distance away, to make another speech, and Father decided to go along and take me with him. On the stage with all the dignitaries I sat in the place of honor—on William Jennings Bryan's knee. Then he asked if I wouldn't like to sing a song for the audience before his speech. He shoved me out to the front of the platform, and I sang the hymn, *I'll Go Where You Want Me to Go, Dear Lord,* which Mr. Bryan later told me, in his big jovial way, had been entirely appropriate to his campaign speech and instrumental in putting it over. Before he left he promised to watch my career with a fatherly and tender interest. The story about her father delighted Ruth Owen, and we laughed over it together. The encounter in Kentucky was my first and last appearance in a world of professional politics."

Your reviewer had a "grand and glorious" time reading these biographical confessions, which are both naïve and sophisticated.

"You're Only Human Once"
By Grace Moore
Pages: 275
Price: $2.50
Publishers: Doubleday, Doran & Co., Inc.

* Incidentally, THE ETUDE may stand on the fence *à là chanticleer* and crow over the fact that scores and scores of successful musical artists of this day, who have received their first inspiration from this magazine, frequently repeat, "We were 'brought up' on THE ETUDE."

BOOKS

Multum in Parvo

Joseph Lewis, in a very practical book on voice, which he calls "Singing Without Tears," puts into fifty-eight pages what many another writer would string out into two to three hundred. Many a student vocalist will describe this book as "dandy," since in its very compact form it gives an abundance of instructive and practice material which is worth many times its price. The book is by a very clever English vocal teacher and was published first in the "Old Country."

"Singing Without Tears"
By Joseph Lewis
Pages: 58
Price: $.75
Publisher: Ascherberg, Hopwood & Crew, Ltd.

What Does Music Mean?

There is no getting away from the fact that by far the greater part of the public finds its highest joy in music that "means something." Preach as you will upon the virtues of absolute and pure music and the lofty, abstract pleasure of hearing the works of Brahms, which do not call for pictorial programs, the large number of constantly improving books which present the romantic and fantastic charm of symphonic compositions points to an unquestionable human thirst for "Dolmetschers" who will translate and rhapsodize about this or that work and add to its attractiveness for millions. One of the best (best because it is so readable) is a recent volume by Edward Downes in which he presents two hundred of the works most frequently heard in the symphonic repertory. Leading from "Music and the Dance" and "The Symphony Is Born," he conducts the reader through an amazing amount of musical information which many will find most charming.

The last chapter is given over to music in "The New World."

"Adventures in Symphonic Music"
By Edward Downes
Pages: 323
Price: $2.50
Publisher: Farrar & Rinehart, Inc.

The Teacher's Round Table

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

Conducted by

Guy Maier

Mus. Doc
Noted Pianist
and Music Educator

Duet Music

Could you give me a list of some classics written originally for piano duet? A friend and I, both passably good pianists, are planning to meet one night a week to play duets together. We want very much to work up some good music for this medium, and are looking for interesting material. . . . We do not like the stuff handed out in most "Duet Albums." At present we have Brahms' "Waltzes, Opus 39," Debussy's "Petite Suite" and Moszkowski's "Spanish Dances."

—W. F., California.

For lists of such material, see the excellent article "Original Music for Four Hands" by Ralph Berkowitz in the January, 1944 ETUDE. It is the best, most comprehensive compendium of duet material I have seen.

Humorous Anecdotes

I have been asked to give a talk to our Junior Music Club on "Humorous Anecdotes in the Lives of Famous Composers." I have found in books and articles many that I can use, but most of them are familiar; so I am looking for unusual incidents or funny happenings not so generally known. I would appreciate it very much if you would give me a few of these. —F. G., North Carolina.

The lists of such humorous anecdotes are, of course, endless; so, since, as you say, there are so many sources for you to chose from, I won't try to give you any other items here. . . . But here's something unique for you to read to your club members! You, as young people, are no doubt interested in that side-splitting form of humor called "double talk," which everyone thinks has been "invented" by this generation. Not at all! It's as old as humanity. Here's a delightful example of eighteenth-century double talk—an excerpt from a long, hilarious letter written by Mozart (age twenty-one) to his cousin, Maria Anna Mozart. . . . Wolfgang often wrote and talked in this style; in this letter he is at the top of his form:

"Dearest Coz Fuzz!

I have received reprieved your dear letter, telling selling me that my uncle carbuncle, my aunt can't and you too are very well hell. . . . Today the letter setter from my papa Ha! Ha! dropped safely into my claws paws. I hope that you too have got shot the letter I wrote you. If so, so much the better, better the much so . . . Now for some sense! . . .

"You write, you pour out, disclose, divulge, notify, declare, signify, inform, acquaint me with the fact, make it quite clear, request, demand, desire, wish, order me to send lend you my portrait. Very well, I shall certainly despatch scratch it to you. . . . Do you still love me? I am sure you do! If so, so much the better, better the much so! . . . Well, so it is in this world, I'm told. One has the purse and another has the gold. With whom do *you* hold? . . . Surely with me, —I'm certain you do.

"Letters addressed to me will reach you, which I must ask you to—to what? Why, a fox is no hare . . . now where was I? Yes, of course, at *reach* . . . yes, they will reach you . . . Well, what will? . . . Why, now I remember . . . letters, why letters will reach you . . . But what sort of letters? Why, of course, letters addressed to me."

(Note: All this nonsense just to ask Maria Anna to forward any mail which may come for him!)

"Don't forget to give my compliments to your Papa and Mamma, for it is a gross fault to forget must shall will have one's duty to father and mother. . . . Now I must close, though it makes me morose . . Well, farewell! . . . I kiss you a 1,000 times and remain as always your little piggy wiggy

Wolfgang Amade Rosy Posy
Booby Looby."

This clever English version was made by Emily Anderson in her remarkable three-volumed edition of "The Letters of Mozart and His Family." (Macmillan, London, publishers.)

It would be hard to beat that letter for delicious tom-foolery, wouldn't couldn't shouldn't it? . . . What a lad Mozart was!

A Sorrowing Father

In one of your classes you read a touching letter from J. S. Bach to someone in reference to one of his sons. I had never heard about this son, whom you called a "wayward boy." Could you send me a copy of this letter? I am sure many other ETUDE readers would like to have it, too.

—W. E. B., Illinois.

Yes, among Bach's swarming progeny there was one son who brought his father many hours of grief. It was Bernhard Bach, a young fellow who held the important position of organist at the church at Muehlhausen—a job which his father had honorably discharged for a while in his own young manhood. The shame that this rascally son brought to his Dad may be read in this letter from J. S. Bach to a friend:

"So loving and tender a father as you are will understand the sorrow with which I write this letter. I have not seen my wayward son since last year. You will remember then that I paid what he owed for his board at Muehlhausen, and left a sum of money to meet his other debts, hoping that in the future he would reform. You will therefore understand how pained and surprised I am to learn that he has again been borrowing money on all sides, and has disappeared without giving me the slightest indication of his whereabouts

"What more can I do or say, my loving care and help having proved useless? I can only bear my cross patiently, and commend my undutiful boy to God's mercy, never doubting that He will hear my sorrow-stricken prayer, and in His own good time bring my son to understand that the path of conversion leads to Him.

"I have opened my heart to you, and beg you not to blame me for my son's misconduct but to accept my assurance that I have done all that a true father, whose children lie very close to his heart, is bound to do to advance their welfare."

. . . Has any loving father ever penned more heartbroken lines than these? . . . No further record of the fate of Bernhard appears in Bach biographies Did he return to his earthly and Heavenly Father's homes? . . . We hope so!

A Difficult Decision

As the parents of a boy who has played for you, may we make a few inquiries close to our hearts? We are people in most moderate circumstances, unable to provide all the things for our children that we would like. Therefore, because we wish to do all in our power, we want to know —does our son have in him the divine spark that will make him a great musician, or does he impress you as one who might become a very good musician or just another run-of-the-mill pianist?

We know the impossibility of a true forecast, realizing only too well the human frailties; but if he does impress you as having even a slight chance, we will back him to the limit of our power. What we do not want is a young man disillusioned and with that lack of confidence which comes through a major failure in life. His life must be his own to make or break, but we, of course, want to use our experience in life to prevent catastrophe. —Anxious Parents.

I quote this letter as an example of the dilemma which faces many anxious, loving, and intelligent parents all over the land. So, for the benefit of such parents, may I say that even with the completest knowledge of a young person's talents, and a long-standing acquaintance with his development, there is no way of predicting his future position in the arts? No one, even the greatest of teachers, is able to judge a student's capabilities upon one or two hearings or, indeed, after a series of lessons

Only after a long period of training can a teacher make a rough guess as to the probable future course of a talented young person's career. Two essential qualities must be considered, first and last —*ability* and *sta-bility*. The first concerns itself, of course, with musical talent, intelligence, mental capacity, natural pianistic coördination, adaptability, and resourcefulness. The second, "stability," includes character (strength and balance), diligence, persistence, concentration and application to work, ideals, and, of course, health, vitality, and physique. That's a tall order, isn't it?

Yet, a student's potentiality toward a successful musical career can be measured only by the sum total of these indispensable qualities; but then as we all know, even when we have added these up to their estimated percentages, there still remain so many imponderables that it were folly to make any sort of prediction.

The only course possible for ambitious parents and aspiring young people is to find a teacher in whom they have faith, put themselves in his hands, and finally, after a long period of hard and intelligent work, trust the teacher to discern whether the student has a chance to become a first-rate musician, a good musician, or no musician at all. . . . Then, if the student aspires ardently and urgently enough and is willing to study and struggle and persist long and intensively enough, he will, without a doubt, reach a goal which will bring good adjustment and contentment to his life.

It is unfair to demand of any young person that he possess the "divine spark" before choosing music or any of the other arts for a career. Why on earth should parents require him *a priori* to become a great artist or celebrated virtuoso? . . . If he chose another career would they demand that he be assured in advance of emerging a famous lawyer, a renowned physician, an outstanding business tycoon, or a "great" grocer or engineer?

It is unfair to demand this of the arts of writing, painting, acting, or music, and above all, to require it of your child. Parents covet a happy, healthy life for their offspring. Why then shouldn't an eager, normal young person find happiness and well-being through developing into even a "mediocre" musician? Aren't thousands of competent musicians living well-adjusted, contented lives at this very moment?

Now as to parents of talented young people: let them beware of the glamour —wolf-in-sheep's-clothing, lurking in the back of their minds, awaiting his chance to pounce on the happiness, balance, and success of their sensitive boys and girls. . . . They must be forever on their guard against this fearsome creature. . . . Especially now when the arts need an army of talented, well-balanced young people to help bring peace and beauty into the new world. . . . If your son or daughter is one of these—even if what you call the "divine spark" is lacking—you have indeed given humanity a priceless treasure.

The Musician's Bible

Bach's "Well-Tempered Clavichord" and What It Has Meant to Musical Art

by Herschell C. Gregory

TWO HUNDRED YEARS ago in 1744, Johann Sebastian Bach completed his "Well-Tempered Clavichord," which means "The clavichord tuned in equal temperament." Of all the works with which Bach enriched the world, none has exercised such a far-reaching influence in the development of music, an influence which will continue until the end of time, as has this, his masterpiece. In 1722, during his stay at Cöthen, Bach wrote the first part of this revolutionary work, which contained preludes and fugues in every key, both major and minor. It demonstrated possibilities which lay in keys neglected at that time, and the demand it made for equal temperament in the tuning of the clavier and harpsichord resulted in an advance of much importance.

The immortal "48 Preludes and Fugues" are unmatched and have been termed the "musician's Bible" and the "musician's daily bread." Others have called this work the Testament of the new dispensation. Musicians live their lives with these preludes and fugues, and those which they learn in student days never are forgotten.

Several musicians before Bach demonstrated the possibilities of equal temperament in their compositions. A *Fantasia, Number 51,* in the famous Fitzwilliam book (in the Fitzwilliam Museum at Cambridge), composed by John Bull (1563-1628), modulates into all twelve keys. John Jenkins (1592-1678), in his *Fancy for 3 Viols,* modulates from F major through all the flat keys to G-flat. There are several other examples in early musical history which reveal that equal temperament was known before Bach thought of writing his "Well-Tempered Clavichord."

In Bach's day keyboard instruments were tuned on a system that put certain keys very accurately in tune, but left certain other keys most unpleasantly out of it. The latter, therefore, could not be used.

Equal temperament is a compromise between scientific and artistic needs. For instance, if a keyboard instrument were to be tuned by a system of acoustically perfect fifths, the tuner would soon find that in order to accommodate all of the scientifically perfect intervals in each octave, he would require a number of finger keys. The Cahill Telharmonican (which appeared about 1900), one of the first of the electric instruments, did have a scientific keyboard with an amazing number of keys and required the mind of a mathematician to play any composition with extensive modulations. Therefore, this curious and extremely difficult instrument had only a few players, one of whom happened to be Edwin Hall Pierce, at one time assistant editor of THE ETUDE. The complications may be understood when one realizes that on such an instrument the key for B-sharp is a trifle higher than for C. However, C and B-sharp are so nearly alike that on the piano one key is adequate for both. This is true of all the other keys on the piano keyboard, each key representing a compromise acceptable to the human ear. Bach sensed this and stressed its practical importance. Since his time most all music has been composed upon this basis.

JOHANN SEBASTIAN BACH
From a contemporary painting

Early Experiments

The well-tempered scale was not new in the time of Bach. Aristoxenos is said to have suggested such a compromise system as early as three hundred and fifty years before Christ. Some even go so far as to claim that the Chinese knew of it centuries earlier. Two hundred years before Bach, Spanish guitarists arranged their frets so that well-tempered performances were possible. It was Bach, however, who by his giant labors and his keen penetration, placed the entire art in his debt for all time by his masterpiece, the "Well-Tempered Clavichord."

In 1687, when Bach was two years old, the new organ in the Temple Church in London was installed. In this organ there were ranks of pipes for G-sharp and A-flat and also for D-sharp and E-flat. On the keyboard the finger keys were cut half way so that the front part of such a key would play the sharp note and the back part (slightly raised), the flat note. The only instrument which today is tuned upon such a system is the English concertina. Some of the English piano makers (notably Broadwood) did not adopt the system of equal tuning until the eighteen forties. These instruments (previous to that time) therefore could not very well be used to perform the Bach "Well-Tempered Clavichord" or the compositions of later masters of the keyboard. In 1855 the huge organ of St. George's Hall, for which Dr. S. S. Wesley made the specifications and upon which the great W. T. Best played, was tuned to the unequal system. After enduring this for twelve years, Best insisted that it be changed and the equal system introduced.

The loss of the unequal scientific system was not serious, so far as it went. Musicians of earlier times could get along quite well with what was at hand in the unequal system; namely, keys up to four sharps or four flats. But it did not provide adequate facilities for keys into which to modulate. Composers therefore found this loss a very serious matter indeed. For at least a hundred and fifty years the problem of how to get things right was discussed, until at last Bach advocated the system of dividing the octave into twelve equal semitones, each almost imperceptibly out of tune, but all "out" in the same degree. Accepting thus the system of equal temperament, he tuned his keyboard instruments accordingly and became free not only to play in any key of the twenty-four, but to modulate into and through them without running into that harsh "out-of-tuneness" hitherto prevailing, when such scales as F-sharp major, G-sharp major, and similar ones were touched upon. Bach himself was an expert at tuning and regulating his keyboard instruments.

An early writer in his work on Bach wrote: "His favorite instrument was the clavichord, on account of its power of expression. He learned to tune the instrument so that all the keys were at his service. He did with them whatever he wished. He could connect the most distant keys as easily and naturally as he could connect with the nearest related tonality. Of harshness in modulation he knew nothing; his chromatic changes were as soft and flowing as when he kept to the diatonic genus."

Bach naturally wanted something to play on his well-tempered clavichord and so he set to work to make a book containing a piece in each of the twenty-four keys. He went over his various manuscripts and made a selection of preludes, fugues, inventions, fantasies, capriccios, and the like (all the latter forms being possible varieties of the prelude), which expressed him as being worthy of a place in such a collection. A few of the preludes and fugues he brought together to form a series of complete preludes and fugues. For certain of the other fugues he wrote preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus retrieved, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

The First Set

It was in 1722 that Bach composed his first set of twenty-four preludes and fugues. He called the book, "*Das Wohltemperirte(s) Klavier.*" In 1744 he made a similar set of twenty-four works. These generally are known as the second part of the "Well-Tempered Clavichord," though Bach did not so term them, and we refer to the two books as "the 48." In writing this book, Bach presented a prelude and fugue in each major and minor key.

Thus the present system of piano tuning, called "equal temperament," was begun and established, and pianos and organs are tuned in equal temperament to this day.

It is not generally realized that Bach, in addition to being an immortal composer, was a great mathematician and inventor. He was versed in the science of acoustics, although he had little regard for theory and always stressed the practical. The great Alsatian authority on Bach, Dr. Albert Schweitzer, writes of him in his biography of the master: "*Il connaissait à fond la structure et la nature de tous les instruments et réflechissait sans cesse à la façon de les perfectionner.*" ("He knew the basic structure and nature of all the instruments and studied ceaselessly the perfection of methods for their performance.")

The preludes and fugues of this work were found in various places and at various times. Sometimes several different copies of the same work turned up. Bach wrote out three or four copies of the original 24. He used the pieces in his home music and in his teaching. When tired of teaching he would play a few of them to his pupil; and one pupil, Heinrich Gerber, tells us that Bach on no less than three occasions played the entire twenty-four to him from start to finish. Since that day other musicians have done the same for their friends and pupils: Beethoven, Chopin, Mendelssohn, Schumann, Liszt, Brahms, and a host of smaller men.

Music and Study

Fortunate indeed are the pupils who have heard these numbers performed by eminent pianists and teachers.

Bach wrote this work for himself, for his own aesthetic pleasure, and all the numbers, with the exception of the A-minor fugue, are poems, exactly in the way the works of Chopin, the lyric poems of Grieg, or the ballades and intermezzos of Brahms are musical poems. Each solves an individual problem, whether it be a prelude or fugue. But the pieces are all poems in musical sound, a fact every listener will recognize if only the performer knows how to play Bach correctly, which is the case with about one pianist in a hundred. One of the most unusual things about the "Well-Tempered Clavichord" is the singular way in which Bach, while writing for the limited clavichord, divined and developed the possibilities of the piano. Modern music dates from the moment Bach made equal temperament possible. If he or someone else had not made that possible, we would not have the great music of Haydn, Mozart, Beethoven, Schumann, Wagner, and Brahms.

It was Schumann who first spoke with complete wisdom of Bach, and he advised students to make the "Well-Tempered Clavichord" their daily bread, assuring them that if they did this, they could not fail to become good musicians. In 1832 he wrote in a letter to a former teacher of his:

"I have taken the fugues one by one, and dissected them down to their minutest parts. The advantage of this is great, and seems to have a strengthening moral effect upon one's whole system; for Bach was a thorough man all over, there is nothing sickly or stunted about him, and his works seem written for eternity."

Two schools of Bach thought were in existence in the generation of Mendelssohn, who appointed himself to make the influence of Bach felt.

Among Wagner's favorite numbers from the "Well-Tempered Clavichord" were the *Prelude in E-flat minor, No. 8,* and the *Fugue in C-sharp minor, No. 4.* He once heard the *Prelude* played by Ferdinand Hiller, and the *Fugue* by Liszt. Of the latter he says:

"I knew that great things were to be expected from Liszt at the piano; but much though I knew of Bach and deeply though I had studied him, I never anticipated receiving from him what I received that day by the help of Liszt. I saw at last the difference between studying a matter and having the matter revealed through another man's inspiration. By Liszt's rendering, the whole of Bach was made plain to me."

This is a great statement. But Hiller, refined pianist and musician, moved Wagner to sarcasm.

"No question here of sombre German Gothic or any tomfoolery of that sort. On the contrary, the piece flowed over the keyboard with such a Greek serenity under his hands that its harmlessness quite bore me off, and I seemed to see myself sitting in a neo-Hellenic synagogue from whose musical rites all traces of Old Testament emphasis had been most neatly scoured away."

The bicentennial of Bach's important work should not pass without the musical world pausing to pay tribute, not only to the composer, but to a work of art which not only made equal temperament possible, but was the leading influence which prepared numerous concert pianists to bring us the works of the immortals.

How Can I Raise My Income?

A Nation-Wide Symposium With Contributions From Practical American Teachers

IN THE ETUDE for October, 1942 a request was made for statements on the subject, "How Can I Raise My Income?" with a view to securing a variety of opinions and ideas. The following are prize-winning suggestions from practical teachers in various parts of our country, presented in alphabetical order.

Sister M. Alexius
Willmar, Minnesota

Here is my idea for raising a teacher's income. The enclosed slip, a report and statement (reproduced here), properly filled out and sent to the parents of my pupils at the end of each month, has doubled my class in a short time.

Report and Statement of Presentation Sisters Music and Expression Class

Date.....194.....
Piano Lessons To.....
Expression Lessons To.....
Debit $.....
Credit $.....
Balance $.....
Parents' Name .....

Attitude Toward Work

Excellent Work .....
Good Work .....
Poor Work .....
Shows Lack of Practice.....
Shows Careless Practice .....
Fails to Count at Practice .....
Needs Help at Home During Practice .....
Capable of Doing Better Work .....
Shows Improvement .....
Lack of Punctuality .....

Teacher .....

Eric L. Armstrong
Stellarton, Nova Scotia

Study your students. Be all things to all men by wisely directing each according to his aspirations and abilities. If "John" wants Mozart, *et al*, give it to him. If "James" wants Old-Time Dances, has no desire other than to be a better than average fiddler at country dances, let him go; and go with him. He may turn to loftier forms of music expression. Many do.

Caroline E. Bizzoni
Bellmore, New York

To raise rates may raise a teacher's income, but to promote a certain regularity of income is more important to a serious teacher.

From my plan a teacher can quote lessons at two, three, four, five, or ten dollars per lesson and still retain a good workable average rate for the gifted and regular student.

As I have teachers who come for "refresher" courses, singers for coaching, adults from business, and advanced students pressed for time, I have solved my problem with the three-rate plan, namely:

1. Regular single lesson rates, high enough to cover losses from irregularity, and for which appointments are made.
2. Special Student eight-week terms, payable in advance at the reduced rate of five single lessons.
3. Special Honor Student terms, payable in advance the first week of every second month, covering two months, or about nine weeks, at the reduced rate of five single lessons. This gives the regular student a special bonus and applies only to that all-year, serious, studious type, which teachers adore.

Payments cover the time period only and credits do not carry beyond the expiration date.

Laurence Dilsner
Long Branch, New Jersey

The wide-awake teacher can substantially increase his income by adopting any of the following suggestions:

Extra Services to the Student

In this list the teacher can command additional tuition.

1. Repertoire classes
2. Appreciation—History courses
3. Theory classes
4. Summer courses where the pupil will take several lessons weekly.
5. Personal study with master teachers.

Henry Hager
Brooklyn, New York

Prepare for your pupil's lesson as carefully as you expect him to come prepared. Give honest value for your fee.

L. White Leonard
Saranac Lake, New York

This seems to be a fine time to interest adults in playing the piano. In the past I have found adults enthusiastic but difficult to hold, because of their many activities. Now it is different. There are so many —young women in particular—who are very anxious to fill an evening or two a week. There is also more time for practice. Even with war work, and tremendous activity, adults are saying how much comfort and relief they are finding in their music. They seldom miss lessons or practice.

In their lessons we do a great deal of reading, and easy ensemble work. Perhaps we'll even have a small "intimate" recital soon. Our ranks are constantly swelling. With some systematic advertising I believe it would be possible to have a large adult class.

Ruth Mueller
Brooklyn, New York

As a salesman, manner and appearance count for much. While reputation may help in securing a pupil, every lesson requires salesmanship. You must hold the interest of the pupil and give him confidence that he will reach his desired goal.

Ellen I. Nason
Newport, Rhode Island

A most successful way for a piano teacher to maintain a class of pupils is by means of the club idea, which provides a real reason for practice with a purpose, and an opportunity for all to *work* and *play* together. Children respond to the club plan, with its possibilities for monthly meetings, individual performance, election of officers, guest soloists, small duties, and occasional socials.

The club may be considered as a "work shop" where the pupils have a chance to express themselves before other students, a prelude to public performance. Topics for meetings are limitless and are bounded only by the imagination of the teacher.

Association with the Junior Division of the National Federation of Music Clubs and participation in contests and local cultural projects further heighten interest.

Energy makes energy and the club will be found a veritable dynamo for pupils and teacher alike.

Edward J. Plank
Stevens Point, Wisconsin

The successful music teacher improves his professional qualifications. He works for a degree and a license.

A teacher can offer an unusual service if he holds a state license to teach music for credit. The educational standard is as high for the music teacher as it is for the public school (*Continued on Page 512*)

"Lo! Here the Gentle Lark!"

Dramatic Story of Mme. Anna Bishop
Prima Donna and Child of Destiny
"The Original Trilby"

by Edward B. Marks
Well-Known New York Publisher

The story of Anna Bishop reads like a melodrama from her childhood to her death. Very beautiful, very talented, and splendidly trained as a pianist (a pupil of Ignaz Moscheles) at the Royal Academy of Music in London, she married, in 1831, Sir Henry Rowley Bishop, Professor of Music at Oxford University, composer of Home, Sweet Home *and* Lo! Here the Gentle Lark! *The latter he wrote for Anna, whom he called his "little lark." In 1839 she eloped with the famous French harpist and conductor, Robert-Nicolas-Charles Bochsa, with whom she remained until his death in Sydney, Australia, seventeen years later. Bochsa had been harpist to Napoleon and Louis XVIII. He escaped from Paris to avoid imprisonment for forgery. He is said to have exerted a hypnotic influence on Anna Bishop and the couple became the original prototypes of Svengali and Trilby, immortalized by Du Maurier. Mr. Marks' narrative follows.*—EDITOR'S NOTE.

ANNA (Anna Rivière) was born in London in 1810 of French parents, who had emigrated from Bordeaux to Soho where her father, the descendant of Goldsmith, became a drawing master and a most prolific parent. Anna remembered him as being wholly intent upon earning a livelihood for five daughters and seven sons.

In addition to Papa Rivière's flair for art, he was a flute player and the front drawing room at Fitzroy Square was reserved for music alone. Anna's musical bent was recognized early, and she started her musical training under dear, exhausted Mama's interrupted tutelage until she was entered in the Royal Academy of Music where she studied pianoforte under the skilled direction of Moscheles and became an accomplished performer. Her voice also developed and proved to be an expressive soprano, characterized by great flexibility and power, so that by the time she was twenty-three she abandoned pianoforte and began studying under Sir Henry Bishop. Hers must have been a most grateful nature. She felt so indebted to those persons who developed her voice that she rewarded them one after the other.

Eight years before her debut she married Sir Henry Bishop, professor at Oxford, who, not content with a purely academic life, had composed "The Lady of the Lake," "Guy Mannering," and other operas popular in England at that time. The first Mrs. Bishop had passed away after a long and serious illness, on June 10, 1831. He claimed it had broken his heart, but Anna must have proved good mending tissue, for within four weeks the lonesome composer married Anna, the most promising and certainly the most beautiful of his pupils. In the light of subsequent events, it might have been better if he had waited a little while longer.

A Strange Influence

Bochsa, the young matron's Svengali, although not as unattractive as Du Maurier's villain, still had piercing eyes, heavy overhanging eyebrows, and sharp features. But what was more important, he was actually instrumental in developing the power and quality of his friend's voice. His very presence seemed to exert a mesmeric control over Anna, and he drew from her in this way passages of unequaled vocal beauty which she could not produce without him. When, in 1839, she and Bochsa gave "dramatic concerts" together at the Queen's Theatre in Dublin, critics wrote: "In the delivery of her beautiful cadenzas, she seemed to have borrowed all the delicacies of Bochsa's harp effects."

From a contemporary lithograph

In return for his priceless gift to her—the ability to sing as a leading prima donna—she gave him her trust, affection, and the disposition of her life itself, for four weeks later she left her husband, children, and home in Albion Street, and went off with Bochsa to Hamburg. It was just a case of "Get up, Jack—John, sit down." At this moment it is amusing to recall that Sir Henry was the composer of the heartbreaking tune, *Home, Sweet Home,* in 1821, ten years before the death of his first wife, and lived to see the irony of it. Without any of the copyright protections which have since been developed, the composer received only £20 for a song which sold a hundred thousand copies its first year, and has never stopped selling since.

Bochsa was not just another harpist. Today's critics believe that he revolutionized harp playing by continually discovering new effects and incorporating them into the technique and eventually into his classic works on the playing of his favorite instrument. In 1813 his high excellence was admitted when the Emperor Napoleon appointed him his own harpist.

French politics seldom interfered with aesthetics in those days, and three years later Bochsa was plucking the strings of his instrument for Louis XVIII. In three years, eight operas by Bochsa were performed at the Opéra-Comique, but in 1817 he had to flee France because he was detected in extensive musical forgeries. In his absence, he was tried and condemned to twelve years' imprisonment with a fine of 4,000 francs. The penalty of acquiring ill-gained lucre was adroitly expressed in the chorus of a song, popular several decades later. It ran:

> Time is money, and money it is time.
> And don't you be forgetting it,
> Get all the money that you can.
> But don't get time for getting it.

Bochsa's unsavory reputation actually did not follow him across the narrow English Channel. London acclaimed him from the start, and so many pupils besieged him for lessons that he was unable to accept all the applicants. The English seemed unwilling to believe in the genius' criminal record, or, believing it, preferred to place the onus on the stupidity of the French courts.

The attacks on his moral character which caused him to resign from the Royal Academy of Music in 1827 did not interfere with his career or with his courting of Anna Bishop some twelve years later. If an artist wishes to ignore moral rectitude (in the eyes of an envious public), it merely makes him a better performer. He was a virtuoso to his audience, even if not in private life.

Success Everywhere

Mme. Bishop retained her professional name even after she left her heartbroken family to tour with Bochsa, and she immediately achieved the brilliant career which her Svengali promised her. She sang to enthusiastic audiences in every capital in Europe, and her Amer-

(*Continued on Page* 538)

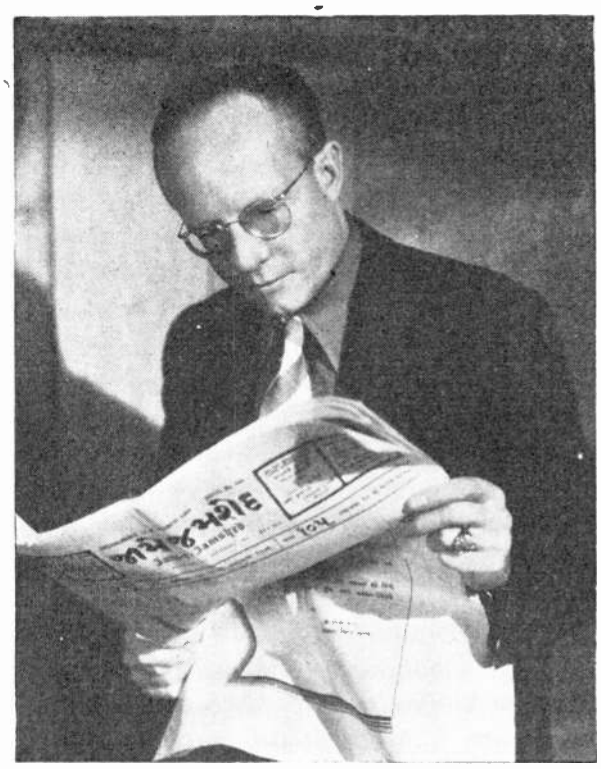
SIR HENRY ROWLEY BISHOP
From a portrait in the National Gallery

From Athens to Hollywood

A Rhapsody in Purple and Gold

Is a New Type of American Musical Art Evolving From the "Lots" In California's Motion Picture Empire?

by Arthur S. Garbett



LEO FORBSTEIN

Brilliant Conductor and Arranger of Warner Brothers Studio

THERE APPEARS, at least, to be a new sort of popular music in the making. Emanating from the more elaborate Hollywood shows and broadcast by radio, it consists of a kind of vocal declamation around which the orchestra weaves a vivid polychromatic web of harmony and instrumentation. It is melodious enough, but more likely to have a repeated theme than a clearly defined lyric melody, and more often than not, the orchestra carries the theme.

The technique is curiously derived from Negro melody and Wagnerian opera. In his spirituals and other songs, the Negro will constantly modify the melody in order to give proper emphasis to word-values, and it is partly from this habit that syncopated melody is derived. But the orchestration, harmonies, and thematic treatment are distinctly Wagnerian. In the *Liebestod* from "Tristan," for example, the main themes are developed by the orchestra, and *Isolde's* part is largely a free sort of declamation. Thus, though the *Liebestod* is the very climax of the opera, *Isolde's* part is incidental. It can be left out altogether in concert performances, and this is often done.

Maybe some of us would be just as well pleased if the vocal parts of the new Hollywood music were omitted. The amatory inflammation of the crooner or torch-singer may, in some cases, have a transient maniac-depressive effect on the listener so that he envies the royal prerogative of King Saul, who once threw a javelin at the harp-playing David. Be that as it may, the introduction of declamation into our popular music is interesting in many ways. It is, for one thing, a clear indication of the breakdown of the once-sharp division between "popular" and "classical" music. For another, it is an equally clear indication of the amazing growth of dramatic feeling in the public since the development of the screen art and the sound picture.

Rhapsodic Melodies

Only a few years ago, popular music even on the higher levels consisted chiefly of strophic ballads or dance tunes with clearly-defined lyric melody. Some may resent the passing of such melody, but few would wish for a return of the old "corny" theater-orchestra, or the stale tonic-and-dominant harmonies with an occasional juicy augmented-sixth chord, as in *Sweet and Low*. Modern harmony and orchestration are often strikingly original, even when forced and theatrical.

But the most fundamental change is in the drift from lyric melody to rhapsodic declamation in the voice part. This is really a return to first principles and the rhapsodies of the ancient bards who recited their sagas and epic poems in a kind of dramatic singsong.

The word "rhapsody" is very old and has accumulated many meanings. Originally it was a stringing together of various folk-tales done into metrical verse, as in Homer's "Odyssey"; but it was used later to describe the bard's frenzied delivery of the lines. Nevertheless, the original meaning of the word still survives, and the epic poems have their musical counterpart in the "Hungarian Rhapsodies" of Liszt. In these, dance tunes are strung together, notably the languid, brooding *Lassan* and the fiery *Friska*. Intensity of emotional feeling, grave or gay, is characteristic.

Even more of a rhapsody is the brilliant *Spanish Caprice* by Rimsky-Korsakoff. In this work the vocal origin of the rhapsody is clearly recognizable: we have songlike melody; there is in one part a "male-quartet" for French horns in free tempo without barlines; individual instruments keep the other instruments waiting while they go off into long, free cadenzas much as some gypsy might use in a solo of his own, the others listening. It is a true rhapsody both in form and in varied emotional expressiveness. Rimsky-Korsakoff's "Scheherazade" is of the same order; and the various scenes are curiously linked by violin solo-passages representing the lady's own habit of saving her neck by leaving off each night in the middle of the most exciting part of her story.

The true rhapsody, however, is of vocal origin: the beginning of both spoken drama and opera. Originally, perhaps, it was no more than declamatory speech which took on a rhythmic singsong, much as some radio speakers do today. The rhythmic tendency led at last to the familiar pentameters and hexameters of classic verse. But when, as Kipling says, " 'Omer smote 'is bloomin' lyre," declamation was probably free and untrammeled, only half musical. It is difficult to discover what part the frail little lyre played in such frenzied utterance.

In our own times, declamation is written out by the composer and has become very artificial. The voice is no longer free to declaim at will, for today instrumental considerations dominate vocal technique. The voice is by nature a gliding instrument. It has no fixed keynote, and does not by nature move in steps and halfsteps imposed by the need of a scale or ladder of tones essential to keyed instruments. It is capable of inflections much smaller than our smallest interval, the semitone. Yet if a singer goes "off-pitch" ever so slightly he is likely to hear from the indignant fans, who expect him to sing true, not merely to a scale but to a tempered scale that is out of tune with Nature's own intervals.

Good declamation has become not only hard to sing but hard to write. Our prejudice against *recitative* or declamation is largely due to its formal stiffness, especially in the older oratorios. One difficulty is the necessity of giving stress to the right syllable or word. Wrong emphasis can easily distort the meaning. In such a simple sentence, for example, as "Mary had a little lamb," the meaning changes according to whether you emphasize the word "Mary," "had," "little," or "lamb." The composer provides the emphasis by means of tone-duration, accent, or pitch; but even so, the singer must provide the right inflection so as to convey a true impression. He may need to sing the phrase one way if Mary had a little lamb to play with, and quite another if Mary had a little lamb for dinner.

To understand declamation, it is necessary to realize that we have two sorts of rhythm in music, both derived from bodily function. The metrical forms of rhymed verse or song in repeated stanzas, as in ballads or strophic lyric-songs, are derived from bodily motion, as in walking, marching, rocking a baby, or rowing a boat. These acts demand balanced musical phrases or sentences of measured length, and with marked accent—two-beat, three-beat, or their multiples, usually running in eight-measure lengths with half cadences or full cadences at the end of each sentence or division.

Speech-rhythms are the second of these rhythms derived from bodily function, but this time of the speech organs. They are formed by the words we use in sentences more or less unrestricted as to length or form. But proper accentuation is imperative, and good declamation becomes a kind of running musical speech, approximating, though not necessarily imitating, the spoken word. Bar lines may often be omitted.

Finding the Proper Word

One reason why opera in English translated from a foreign tongue is often so stilted, not to say ridiculous, is the necessity of finding English words so emphasized that they fit the original music. For example, probably the most important phrase in opera is, "I love you." In Italian, the word for "love" is *amor;* in French it is *amour;* in German it is *liebe*. In all three cases, the vowel-sound is long and can be held as a climax-note, notwithstanding the fact that the French word is slightly suggestive of a cow in need of milking. The English word "love," however, is short and sweet. It cannot be lengthened without distorting it into *loo-oove, lah-ahve* or *luh-uhve*. So we have to sing the stilted phrase, "I adore thee," which nobody ever uses in real life. It sounds artificial—unreal.

While music is far more varied in its rhythms than speech is, and can accommodate any sort of word-emphasis in declamation, curiously enough, it is less elastic than speech in metrical verse-stanzas. Composers often find they must choose between distorting the melody and distorting word-accent. This is illustrated by Schubert's setting of *Hark! Hark! The Lark!*

Hark! Hark! the lark at heav'n's gate sings

Shakespeare never intended that first "Hark!" to be cut short, but Schubert had a tune in his head that the words did not quite fit, so he let the word-emphasis go hang—and atoned (*Continued on Page 544*)

The Organist as a Teacher

by Roland Diggle, Mus. Doc.

Roland Diggle was born in London, England, where he received his musical education. He came to the United States some thirty-five years ago and for the past thirty years has been organist and choirmaster of St. John's Episcopal Church, Los Angeles, California. During this time Dr. Diggle has written a tremendous amount of music—orchestral works that have been performed by the Los Angeles and other symphony orchestras—chamber music in all forms, most of which has been played here and abroad—church music, songs, and pianoforte pieces, and over three hundred published organ compositions that have been played in all parts of the world.

Dr. Diggle also has contributed articles on musical subjects to THE ETUDE, *The American Organist, The Diapason, The Musician, and to some of the English musical magazines.*—EDITOR'S NOTE.

ONE OF THE DIFFICULTIES presented to the organist-teacher of today is the fact that the average student does not want to take the time for the thorough groundwork that is so important to the professional organist. Recently we asked a class of young organ students to tell something of the history of the organ pedal. Not one of them could tell anything about it; in fact, they had never given it a thought. Other things had crowded their studies and they were too busy learning pieces to spend time on the history of their chosen instrument. Certainly organists should have some knowledge regarding the history of the organ pedal, where it originated and how it developed.

Tradition almost unanimously gives credit for inventing the pedals to Bernhardt, the German organist to the Duke of Venice from about 1445 to 1459. However, there is ample evidence that the organ pedal, primitive in construction and limited in compass, existed in the early part of the fourteenth century. Of music for the pedal, written on a separate staff, the earliest example, according to Dr. W. H. Cummings (1813-1915), a well-known antiquarian, is to be found in a work written by Adam Ileborgh of Stendall in 1448. The music of the North German organists such as Buxtehude, Reinken, and others was usually written on three staves. However, it was not until the middle of the nineteenth century that organ music in English-speaking countries was consistently written on the three staves. At the same time it is interesting to note that William Russell (1777-1813) in the second book of his "Voluntaries," published in 1810, has a piece in C major with a fully written-out pedal part which descends to *GGG*, the lowest note of the *GG* organ pedal board.

The pedal organ of today is quite an instrument in itself, but even so can easily become an unmixed blessing. There seems to be a convention that an organ is not an organ unless the pedal stops are kept perpetually booming. Have we ever thought how intolerable the relentless employment of pedal stops can become to sensitive people who have to endure it? It is inconceivable that any master of orchestration would use his double basses in this way. Though the critics of the organ may not have realized it, much of the cause of their dissatisfaction lies in the thoughtless use which players make of the pedal stops. We look, for instance, at the score of the first Act of Wagner's "Die Meistersinger," in which we find page after page where the double basses are either silent or used most sparingly. Yet in listening to this music we are not conscious of any feeling of inadequacy, or that we are missing something. In addition we are struck by the significance and force that attach to the reappearance of the double basses, when after a long interval Wagner once more introduces them.

ROLAND DIGGLE

A Valuable Device

Without doubt our composers of organ music are much to blame, but organists themselves can do a great deal to overcome this evil. I have for years reserved a general piston which controls the pedals for the purpose of shutting off every pedal stop and leaving only the pedal coupler to the manual. This practice is recommended especially for use during service playing.

As teachers, we need to set up canons of taste. One gets tired of the high-brow, sophisticated attitude to everything in church and organ music which exhibits any shade of human emotion. Surely the principal mission of music is to transmit emotion. Suppose that no music could be qualified by an emotional adjective such as joyful, gay, sad, pathetic, and so on, who would wish to listen to it? When you speak of being "moved" by music it is primarily movement that moves you, though color, pitch and intensity play their parts. The organ can produce every degree of *staccato* and *legato* except a *portamento* or a slur, but it is almost helpless in the matter of stress. In fact, as a transmitter of human feelings, it is very much handicapped.

With this fact in mind it is lamentable that so many organists fail because they have only a superficial, nodding acquaintance with the music they are playing. They know its outward appearance; they can reproduce the printed notes but they know nothing of the inward message. This is the sort of music that leaves one absolutely cold. We hear the notes; we may even be amazed at the speed with which they are played, but that is all. We have heard organists begin the colossal *Fantasia in G minor* by Bach with some soft stops on the swell, perceiving absolutely nothing of its greatness, power, and fire. In a recent concert by a well-known recitalist, there was included a number which contained a long *crescendo* and *accellerando*—a gradual upward curve of ever-increasing intensity of emotion. As played, the effect produced was a bumpy *crescendo* with the *accellerando* put into the last two bars. One felt that the player did not know enough of the language of music to do more than pronounce it. How could his listeners possibly be moved by such a performance, no matter how magnificent the instrument. As teachers, we realize the importance of technic, but we also know that something a great deal more than mere digital proficiency is needed to make a musician. It is important to lift the pupil above the deadening effects of too much organ and church music. He must have his imagination stimulated and his judgment and taste improved by contact with the best chamber and orchestral music. He should be urged to buy gramophone records of the right sort and play them over and over again until he knows them thoroughly. In listening to great orchestral works he will perceive the fundamental principles which govern the composition of music; he will notice how themes act as foils to one another, how the balance between unity and variety is always justly held. Such close contact with the best will help him to have a properly balanced judgment in all things. To have good taste is not enough; he must have soul, and it is the teacher's duty to develop this soul or imagination, which far too often is left to slumber and to die from inanition. This is the reason we have so many organists who play without thinking about it. You cannot give an interpretation of any music unless you know it absolutely as regards its technical performance, and understand its full meaning. This is true of pianists, violinists, orchestral conductors, and singers, and there should be no exception for the organist.

Helping the Pupil

The teacher can help his pupil to know what is beautiful and what is ugly. Some organists seem to enjoy raucous tone. We hear all sorts of bad combinations; badly laid out chords; doubled major thirds and doubled discords; chords that sound thin, and chords that sound muddy. All of this could be avoided very simply had the player been taught along the right lines. Generally speaking, those who appreciate the beautiful in other fields will obtain it in music.

The teacher should place stress on the art of accompaniment of choir and congregation. Choir accompaniment of whatever kind should be subsidiary and, in general, form a nonobtrusive background, adding beauty of detail to the vocal parts without giving the impression that it is an organ solo accompanied by voices. Of course, in music where the organ has its own independent part it must speak with authority. In all instances, however, a careful watch should be kept on clean registration and careful pedal phrasing.

The accompaniment of congregational singing is a different matter. Here the most important thing is rhythmical organ playing. (*Continued on Page* 540)

Diction

by

Carol M. Pitts

DICTION, with which every speaker and singer is vitally concerned, is the expression of ideas through words. In song, the text or lyric is the very heart of the composition clothed in a musical garment. It is the text which inspired first the poet and then the composer. In turn it must reach the mind and soul of the listener through the medium of the singer, whose art will reveal its beauty and recreate its meaning through his manner of utterance.

Many singers confuse or do not differentiate clearly between *articulation, pronunciation,* and *enunciation.*

Articulation is the utterance of sound—intelligible or otherwise. Pronunciation is the manner of uttering words with their correct sound and accent.

Enunciation is the *manner* of utterance, accurate and precise articulation of the characters of speech.

Vital expressiveness of any language lies not only in its vowel sounds, but also in its consonants. Consonants are the *intellect* of speech, vowels are its color, beauty, and emotion. No matter how beautiful the tone, the singer cannot reach or move the listener without the underlying thought or message of the song.

A consonant may be defined as a speech-sound resulting from a local interference with the vocal current, or a stoppage of sound (with a few exceptions, as *l, m, n, s, ng*). Consonants must never interfere with tone. They must be made so crisply and articulated so quickly that the flow of tone is not impaired.

In developing the word, try for *clear-cut, definite, light* articulation. Take all consonants easily, lightly, and crisply. Try for free, forward, flexible movements. All articulation should be as far forward in the mouth as possible.

Since the singer is concerned with both vowel and consonant, he must be skilled in the utterance of both, and it is hoped that the following observations may aid in the development of ease and clarity of diction, and in a heightened appreciation of the great expressiveness and beauty of the English language.

Mispronunciation

There is no legitimate excuse for incorrect pronunciation or accentuation; a good dictionary can always be consulted. The fault may lie in the vowel, the consonants, or the accentuation. Who has not heard such gross errors as "colyum" for column, "sacriligious" for sacrilegious, "perculate" for percolate, "daffudil" for daffodil, "eternuty" for eternity, "worshup" for worship, "mistruss" for mistress, "wen" for when, "wy" for why, "wirry" for weary, "watt" for what, "angul" for angel, "kin" for can, "git" for get, "nachurl" for natural; "Thy gif stew me" for Thy gifts to me, and so on.

Vowel Distortion

Vowels are frequently distorted, sometimes almost beyond recognition and certainly with an entire loss of beauty, varying in different sections. Some of the twists, nasal twang, or flat, hard quality given are: "dayown" for down, "hayoos" for house, "poor" for pour, "wooter" for water, "datter" for daughter, "cyaint" for can't, "clar" for clear, "hyar" for here. *All vowels should be pure without taint of localism.*

Articulation

Poor articulation is due to laziness of tongue and lips. The untrained speaker or singer usually speaks with slit mouth, tight jaw and tongue, and has an unintelligible delivery. Tongue and lips must be free and flexible and the jaw relaxed. The tongue particularly needs education. A stiff tongue or one that pulls back will render free, intelligible articulation impossible. The powerful muscles at the base of the tongue are in such close proximity to the vocal bands that freedom of vocal emission also is seriously impaired by an unruly tongue.

Before considering particular methods of training, it should be noted that clear enunciation demands the clear, concise utterance of *every letter* in the word, unless silent. Most faults in diction consist of:

1. Complete omission of sounds.
2. Careless or partial utterance of sounds.
3. Faulty linking or liaison of sounds.

The latter is one of the most common characteristics of slovenly speech and frequently results in a complete distortion or mangling of the text. The following are so common as to be familiar to almost all, and yet so little seems to be done in correction: Do it now—"Do wit now"; Let him go—"Le tim go"; What is love—"Wha tiz luh"; You mock us—"You mah kus"; It's too late—"It's stew late"; Up, up ye heirs of glory—"A pup ye heirs of glory"; Black eyes of—"Bla kize zuv"; Take cakes and eyes in turn—"Take cake san dies in turn"; Go up—"Go wup"; Rest, oh rest in the Lord—"Res, tow res tin the Lord"; For peace and not for war—"For pea sand not for war"; With horror overwhelmed—"With horror roverwhelmed"; Far away—"Fah ruway"; Let us adore, "Leh tussadore"; He is coming soon—"He iz scumming soon"; The night has a thousand eyes—"The nigh taz a thousan deyes"; Dance to your Daddy—"Dan stew your daddy"; Incline thine ear—"Incline thy near"; Comfort ye my people—"Come for tea my people"; Massa's in the cold, cold ground—"Massazin the coal, coal ground"; Lift thine eyes, oh lift thine eyes—"Lif thy yeyes, oh lif thy yeyes"; My Country tis of Thee—"My Country tizza thee"; Runner up—"Runna rup;" Marching as to—"Marching az stew."

Ridiculous as such utterance is, it is all too common and in almost every case is caused by the carrying over to a new word or syllable, a sound which does not belong to it. The result is slovenly, unintelligible diction. Rule: *Articulate the sound where it belongs.*

Omission of vowel or consonantal sounds: Lord God of Hosts—"Lord God of Hos"; Trust not—"Truss not"; Adept—"adep"; Mountain—"mahtn"; Oh help—"oh hel"; Wastes—"wase"; celery—"selry"; history—"histry"; diamond—"dimond"; violet—"vilet"; fifth—"fith"; Latin—"Latn"; amidst—"amist"; monotonous—"monotnous"; costs—"coss"; colts—"colss"; withering—"withring"; smothering—"smothring"; Why must this—"Why muss this"; geometry—"jometry"; cause and effect—"caus'n uffect"; tonight—"t'night"; I don't have to—"I don hafta"; five verses—"fi verses"; dresser drawer—"dresser draw"; clothes—"close"; The last cup drained deep—"The lass cuh drain deep"; Thy old griefs—"The ol grease."

The following are suggested as aids in attaining clarity of enunciation.

Lip Sounds: Among the easiest consonants are those formed by the lips, *p, b, m, w.*

M—Close lips lightly and sing a sustained hum, as *m,m,m.* Pronounce rapidly, using only a quick opening of the *center* of the lips, *not the jaw.*

(1) *Me, me, me, me, me.* Similarly, *moo, mim, mo, may, ming, min.* Sing.

P—Lips closed, release a little puff of air with a slight compression of the middle of the lips. Do not thrust the jaw down, but see that the lips alone are producing the sound. Use only the breath that is in the mouth. Exercise 1. *P, p, p, p, p.* Repeat several times.

(2) Whisper these words, then repeat aloud several times: pup, pup, pup.

(3) pop, (4) pep, (5) pip, (6) pap. In each of these open the *center* of the lips.

B—Words beginning with this sound cause trouble in pitch, the singer usually starting below the vowel pitch and scooping or pulling up to it. *B* is a voiced consonant and must be given the *same* pitch as the vowel which follows.

Exercise 1. bi, bi, bi, bi, bi. 2. bip. 3. bib. 4. bim. Speak several times, then sing.

Further exercises: 1. me, pe, be, ne, pe, be; 2. me, pay, bah, poh, moo; 3. ma, pah, ma, pah, pah, pay, pah; 4. may, pay, may, bay, may, pay, bay.

M—Sustain the *m* a trifle before completing the word, as *m-m-m/oan, m/ine, m/an, men, mat, mop, move, map, make, main, maine, mace, manage, murmur, moan, morn, monotone* (not "monatone").

FINAL LIP SOUNDS

P. lap, lip, whip, trip, mop, nape, scrap, scrape, tap, tape, top, sop, cap, gap, rap, nap, fop.

M. (Linger on the *M*): come (cu-m), warm, dumb, crumb, lamb, wham, drum, thrum, from, limb, dim, grim.

INITIAL *B* boy, bay, back, badge, bag, bail, bait, bald, balk, ball, balm, babe, ban, bane, bank, banter, barb, bard, barge, barn, barrage, basalt, bask, bass, baste, batch, bead, beam, beard, bed, behead, bethink, beware, bid, bide, bin.

FINAL *B* (Separate the lips smartly. *lo-b*): rob, bob, lob, gob, job, hob, knob, jibe, rib, nib, lib, jab, lab, babe, barb, rub, tub, cab, garb, mob, Caleb.

W (oo) Purse the lips as if whistling, as "oo."

Exercise 1: (Pronounce slowly, forming two syllables. Repeat rapidly, then sing to any convenient pitch): oo-in, win, win, win, win, win, oo-won, won, won, won, won, oo-ee, wee, wee, wee, wee, wee, o-ay, way, way, way, way, way, oo-en, wen, wen, wen, wen, wen, wen.

Exercise 2: (Make much of the first sound, as *wing*—oo-*ing*)—wing, won, warm, win, wit, wan, wean, weep, web, will, wish, wonder, wold, world, we, wen, wing, winter, wonder, weather, wood, word, worst, witness, wire, wise, wisp, wily, wink, wisp, wince, wolf, wombat, wonder.

WH As in why (*hoo-i*), where (*hoo-ere*).

Exercise 1: Say the following, as if imitating a siren, with a strong, rising pitch to secure an open vowel. Make each word extremely imaginative and ask a very definite question.

Why? Who? Where? When? Who wins? Why win? What one? One (*oo-on*) what? Why one? What—what?

Exercise 2: Practice these words until you can say them clearly, rapidly, and easily. Practice each one five times, being careful to enunciate each clearly and distinctly. Do not run them together. See that the lips are flexible: which, whisk, whif, whoop, whiz, whist, white (not "wite"), whip, whine, why (not "wy"), where, which, what, when, whoa, while, whether, whither, whim, whose, whimper.

LIP TEETH SOUNDS (*F* and *V*)

Place the upper front teeth over the lower lips and push breath through with the the breathing muscles. Be sure that you feel a contraction or lifting of the abdominal and breathing muscles and that there is no pushing or blowing out from the throat.

Exercise: Repeat each syllable five times, slowly at first, then more rapidly. Be sure that the jaws move as little as possible. You wish to develop flexibility of lips without dragging in the jaw. Speak *slowly* and carefully. Be sure to make the final sound very plain. Gradually increase speed. Sing on one tone as formerly: *feef-feef-feef-feef-feef.* Similarly with *fayf, fahf, fohf, foof, fib.*

V is made in the same way, the only difference being that it has pitch. In both these sounds the tip of the tongue is resting against the lower front teeth.

Exercise: Follow instructions in above exercise with *veev, vayv, vahv, voy, voov.*

Exercise 2: Combine the sounds as *veef, vayf, vahf, vohf, voof, vif, veef, fav, five, fove, foov.* Speak, then sing.

FINAL *F* (*tu-f*) tough, (*tu-f*), rough, enough, (*suf*), cough, huff, sniff, puff, snuff, piff, paff, pouff, whiff, sniff, belief, laugh, half, calf.

FINAL *V* have, salve, dive, love, lave, pove, move, delve, live, cove, wave, vale, five, connive, dove, stove, sieve, vivid, vicious, vivacious, receive, believe, deceive, reprieve, perceive, verve, strive, brave.

TIP OF TONGUE SOUNDS

In each of these sounds, the tip of the tongue is placed on the teeth ridge just behind the upper front teeth.

T and *D* are explosives: that is, a tiny puff of air is released as the tongue drops to its resting place in the bottom of the mouth. Use only the smallest part of the tip of the tongue, give a definite pressure, and let the tongue drop *quickly.*

Exercise 1: Let only the tongue move. No jaw must enter in. Be sure to have the proper vowel mold. Pronounce several groups on one breath. Sing on any desired tone: *ti, ti, ti, ti, ti, ti, too, too, too, too, too, te, ta, to.*

Exercise 2: Pronounce rapidly and clearly. Intone on a given pitch. Be careful not to scoop in going from one word to another. (1) Whisper plainly and distinctly. (2) Pronounce aloud. (3) Sing: tip, tap, top, tape, Tom; to, tow, tee, tay, tam; tick, tack, talk, tock, time; tame, ton, tin, tan, team; tie, tile, tide, tine, toy; twain, twang, tweak, twist, tweed; twill, twin, twine, twit, twinge.

FINAL *T* Form this sound briskly and sharply with the very top of the tongue, as *ho-t, no-t, ro-t.* Pause a trifle before making the final *T*: hot, not, spot, rot, lot; ought, sought, caught, naught, bought; cat, rat, sat, hat, fat; lit, wit, nit, sit, fit; net, pet, let, get, met; date, bate, late, wait, rate.

MIDDLE *T'S* Make the *T* sharp and crisp: little, nettle, battle, crystal, mettle, city, pretty, witty, flighty, mighty.

D It is made just like *T*, only voiced. Let the *tongue* alone move, *not* the jaw.

Exercise: do, do, do, do, do. Then de, day, dah, do, dame, dare, deal, die, deep, dog, dime, dim, doom, dice, dine, dirt, doff, doe, doge, dole, dolt.

FINAL *D* Lift the tongue quickly for this sound. Press the tip firmly against the hard palate and release smartly, as *ro-d, po-d,* and so forth.

Exercise: rod, pod, sod, nod, lid, fed, red, bid, bade, bid, blonde, fond, blood, bland, blade.

MIDDLE *D*

Exercise: waddle (wad-*dle*), riddle (rid-*dle*), twiddle (twid-*dle*), fiddle (fid-*dle*), middle, wheedle, tweedle, noddle.

N. This sound is made by holding the tip of the tongue firmly against the hard palate immediately back of the front teeth and continuing the breath. Be sure the tongue is well forward, or a guttural tone will result.

Exercise: Pronounce rapidly, moving *only* the tip of the tongue: *Do not* let the jaw move with the tongue: nin, nin, nin, nin, nin, (prolong the *N*) *n, n. n, n-in.* Then ne, nay, nah, no, noo, near, now, neat, new (you, not "noo"), nine, nerve, net, nit, newt (nyoot), nice, no, not, now, noon, nut, noun, numb, nurse, noon, nose.

(*Continued on Page* 547)

BATTERY OF SNARE DRUMS

SNARE DRUM POSITIONS

Percussionists—The Forgotten Men"

by William D. Revelli

IT IS GENERALLY agreed by the majority of band conductors that the percussion sections of marching and concert bands contribute greatly to the ultimate results achieved by such organizations. It is also admitted that of all musicians, percussionists are usually the most deficient in their general musical background and reading ability.

Much of the lack of such training can be attributed to a number of facts: (a) The instructor's lack of knowledge of the percussion instruments. (b) The lack of consideration given to the selectivity of percussion students. (c) The lack of proper guidance for students possessed with the necessary qualifications. (d) The general attitude of many drummers toward the mastery of percussion instruments. (e) The lack of interest among many teacher-training institutions in the teaching and training of percussionists and the percussion program.

Selecting the Student

Too often, we find the most unmusical students assigned to the percussion section of the school band and orchestra. This is of course a serious mistake, since a capable percussionist must possess an innate feeling for rhythm, and considerable musical knowledge, patience, and perseverance. Any competent teacher knows the difference between a student capable of learning and one totally indifferent to teaching. Yet students are constantly being assigned to the percussion sections of bands who have absolutely no aptitude as percussionists.

Percussion instruments appeal to many students who have the necessary qualifications to become expert percussionists. Just why conductors continue to fill up their sections with players lacking any ability or aptitude has always been completely beyond my comprehension.

In selecting the students for the percussion section our first requirement is that the students have an enthusiasm for the study of percussion instruments, a keen desire to become well-routined musicians and not just *drummers*. Our second, and as equally important, requisite is that the students possess an instinctive feeling for rhythm.

Frequently pianists who are interested in ensemble experience make excellent percussionists, as their musical training and sense of rhythm serve as a good background for the playing of the percussion instruments. Usually the piano background helps their sight-reading ability, and in general they become better ensemble players than the average students, who begin the study of percussion without previous musical experience.

Frequently we see drummers who cannot march in step or play in tempo; of course, such students should never have been encouraged to study percussion instruments in the first place. If we are to improve our percussion sections, then we must begin by giving more consideration to the selection and qualifications of the students assigned to the percussion sections.

Musical and Technical Foundation

As previously stated, too many drummers are not musicians. They frequently have no individual attention and less instruction from the band conductor; frequently they are the "forgotten" students of the band and orchestra. As a result, they acquire innumerable faulty habits of stick technic, and reading, and they never acquire the fundamentals so essential to their musical education.

Often the drummer is very proficient in the art of

BASS DRUM POSITION

BAND and ORCHESTRA
Edited by William D. Revelli

rudimental drumming; he can perform all the rudiments very efficiently. The various stroke rolls, flams, paradiddles, ratamacues, and other rudimental notations are tossed off without the slightest hesitation. Yet this same drummer who has mastered every rudiment, is a total failure when asked to sight-read even the intermediate selections from the repertory of the band or orchestra. The answer to this problem lies in the manner in which the rudiments were taught or learned. They were probably presented without any specific application, and learned as isolated problems of technic rather than as means to reading the notations as presented on the drum score. The percussion section can never be unified or played with precision and musical taste until each member has been thoroughly taught the application of the rudiments. All the patterns of the various notations represent a composite of the rudiments. Unless the drummer can properly conceive the rudiment, and then apply its notation, he cannot possibly read or execute the pattern as indicated on the score.

The Drummer's Responsibility

Too many drummers cannot read. Due to the lack of instruction and being prematurely assigned to the school band percussion section, they soon acquire the faulty habit of following other drummers and "faking" or "improvising" the written drum part. It is always a revelation to witness the astounding and complicated rhythmic patterns that are forthcoming from these "improvisations" when some of the youngsters take it upon themselves to "improve" the written part or compose an original one—all in accordance with their own particular style preference and imagination. The disappointing factor of these performances is that the "original" part is not adaptable to the composition, and neither do any two players agree upon the changes to be made. Often we find the band-trained drummer opening his rolls, beats, and flams, while the dance-trained drummer will press his beats to dance rhythm.

Unified, accurate, clean percussion performance comes only from the same thorough, careful preparation and instruction that is prevalent in other instruments of the band and orchestra.

More and more, our composers and modern arrangers are calling upon the percussion section for climax colorings, crashes, accents, and various complex rhythmic and dynamic shadings. The proper conception of such technics and effects requires the same basic musicianship and taste as are displayed by our wind and string players when they are performing these identical *crescendi,* accentuations, colorings, and rhythmic patterns.

How often we witness a performance that is utterly ruined by drummers due to their insistence on overpowering the entire band! They seem to have but two dynamic levels; namely, *loud* and *louder;* their *crescendi* are usually too hurried, or lack precision, and such players have little conception for tempi changes. The fate of the band, whether on the march or in the concert hall, is in the hands of the *percussion section.* The drummers are responsible for the cadence, precision, and rhythmic background of the marching band. They are responsible for much of the dynamic contrasts, rhythmic accompaniment, accents, and colorings of the concert band. Such responsibility must be given due consideration by every member of the percussion section, if the band is to perform efficiently.

This will come about only when teachers and conductors will become more *discriminating* in their choice of percussion students and when the training of such students is given just consideration.

Percussion Equipment

It is indeed difficult to understand the reason for the inferior and obsolete percussion equipment that is being used by many of our high school and college bands.

Just why conductors and students will be so discriminating in the choice of wind or string instruments and so indiscriminate in the selection of the percussion instruments is truly a "sixty-four-dollar question." I recently was the guest conductor of a ninety-piece school band. This band owns several thousand dollars worth of instrumental equipment. Thousands of dollars had been appropriated for the finest woodwind, string, and brass instruments! What do you suppose the percussion equipment included? Right you are! One 30" x 16" single tension bass drum, two 14" x 8" snare drums, and a very inferior pair of cymbals. Naturally the band's performance was greatly impaired with every entrance of the percussion section.

Following are a few recommendations I would like to suggest, and which should prove of value when the selection of percussion equipment is being considered.

For concert bands, the snare and bass drums should be of separate tension; that is, *each head should tighten separately.* The size should be as follows: For the small concert band or orchestra, the snare drum of 14" x 9" or 15" x 8". For the large concert band or orchestra the 14" x 10" or 15" x 9" is recommended. The marching band should use field or parade drums of 15" x 12" or 16" x 12". Bass Drum sizes are recommended as follows: For the small band of twenty to thirty members the 30" x 16" is preferred. For bands of thirty to forty-five pieces the 32" x 16" is the most satisfactory. Bands of more than forty-five will find the 36" x 16" bass drum the best. Regardless of its size the bass drum should always be *separate tension.*

Cymbals

Cymbals, when played in conjunction with the bass drum should be 12" in diameter for small bands and 14" for larger bands. For hand crashes, the 16" or 17" for larger bands. The finest cymbals are the Turkish, K. Zeldian. The common method of using handles on cymbals is to be discouraged as this hinders the cymbal tone and frequently causes cymbals to crack. Cymbal straps made of leather, horsehide, or rawhide and covered with lamb's wool for marching purposes (to avoid fatigue) are much more satisfactory than cymbal handles.

In later issues of THE ETUDE we will discuss the care of percussion instruments, the teaching of the rudiments and technics pertinent to the development of the percussion section.

Experto Credite

THERE IS A LINE in Virgil's "Aeneid" often quoted by lawyers in court, "experto credite" (always believe the expert). A reader of THE ETUDE, Mr. George B. Smith, wrote us, "Can you tell me at what pitch (note and vibration rate) Franz Liszt had his piano tuned for public performance?" The editor, not being an expert, sent the letter to his good friend, Theodore E. Steinway, who replied in his characteristically clever manner. We pray that Mr. Steinway's letter will not bring down a torrent of Mr. Smiths at his busy office. Mr. Steinway wrote:

"May 10, 1944

Dear James Francis:

I have your kind letter about pitch. This is the *bête noire* of the music business and has been kicked around like a football by all and sundry ever since Pan blew his pipes! At one time a Czar of Russia had a band made out of pure silver and everybody went crazy—the pitch was so high.

Even Frederick the Great, a rather fine flute player himself, stuck his neck out on it!

Source material is easy. Swell articles in the 'Encyclopedia Britannica,' 'Grove's Musical Dictionary,' Oscar Thompson's 'Cyclopedia' and Helmholtz: 'Die Lehre von den Tonempfindungen.'

As to Mr. Smith's specific inquiry. Papa Liszt was before my time. He stopped playing in public in 1847 and died in 1888. It is reasonable to suppose that he never played on a Steinway in public but of course he had one at his home in Weimar, from 1870 on.

Our pitch is today: A440, C523.25. This is the standard since 1923. Before that we had A435 since as long as I can remember in the business—45 years.

Since Liszt must have played in public on Pleyel and Erard pianos I would guess they would be between A430 and A435. These old pianos had no iron frames and could not have stood the strain of A440. The difference between tuning at A435 and A440 would be a couple of thousand pounds at least. Liszt's Steinway at Weimar was of course A435.

Would be glad to have Mr. Smith drop in when he is in New York and look over what source material I have.

THEODORE E. STEINWAY"

Extraordinary Musical Diplomacy

The Overseas Motion Picture Bureau of the Office of War Information has hit upon a plan to celebrate the liberation of Italy by the Allies through a singular musical bond. It is a thirty-five minute film entitled "Arturo Toscanini," presenting the Maestro, the NBC Symphony Orchestra, Jan Pearce, Metropolitan Opera tenor, and the Westminster Choir. The film opens with a very effective playing of Verdi's *La Forza del Destino* and closes with his *Hymn to the Nations,* which the master wrote in 1862. The picture gives shots of Toscanini at his American home in Riverdale, New York; and Captain Burgess Meredith tells of the efforts of great Italian refugees in America in combating Fascism. One feature is Toscanini's arrangement of *The Star-Spangled Banner.*

It is difficult to imagine a film that could do more to arouse in the hearts of the people of Italy a feeling of unbounded gratitude for America's part in the liberation of Italy from the deadly swastika. This piece of musical diplomacy will outweigh millions of words and arguments.

TOSCANINI SPEAKS FROM THE HEART

The new film, "Arturo Toscanini," now being shown in Italy is a masterly piece of international diplomacy, in which the great Italian conductor sends a message from America to his compatriots in Italy, liberated by the Allies from the tyranny of the Nazis and the Fascists.

How Can I Raise My Income?

(Continued from Page 506)

teacher, but this is only reasonable if the former is to give grades as a member of a faculty. Being affiliated with the school system gives one prestige.

The teacher who belongs to both state and national music teachers' associations is well informed. He finds the conventions instructive, stimulating, and profitable.

In fact, the progressive teacher is ever the student of music; he learns more in order to give more, and thus he attracts more pupils. He enlarges his personal repertoire every year and also performs in public.

Minnie Strain Tatum
Simsboro, Louisiana

Teach usable materials; something which will meet the demands of the general public. Strive always to teach the fundamentals, so that the student may acquire the proper musical foundation.

Class Teaching of the Violin

PAUL REISMAN

by

Paul Reisman

WITH THE INCREASE of string instruction in the public schools, the improvement in group teaching methods has become imperative. When a large number of students are being taught at the same time, the question arises whether it is possible to maintain within such a group a high quality of individual playing. For, although the mass production of instrumental players has a great value, it is justified only if it does not prevent the growth of the exceptionally talented student to the highest possible level. Lumping dozens of beginners into "orchestras," regardless of age and talent, without giving them a thorough preparation in handling their instruments, will not bring success. A good orchestra is composed of good individual players; hence, instruction must be specific as well as general.

String classes for beginners should be as homogeneous as possible. Violins, violas, and violoncellos profit more if they are taught separately at the very beginning. If this is impossible, time should be devoted to each section to deal with its specific problems. Another ideal requisite is homogeneity of age and musical talent. Extreme variation in the same class makes the work harder and less beneficial.

A standard of musical talent should be established. A graded pitch and rhythm test may be given prior to any musical training in order to determine the student's fitness for a particular class. A minimum standard should be required even for the least promising group. The ability to sing by note, to recognize the difference between two simple and unlike motives, and the ability to reproduce by clapping, simple rhythmical groups, may be regarded as the minimum requirements to qualify for a violin class. Students with serious talent deficiencies should not be accepted because they will hinder the entire group in its advancement; sooner or later they will drop out, anyhow—an action always harmful to the class.

A slight selection based on a simple talent test makes the work easier and more efficient without preventing too many students from participating. Usually three-fourths of all children above the fourth grade will pass such an ear test, offering an ample number from which to select students. A more serious loss in participants is caused by the ignorance of otherwise desirable students. Even the most talented will not show interest in the serious study of an instrument if they have not been exposed to some sympathetic experience in connection with that particular instrument. Children usually want to learn an instrument played by some older person for whom they have shown a great deal of respect.

Creating a Desire for Learning

In localities where violin playing is a tradition, the teacher has an easy job; but where string playing is unusual, a sympathetic attitude should be created before attempting to organize classes. In many communities the latter condition prevails at present. Schools in most localities have concentrated so strongly on the band, that string music has faded out completely. In order to improve this situation, good string playing should be demonstrated often to prospective students. A string ensemble from a nearby college, or an able solo player, can do miracles in preparing the ground for a future string program. Such demonstrations should be kept on the level of the audience.

Class teaching can be very successful for beginners if the teacher can give full attention to each individual student. In the first stage of study, manual assistance by the teacher is necessary to help the student acquire a correct position and bowing. Naturally, attaining to this would be troublesome if the class is too large or if the teacher must play the piano. On the other hand, a pianist-assistant in violin classes is of great help, assuming that he is able to play in time and can do a little harmonizing; he not only keeps time but helps the beginners in their intonation. A pianist-assistant frees the instructor so that he may go from one pupil to another to help and direct them in doing things right.

After a satisfactory control over the instrument is gained, less and less piano accompaniment should be used, to avoid any development of "piano dependency." Hence, it is suggested that at a later stage of advancement the instructor lead with the violin in his hand, part of the time omitting the piano. The rhythmic impulse given by the violin being less distinct than that of the piano, aids the children in their intonation but they have to depend upon themselves to play well in time. Finally, all outside help should be omitted to let the group depend upon its own skill, using the piano only occasionally to accompany pieces.

Dependency of one student upon the others should also be avoided. Children learn to imitate at a surprising rate of speed, and the instructor should be on guard lest he might find that one or two members of the class do not read music, but copy the movements of their neighbors with eager eyes. For this reason it is better to have each student sit alone rather than share a stand.

Class lessons should be given frequently, particularly at the beginning. A beginner on the violin should not be permitted to practice alone until he has a fair control of basic technic. Only when he knows how to practice, is it wise to let him take his instrument home. Naturally, if the beginner has learned to handle his instrument fairly well, his homework should be encouraged with regular assignments and with solo playing within the class.

For the advancing student, private lessons will eventually become necessary. Playing always in a group will not permit the development of a really keen sense of intonation, and tone quality will suffer even more. At this stage the number of weekly class lessons could be decreased if the homework of the student is guaranteed.

For older beginners, class teaching is a real blessing. These frequently lose ambition in private study because they are too advanced musically to be satisfied with their own product. In classes where they have the companionship of others with the same problems, their patience usually lasts long enough to help them through the critical period, during which they may gain a sufficient technic.

A Practical Application

Utilizing the principles outlined above, two beginner-classes were organized in April, 1941, as an activity of the Simpson College Preparatory Department at Indianola, Iowa. Twenty children came into classes four or five times a week after school hours, grouped according to their age and talent. After six weeks of study, a public demonstration was given. Practically all of the pupils had a good position and bowing at that time, achieved only in classes because they were not permitted to practice at home. The group performed a few scales, tunes, and simple exercises with the piano in the background; the tone quality and intonation were quite pleasing.

After this first period, the best students were permitted to take instruments home and begin to practice; they regarded this a privilege. Gradually all of them began to work at home, and after the first year every member practiced from three to twelve hours weekly, besides work at class lessons. After eighteen weeks of study, private lessons were introduced to the most promising students, who received one half hour per week in place of one class lesson. Some members were exchanged between classes from time to time in order to maintain unity.

The classes were trained on a plan by which the elements of technic were itemized and taught separately. After the single elements were completely mastered, they were applied in various combinations. Thus the functions of the left hand and that of the bow arm were taught. Furthermore, note-reading was isolated for a while. Children were taught first to hold their instruments properly, to bow on open strings (without notes), to use their left fingers (*pizzicato* exercises), to read music accompanied by rhythmic exercises (marching, clapping), and to sing simple intervals and scales. Later, when notes were used, the music was first sung and clapped, then played *pizzicato*, and finally with the bow. To avoid confusion at the start, only the two middle strings were used for several weeks.

Only unison material was used for several months, with piano accompaniment. Part-playing has not much value if introduced too early. At the beginning, the time should be spent on the foundation of accurate technic, and on the development of a sense of rhythm and pitch. No time should be wasted at this stage on learning something too difficult. Part-playing can be gradually introduced later on, when the students can read well. The use of piano accompaniment will prevent a sense of monotony when playing in unison. In a class, children get as much satisfaction from playing the standard violin pieces in unison with piano accompaniment as they do from solo playing.

Students appreciate pieces more if they play scales and exercises alternately with the more pleasing music material. Playing pieces alone offers a one-sided diet and reduces their appreciation. Students playing in unison were often called upon to play alone. Often the group played *pizzicato* while one played with the bow, thus checking on one and occupying the rest of the class at (*Continued on Page* 542)

VIOLIN
Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

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

Where do Scales Come From?

Q. Will you explain to me why there are so many different names and versions of the minor scale? The different writers on musical theory disagree with one another about the naming of the scales, and in the case of the so-called "melodic" form one of my books even prints a descending scale that is different from the ascending one. Why don't the theorists make up their minds and get together on this?—G. L. G.

A. Your difficulty is a natural one but your blast at the music theorists is a bit unfair. Your assumption is that it is the theorist who makes the scale, but as a matter of fact the theorist has nothing to do with it. Music theory is simply an organized and codified record of usage, just as a dictionary is; and a scale is simply an attempt to devise a system that will record the usage of those who compose the music. Song existed for many years before ever a musical scale was formulated, and the earliest theorists merely tried to catch the tones that were used in the songs of the day and put them into a regular series, ascending and descending. The reason for the different descending form of the melodic minor scale is simply that those who invented melodies found by experience that the musical effect was better that way; and the reason the harmonic form is the same both ascending and descending is that this form came into existence during the development of instrumental music, and particularly during the rise of the monophonic style. (The monophonic style, or harmonic style, is essentially melody accompanied by chords, as contrasted with the earlier polyphonic style which consists essentially of a melody accompanied by other melodies.)

Does this help you? If not, then the only other advice that I can give you is that you study both music theory and early music literature assiduously so as to get a little deeper down into your subject.

Shall I Attend a Liberal Arts College or a School of Music?

Q. I wish to ask your advice about my education. I have studied piano and am now a beginner in organ. I sing in a church choir and have been selected by the choir director to become her future assistant. I am eighteen years of age and graduated from high school in 1942. During my high school years I took a secretarial course, but I wish to make music my life work. Here is my problem: I have been advised to go to a well-known university for a Bachelor of Arts course, studying music privately at the same time. I do understand that a liberal education is a great advantage to an individual, but I feel that I must attend a music conservatory if I am to gain a complete musical education. I would have to try for a scholarship, as I couldn't afford to attend a conservatory otherwise. What do you think I should do?—A. F.

A. My advice is that you work up a group of piano pieces and then seek auditions at a number of music schools. Most conservatories have at least a few scholarships and if you are really good, there should be no trouble about finding such a conservatory.

Please do not misunderstand my attitude toward college education. I am strongly in favor of liberal education, but I believe firmly that if one is to be a musician one must build the rest of one's course around music as a core, rather than to be content with such incidental music courses as the college may be willing to give credit for.

Actually, I am interested in two kinds of college music. I like to think of a college course as "liberalizing"—it should be an experience that broadens the horizon of the student, gives him a chance to dip into a number of fields in addition to delving deeply into some one area. For the average college student who is majoring in English or history or science, a few courses in music, including some actual study of playing and singing, will be a genuinely liberalizing experience, and I am hoping that in time all colleges will not merely allow but will encourage such an excursion into the field of music. I am thinking now of the student who is not planning to be a professional musician but who elects music because he likes it, because it makes his life richer and more satisfying.

But there is a second type of college music; namely, the course which is planned for the professional musician—the public performer, the private teacher, the church musical director, the music educator in school or college. Such a person needs to broaden his horizon, too, of course, but first of all he needs to dig down deep and establish his roots firmly as a musician. As a matter of fact, this person needs to have studied music rather intensively long before he comes to college. But, having graduated from high school, where music was one of many activities, he now engrosses himself in an intensive attempt to master the structure of music, to familiarize himself with its history and literature, and to make himself the master of the particular medium of expression that he has chosen for himself. All this must for the next four or five years constitute the core-activity of his life. But, if during this period he can also make brief excursions into other fields—English, languages, history, science, other arts—so as to broaden his horizon and enrich his life, he will be a finer person and probably a better musician for the experience. Music, however, is so demanding a mistress that if he is to be successful as a musician he must be willing to give up the doing of many other things which, although interesting and valuable, would interfere with his development into a fine musician.

Many college educators do not understand the difference between majoring in music and majoring in English, science, or mathematics. They apply the same line of reasoning to the prospective musician as to the future doctor, lawyer, or housewife. Here they are wrong. It is possible to wait until one's second year in college before deciding to major in one of these other fields, and still make a success of it; but if you are to be a fine musician you have to start early—and keep going. In most fields one may devote from a quarter to a third of one's time to the major subject and still prepare oneself for a successful career in that field. But in the case of music, the student must spend from two-thirds to three-fourths of all his time in working at his major subject if he is to be in any sense a master of it. It is the failure of the college administrator to recognize this difference that makes the going so hard for the music major who is attending a liberal arts college. And it is the failure of the head of the music school to recognize the life-enriching value of courses entirely outside the field of music that is responsible for the fact that so many musicians are self-centered.

There is much more that I could write on this subject but I have already given it more space than any one question should have on this page, so I will stop at this point even though I have not completely answered your very pertinent question. Summing up, I will say that in general the liberal arts college offers too little music, and the professional music school, too few "cultural" courses. Conditions being what they are, I advise the person who wants to be a professional musician to attend a conservatory of music—if possible, one that is connected with a liberal arts college.

Shall I Teach Now or Wait?

Q. I have played the piano since I was nine and am now twenty-one. I love music and have been playing fourth-grade pieces and studying harmony. I have been told that I could be a great help to our community if I took some piano pupils, but I hesitate to do it and should like your advice.—E. O. H.

A. You have asked me a question which is very hard for me to answer. I have always contended that a prospective teacher must be at least a reasonably good musician before beginning to teach, but in your case these seem to be two things against waiting. The first is the fact that those who want to take lessons would probably have no other opportunity of studying music; therefore, they must either have you as their teacher or no one. The second is that you yourself would probably learn a great deal from your teaching experience and therefore your own progress as musician and pianist would be greatly speeded up. On the whole, as a human being, I believe I advise you to begin teaching. But be sure to intensify your own study and practice!

Can a Girl With Only One Hand Study Music?

Q. I have a girl who ranks among the first three in her class in classroom standing and who has learned to play with pleasing proficiency an alto horn in our beginners' band. She has had some instruction in piano but she has only one hand (the right) and I am puzzled as to how to help her. I have arranged some of the simplest pieces in THE ETUDE for right hand alone, but this seems to me to be inadequate and I am wondering what you would suggest. Was it not Maurice Ravel who wrote a concerto for left hand alone for a friend who lost an arm in World War I? This is a matter of much concern to me, Dr. Gehrkens, and I will certainly appreciate your help.—J. P. C.

A. It seems to me you are handling the situation with a great deal of intelligence, and I commend you both for your fine attitude toward this girl and for your pedagogical sagacity in having her study both an orchestral instrument and piano. The orchestral instrument will give her plenty of practice in ensemble playing, as well as a fine type of social experience—which will have a tendency to keep her from developing an inferiority complex, as many handicapped children do. And the piano will provide her with a rich musical experience that will help her become a better musician and a more appreciative listener. The fact that she is more than ordinarily intelligent is all to the good, and it may be entirely within the possibilities for her to do so well with music that she will want to consider it as a professional field later on. There is no hurry about this, however, and for the present I advise you merely to take an optimistic attitude toward her study of piano and a wind instrument.

There is available a fair amount of material for right hand alone, but a good deal of it is difficult—like the Ravel concerto that you mention. However, I believe that there is also some easy material, and I advise you to write to the publishers of THE ETUDE for a selection of the easiest pieces and studies for right hand alone. By making a selection from these and also arranging some additional pieces for her, she should get on very well, and in spite of her great handicap I believe you will be able to help her to live a happy and useful life.

"It Came In a Dream"

Great Creators Find Inspiration in the Subconscious

by Dr. Waldemar Schweisheimer

"Dreams are true while they last, and do we not live in dreams?"
Tennyson ("THE HIGHER PANTHEISM")

Do you believe in dreams? Your Editor does. He does not refer to the dreams of prophecy which the astrologers of old interpreted as part of their stock in trade. He is convinced, however, that this thought-provoking article by a well-known Viennese physician is by no means based upon a fabric of thin air. For many years he has realized that the regular editorials on musical, artistic, educational, and technical subjects were out of place in the hallowed moments of mystery attending the Nativity. Accordingly, for the December issues, he has written verse in place of these editorials, some of these being put down in a state very near somnambulism. Two were found upon the writing table in his study at home, with only the barest dream recollection of his having written them, while one was discovered in the morning as an incredible surprise. However, in this latter instance, there must have been an erased period of semi-consciousness, as the fluorescent desk light was found still glowing when morning came.

A DREAM may help a composer create a musical composition. When the subconscious mind has been saturated with a problem with the fundamentals of musical ideas, these may crystallize into a dream. The well-known composer and violin virtuoso, Giuseppe Tartini (1692-1770), conceived his "Devil's Trill (*Trillo del Diavolo*) Sonata" in a dream. The master himself told the story to Lalande, French astronomer, who published a book on his voyage to Italy in 1765:

"One night I dreamt that I had made a bargain with the Devil for my soul. Everything went at my command; my novel servant anticipated every one of my wishes. Then the idea suggested itself to hand him my violin to see what he would do with it. Great was my astonishment when I heard him play, with consummate skill, a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted; my breath failed me, and—I awoke. Seizing my violin, I tried to reproduce the sounds I had heard. But in vain."

Tartini looked upon the music which he composed as a result of this dream as the best he ever had made. He emphasized the fact that he was not able to translate the music of his dream into the composition, in its full beauty. He called it "The Devil's Sonata." The manuscript hung over the door of his study as though it were a protection against future visitations of the unholy one.

Creative workers—musicians, writers, painters, scientists, inventors—repeatedly have asserted that they suddenly and unexpectedly found in a dream the solution to a problem, or the motive for a new work of art which, in spite of their efforts, they had been unable to find for days or weeks while awake. Such dreams sometimes seem like gifts from heaven. The mind is by no means a mental vacuum when the body is asleep. Quite a few artists and scholars believe they do their best thinking while they are sleeping.

The British scientist, Charles V. Boys, who constructed one of his famous machines after the apparition of the idea in his dream, tried to give an explanation of the connection. "It is nothing more," he said, "than having the mind saturated with a subject and then—if your mind is on it—thoughts come to you, not by direct intention, but out of the sky, out of nowhere."

"The Night Man Has Done All That!"

There are many people who cannot remember anything of a dream. They do not have any recollection of what they have dreamed, though any observer, by noting their restless behavior in sleep, must assume that they had been dreaming. A good memory for the content of a dream is a great asset. Only those dreams can be used which are remembered by the conscious mind. Mozart had a remarkably good dream memory. He is said to have used his musical dreams repeatedly in his compositions.

Voltaire, the French philosopher, reported that he had composed poems during his dreams, and, as he emphasized, they were actually not the worst of his poems. Benjamin Franklin is credited with having conceived important ideas during his dreams.

André Erneste Modeste Grétry (1741-1813) had frequent dreams to which he liked to attach prophetic meanings and which, on the other hand, he used several times for his musical works. He said of the unconscious continuation of the day's work during sleep: "When an artist who is occupied with a great subject goes to bed at night, his brain continues to work out things in spite of himself, whether he is asleep or only half asleep. Then when he awakes and goes to his study, he is astonished to find all his difficulties are solved. The night man has done all that; the day man is often nothing but a scribe."

GIUSEPPE TARTINI

Goethe, upon various occasions, expressed the same opinion. He was a sharp and experienced observer of nature in general, and of human nature in particular; not of his own kind of human nature. The first idea of the great poem, "Prometheus" came to him in the course of a dream. He says of his creative activity that what he noticed while awake during the day often developed at night into regular dreams. Then when he opened his eyes in the morning, there appeared before him either a wonderful new whole story, or else a part of a story which already had been present.

Grétry never missed the opportunity of finding a melody which was given him in a dream. He was quite aware of the rarity of ingenious musical invention. He made the interesting remark that a composer always could be sure of making twelve bars of harmony every morning, but to discover a melody, to put one's hand on the exact spot—the living, hidden spring from which is to issue forth the true accent of nature—that, too, may need much labor, but it is labor of another sort, and one has no certainty that it will have any result.

There is a fundamental difference between the promotion of a work during sleep and during a dream. Sleep furthers the creative work by resting the brain; the condition of mind and body is improved, and this is good for the work. But no inkling of that which goes on during sleep breaks into consciousness. However, matters which are seen in a dream are able to break through into the clear consciousness of the waking individual. There is a bridge from dream life to waking thought. The difficulty lies in the crossing of this narrow bridge. Usually the dream disappears into the unconscious as soon as the sleeper wakes. Only part of the brain rests during sleep. Some parts of the brain do not go to sleep but continue to function. This is particularly true after overstimulation or overexertion. The German poet and novelist Paul von Heyse (1830-1914) has emphasized that a thrilling novel appeared to him during a dream and that he used it nearly unchanged in one of his books. He dreamed that he was strolling with a friend through the main street of Sestri Levante, a town at the Italian Riviera. They entered the church, and found a tombstone on which the corpse of a beautiful woman about forty years old was placed. The sexton of the church told the two visitors the life story of the dead woman, a duchess, and it was so unusual that the poet's friend said: "That is true fiction, and a marvelous romance at that." This remark saddened the poet—all this in his dream—because his friend had in this way taken possession of the material although he himself was not an author.

A Remarkable Instance

After waking the story was so alive in the poet's imagination that he wrote it down immediately. On the same day he visited his friend and told him of the dream. Half jokingly he said that actually he ought to leave the story to his friend, as he was the one who first called his attention to the material. Laughing, the friend renounced this privilege. Von Heyse added to the dreamed material which, upon publication as a novel, was called "Madam Duchess" (*"Die Frau Marchesa"*). Therein he quoted word for word the dreamed report of the sexton; even long names had remained in his memory from the dream. Also Robert Louis Stevenson conceived several of his stories in dreams, particularly the famous "Dr. Jekyll and Mr. Hyde."

(*Continued on Page* **546**)

The Great Advantage of Music Study for Children

by Eugenia Webster

Eugenia and Winifred Webster, duo-pianists, have conducted a highly successful school of music in Harrisburg, Pennsylvania. While the school has developed the work in advanced piano playing, it also has made a specialty of work in the primary grades.

Miss Eugenia Webster reports that she has found it most necessary to convince parents of the necessity for beginning musical instruction as early in the life of the child as feasible. Since writing this article, she has become a WAC and as The Etude goes to press, is located in Atlantic City, New Jersey.

Lieut. Charles Cooke, author of the very successful "Playing the Piano for Pleasure" (who, by the way, is in no way related to the Editor of The Etude), read this article and suggested that Miss Webster send it to The Etude.—EDITOR'S NOTE.

WINIFRED AND EUGENIA WEBSTER

AFTER TEN YEARS as a private piano teacher in a small city, the writer has become more and more firmly convinced of the importance of musical education. Gone are the days when it was thought that only those with special musical talent should study. Many times those less gifted work harder and, in the end, play much better than those more talented. Most persons of average intelligence have an inborn love of music and the ability to perform well. By that we do not mean that they are limited to simple melodies, but that they can learn to play the important musical compositions not only passably, but actually in a very acceptable manner.

Surprisingly enough, in the matter of practice, the adult is, as a rule, the chief concern of the teacher. Children *will* practice. The years of childhood are the ones set aside for learning, and children will accept practice just as they accept study, according to their individual inclinations. But the adult who wishes to learn is a different matter. Remember, he is now away from school, presumably through with scholastic study, and earning his living. Perhaps he did not have the opportunity to study music when he was young. Now, however, he feels that he can pay for his own lessons and satisfy his, as yet unfulfilled, desire to play. At this stage he finds that he has many more demands on his time, demands which he feels must come first. That is where his self-discipline comes in. He can learn to play, but he must put himself on schedule and *make* time for the necessary practicing.

Too Much Play?

This is why it is so vital to have the study of music begin in childhood. If a good foundation has been laid, it is easier, when one is grown, to pick it up and go on, whereas the adult who must learn from the beginning has a much harder row to hoe. He must start as any child does, because *there is no short cut to learning.* He must learn his notes on the music and on the piano. Because he can use his mind more independently, he will learn this much faster. But there is the problem of his hands. His bones and muscles are set and firm, and cannot react with the ease they should. However, with the will to do it he can learn, and that very quickly.

The problem with a child is different. In the first place, in this day and age, we find the accent not so much on learning and industry, as on recreation and play. In the past few years the pendulum seems to have swung to an extreme on this. Every parent wishes his child to have a happy childhood. Naturally! But does a happy childhood depend upon playing all day, or upon learning to fit oneself for a life which can be lived to the fullest only by developing an inquiring mind and the ability to concentrate?

So many teachers have come out with so-called "new" methods: "Learn by note." "Learn each note separately." "Don't drill the poor little things; they won't like it." Much of this no doubt is nonsense. We, of course, are not going to make things needlessly hard, as was done sometimes in the past. Certainly we will sugar-coat the tiresome scales and drills as much as possible. But the fact remains, they must be learned. We should make them interesting, certainly. But we should also see that they are practiced.

Then, too, music is a subject which definitely needs individual instruction. Class work can be used also, but it is more effective in conjunction with private lessons. Here is one place where the child needs all the attention of the teacher. Minds work differently. There is a difference in aptitude. The hands are shaped differently. The ear is different. All these factors must be considered.

The approach is of the greatest importance, with complete understanding and coöperatoin between the parents and the teacher. How is a child to be interested, when the parents say they never cared for music; that they never would practice when they "took" music lessons? One of the saddest things that can happen is for the mother of a child eager to have lessons to say, "All right, you can take lessons, but if we ever have any trouble about practicing, you must stop, because I am not going to fight to get you to the piano!" Immediately a thought is raised in the child's mind which would never be there if it were not suggested by his parent. It makes practicing a bugbear, which it never should be.

The parents who most successfully help their children to study music are those who put them on a regular practice schedule. The best time, if possible, is in the morning before the child goes to school. Otherwise, it is just before or immediately after dinner in the evening. In the average home, where the piano is in the living room in which the whole family congregates, some consideration should be given to the practice period. The family must be patient and must not object to hearing the sometimes (to them) tiresome sound of scales. These are necessary to a thorough training and must be sympathetically endured.

On the other hand, it is wise to try to get the practice period in at a time when the family will not be there. In some cases, however, this is not desirable. Consider, for example, the child who does not like to be alone, but who will work better if he has company. The parents should understand this and be satisfied to be in the room with him, quietly following their own pursuits, but lending moral support by their presence. Again, there is the child who can work better if he can have privacy, with no interruptions.

The Choice of a Teacher

When the child is old enough and the parents have decided that he should begin his study of music, careful consideration should be given to the choice of a teacher. Don't let him begin with just any teacher who, perhaps, may be instructing the little girl next door, unless you are sure he is the best available. And don't think the fact that he has been graduated from a well-known conservatory qualifies him as a good teacher. Not at all. Good teachers are born, not made. Perhaps someone with less training is a much better teacher, and can guide your child to a real love and appreciation of music more successfully than the person with many letters after his name. Also remember that the basic training is of the greatest importance. Don't decide to begin with So-and-So because he charges less, and you want first to see how your child makes out. That poorer teacher may be a fatal mistake and ruin your child's chances of ever learning to play well.

One of the best times to have a child begin his study of music is at the end of the school year in June. This gives him two months in which to get a really good start before he goes into his first complete term and his new adjustments in school in September. If possible, have him take two lessons a week for at least the first month. There is so much to learn, and so little can be taught in the first few lessons that he will not have enough to practice for a whole week. The result will be that for the last four days of the week he will say that he does not need to practice because he knows his lesson. He will be quite right. Of course, going over it would be of great value, but children get tired of that and need more variety. The ambitious child probably would try to go on alone.

Coöperation between parents and teacher is essential. There can be, however, the wrong kind of coöperation, which actually becomes interference. There is the overzealous mama who, in her eagerness to help, becomes a hindrance. She sits with her child to help him practice, and it never occurs to her that the teacher has his definite methods, which perhaps Mother does not understand. The result is that when the pupil forgets for the moment what the teacher has explained, as can very easily (*Continued on Page* 547)

AUTUMN SONG

Ralph Federer, who was graduated from the School of Music of West Virginia University and who later studied at the Pittsburgh Musical Institute, Carnegie "Tech," and with Ernest Hutcheson, is a very active teacher. After ten years of experience in radio work he started in to compose and at once revealed a very fine melodic and harmonic instinct. *Autumn Song* is one of his most individual compositions. Grade 4.

RALPH FEDERER

Moderato M.M. ♩= 63

mf *p* *mf* *p* *mf* *cresc. e poco accel*

a tempo

f *poco rit.* *mf*

p *mf* *p* *molto cresc.*

f *rit.* *p* *dolce* *a tempo* *ten.* *ten.* *dim.* *Fine* *pp*

Più mosso: poco agitato

mp la melodia cantabile

mf *n.h.* *mp* *n.h.*

mf *poco a poco cresc. ed accel.* *f*

appassionato

ff

p *mf* *rit.* *p* *f* *quasi cadenza a piacere* *molto rit.* *D.C. al Fine*

TREES AT NIGHT

This nebulous little piece gives fine opportunities for contrast and delicate *pianissimos*. While requiring deliberate treatment, the rhythmic flow never should be lost. Mrs. Ogle is State President for North Carolina of the National League of American Pen Women. Grade 3-4.

Dreamily, with a swaying motion

LOUISE GODFREY OGLE

M. M. ♩ = about 96

mp *poco cresc.* *mf*

poco dim. *mp* *cresc.*

l.h.

a little faster

(echo)

f espressivo

dim.

mf

pp

(echo)

(echo)

pp

mf

p

Ped. simile

(echo)

(echo)

(echo)

mf

pp

mf

pp

mf

p

a tempo

rit.

cresc.

mf

pooo dim.

cresc.

l.h.

r.h.

l.h.

f espressivo

dim.

l.h.

calando

pp

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519

525

EVENING ON LAKE KOR

Some timid players will exclaim, "Six flats! Three staffs! All those runs!" It looks worse than it is largely in the reading, but the melody is written on another staff [illegible] ier than this same piece would be in the Key of C. Th[illegible] pedal is the third hand." Lake Koroni[illegible]

Koroni[illegible]

f

Ped. simile

fff

p

mf

mf

L. H. L. H. L. H. L. H. L. H. L. H.

Ped. simile

a tempo

L. H. L. H. L. H. *rit.* L. H. L. H. L. H. L. H. L. H.

R. H

L. H. L. H. L. H. *rit.* L. H. *Fine*

Winds whispering in the trees

Più mosso M. M. ♩ = 76

p tempo rubato

mp *p* *f*

a tempo

L.H. R.H. R.H. L.H. R.H. L.H.

pp rit. mp

mf cresc. f Vivo cresc. f D.C. al Fine

Grade 3.

TROPIC CLOUDS

HAROLD LOCKE

Allegretto moderato M. M. ♩ = 132

mp legato

rall. Fine

mf a tempo

rall. D. C.

SUN OF MY SOUL

This piano arrangement by Clarence Kohlmann of the well-known hymntune, *Hursley,* is one of his very successful "Concert Transcriptions of Favorite Hymns." Grade 3½.

VIENNA, c. 1774
Arr. by Clarence Kohlmann

Moderato

mf

Con brio

mf marcato melodia

cresc.

dim.

pp

PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue.

F. CHOPIN, Op. 28, No. 21

Cantabile M. M. ♩= 92-116

p dolce

dim.

f

pp

ten.

cresc.

BAGATELLE

FROM ELEVEN NEW BAGATELLES

Beethoven's *Eleven New Bagatelles,* Op. 119, is one of the most interesting sets of short piano pieces of his day. This is Number 3 of the series and is in the style of a German round dance, known by the French term for German, "Allemande." It must be played happily and lightly, with very careful attention to all marks of expression and phrasing in both hands. Grade 3-4.

LUDWIG van BEETHOVEN, Op. 119, No. 3

à l'Allemande

CODA

* From here go back to the beginning and play to 𝄋; then play Coda.

LOLITA

SPANISH DANCE

SECONDO

HEINRICH ENGEL, Op. 4, No. 6

Con spirito M. M. ♩.= 72

f

𝄋

f

5

5

fz

Fine

animato

p

4 1 2

3 2 1

1.

2.

D. S.

LOLITA

SPANISH DANCE

PRIMO

HEINRICH ENGEL, Op. 4, No. 6

Con spirito M. M. ♩.=72

f

animato

p scherz.

p

fz

Fine

D. S.

WHY CAN'T I?

Words and Music by
LILY STRICKLAND

Allegretto semplice

mf

1. Here is a lit - tle song that I have made for you, just you, It's not so ver - y long, but says my heart is true, is
2. The birds that sweet-ly sing, with joy our hearts all thrill, all thrill, Their song's a sim-ple thing, yet mel - o - dies dis - till, dis -

true; It's just a sim-ple thing that an - y - one can sing, And good-ness knows I hope they
till; For they can't help but sing of joy in each new spring, Or tell what makes their hearts all

accel.

do; For if they sing my song, you'll hear it all day long, And know I made it just for you.
glow; They have no words to tell of Spring and its sweet spell, To sing their joy is all they know.

cresc. *poco rit.* *rit.*

Allegretto

mf

In the spring birds all sing sweet-est mel-o-dy, On the wing songs out-fling of their ec-sta-sy;

poco rit. *cresc.*

If the birds who have no words, sing their songs so well, Can't I do as much for you and my stor-y tell?

f *rit.* *rall.*

For you know I love you so, And my heart is true!

true!

Sw. Soft strings, soft 8ft. & 4ft.
Gt. Soft Gamba or Euphone to Sw.
Ch. 8ft. 4ft. quint.
Ped. Soft Bourdon or Dulc. to Sw.

CANZONE AMOROSO

VENETIAN LOVE SONG

Hammond Organ Registration:
(A♭) (10) 00 3452 421
(B) (11) 00 6734 100
(A♭) (10) 20 8625 210
(B) (11) 00 7886 310

ETHELBERT NEVIN, Op. 25, No. 3
Arranged by Gerrit Smith

Andante con espressione

MANUAL

PEDAL

Sw. *Pcantando*
Gt. B

Ped. 32

cresc.

più mosso

f

più rit.

più ten.

con amore

increase Sw.
più agitato

Gt. add 4ft.

dolce

Gt. B

poco ritén.

Sw. B

Fine

Sw. F

amoroso

Gt. F♭

Gt. G♭
Ch.

Sw.

Gt. F♭

Gt. "Io

A♭

f

t'a - mo"

add Vox Humana

"a mo - re"

couple Sw. to Gt.

D. C. al Fine

ff

Sw. *mp*

Gt. *fff ritenuto*

con molto forza

THE SHEPHERD'S PIPE

CLARENCE M. COX

For the open strings only.

Pastorale

VIOLIN

PIANO

p

p l. h.

mf

mf

p

p

pp

pp

dim.

dim.

ARABS ON HORSEBACK

Grade 2-3.

EDNA B. GRIEBEL

Lively M. M. ♩=84

mp

f

l. h.

rit.

1st time

Last time

Fine

Slowly with steady beat

Crossing the desert

mf

l. h.

D. C. al Fine

rit

AT THE WISHING WELL

Grade 2.

ANITA C. TIBBITTS

Moderato M. M. ♩ = 132

mp

r.h. *l.h.*

poco rit.

Fine

a tempo

mf

D. C.

Dependable Technic

(*Continued from Page* 495)

the finger not only struck the key but kept on going down until it reached the "key bottom." In other words, the finger rests upon a solid base when the key itself rests upon the felt under it. Moreover, it does not do more than this. After the sound is made by the hammer's striking the wire, the sound cannot be increased by pressure. Still we remember that certain teachers, who were very popular in Europe, had their pupils push upon the keyboard after the notes had been struck. Tausig and A. F. Ehrlich are said to have approved of this. Even de Pachmann was guilty of such a practice. He insisted that when he did this, the sound of the note expanded in his imagination. Like many of his curious whims, it was childish nonsense. It did no more good than pushing upon a brick, and its only possible results could have been calluses on the finger tips.

The various methods of administering power to the piano keyboard have had many protagonists. How the hand should be held, how relaxation should be secured, and how the keys should be attacked, have been the *casus belli* of innumerable wars between various technical camps ever since Czerny, Jaell, Deppe, Leschetizky, Philipp, Breithaupt, and Matthay gave us their prescriptions and enriched the understanding of the finesse of touch. Many who saw José Iturbi at the keyboard in the film, "As Thousands Cheer," in which his hands on the screen were magnified to the size of hams, were surprised to note that his hand position was not at all like that of exponents of the Leschetizky tradition, or that which Matthay endorses, yet his brilliant and lacy playing has won him international admiration among pianists.

The technic of making blunders is often developed very early in the student's study career. Training in surety should start at the first lesson. In these days there has come into quite general use, methods of teaching in which teachers, fearing rigidity, have encouraged a kind of ultralimp, "fluffy" style of playing which, if overdone, can result in an insecure, unsteady, stumbling performance, making fine piano playing impossible. A technic, after all, is like the works of a fine watch: no matter if the case is of platinum and gold, encrusted with diamonds, rubies, and emeralds, if the works are no good, the watch is no good. That is the reason why famous teachers have insisted upon long, patient drilling in technic-making exercises, scales, and arpeggios, so that the human mind, muscles, and nervous system become so responsive and dependable that the player, when performing, may give his entire thought to artistic interpretation. A good technic makes the difference between finished workmanship and amateur mediocrity.

We have been reviewing, in our memories and through records, hundreds of performances by great piano virtuosi, and in all of them we retain first of all a vivid memory of the fact that the player has a definite artistic design of the musical painting the virtuoso takes it upon himself to recreate in art; second, every note is struck definitely and accurately in its proper metrical and rhythmical place and with the appropriate dynamic values. These objectives are the evolution of years of slow, tiresome practice to secure this stability. After it has been secured, the artist can commence to shade, to tint, and to give all those delicate touches which are a free expression of his artistic ideals. The outstanding virtuosi leave nothing undone in insisting upon stability first.

Rubinstein, in his advanced years, had a colossal purview of the art, and has been accused of dropping a few notes under the keyboard. In other words, some insisted that his playing was not always flawless in notes, although it was magnificent in spirit. We have heard a few of the great who have slipped now and then. Once in Carnegie Hall, a very famous pianist actually forgot a considerable section of the Liszt *Sixth Rhapsody*, and if the critics knew that it occurred, they did not mention it in print the next day. But these instances of Homer's Nodding do not refer to the great number of fine performers who play with accurate, surefooted, fleet, and satisfying technic in bringing the art of the composer to music lovers. Yet the average student is likely to excuse his needless technical blunders by inferring that the Homers of music are entitled to one or two little nods in every piece. After all, Homer, as an author, was possibly a composite small army of Greek rhapsodists, any one of whom was capable of a cat nap in his time. We all are, now and then.

Lo! Here the Gentle Lark!

(*Continued from Page* 507)

ican audience loved her dearly. Only rival singers were heard to criticize her. On Anna's last trip to the Pacific Coast, one of these remarked gushingly to the prima donna: "I am delighted to meet you, for I *barely* remember hearing your charming voice, either in Stockholm or somewhere else nearly forty years ago."

"Yes, my dear," responded Mme. Bishop laughingly. "Isn't it delightful to possess such a memory, for we must both have been children then."

Anna and her harpist continued their journeys around the world until she became famous as the most widely traveled vocalist of her generation. She even penetrated to Kasan, the capital of Tartary, in 1841, where no other European artist had ever before ventured. A brilliant linguist, she sang the national airs of Tartary in the language of the people and immediately won their hearts. In 1843, she spent twenty-seven months at the San Carlo Opera in Naples, where she appeared 327 times with her lover conducting. At that period her repertoire included twenty-four different operas. Anna sang in Mexico, Havana, Australia, Brazil, and eventually Hong Kong, Calcutta, and Ceylon. There was only one country where music was sung that Anna never visited—the land of her forefathers, France. Had she gone there, Bochsa would have been seized by the minions of the law.

In 1852, Anna sang in English for the first time in Flotow's "Martha" and two years later she was acclaimed in "Norma." In between she appeared in the Golden Gate City, giving the music-hungry miners their initial taste of opera in costume.

Even in later years she miraculously preserved the beauty of her face and figure, and when Sir Henry Bishop died in 1855, she married her harpist. The unaccustomed legality of his position, and an acute case of dropsy, combined to kill the gentleman within the year and, starting from Australia, his soul traveled to more celestial regions where his gifted harp playing probably got him past St. Peter, without even a union card.

Poor little Anna Rivière, alone again at forty-five! After trilling her way through Chile, Argentina, and Brazil, she returned to New York in 1858 and the arms of Martin Schultz, a diamond merchant. On March 21 of the following year Anna was the principal singing witch in the illustrious performance of "Macbeth" organized by Charlotte Cushman at the Academy of Music for the American Dramatic Fund, when Edwin Booth played *Macbeth*, Cushman, the *Lady Macbeth*, Charles Fisher, the *Macduff*, and C. Kemble Mason, the *Duncan*.

A Tragic Experience

Many tours followed for Anna, and the drama of her life could never be called dull. On February 18, 1866, she sailed on the "Libelle" from Honolulu to Hong Kong. The good ship foundered and la diva, at fifty-six, found herself shipwrecked on waterless Wake Island with a few kegs of Angelica wine between the ship's company and death by thirst. The men dug for water without avail and strict rationing began on the fifth day. After a three-hour struggle, a 200-gallon keg which remained on shipboard was beached intact, but it was obvious that the company, dividing the water and the provisions, had to set sail for the Ladrone Islands, some 1,400 miles distant, or die miserably when the contents of the keg gave out.

The captain and eight men took the smaller boat and were never heard of again. Anna and others took the larger one and after sailing almost without aid except from the stars for thirteen days, suddenly Guam appeared to their hungry eyes with all the suddenness of a mirage. They disembarked and went on to Manila. Anna had lost her wardrobe, her music, and all her jewelry but not the glorious spirit which made her one of the most admirable musical troupers of all time.

Instead of collapsing from the exposure and taking to her bed, Anna Bishop took a deep, operatic breath and went back to work. She immediately gave a concert in Manila, then went on to Hong Kong and Calcutta where she gave sixteen concerts, touring India before she returned to England and finally to America "for a rest."

From then on her sorrow was that, although her beauty remained, her voice failed her. No doubt she had strained her vocal cords with a volume of sound which they were never meant to produce, and after constant overexertion, they refused to function. Poor Palmo, manager of the Opera House in New York, had the misfortune to sign Anna up after her voice had started to deteriorate. He hastened his bankruptcy by charging only a dollar for the first balcony and fifty cents for the second, a scale which could never support an opera company unless every night were a complete sell-out. It was said of this ugly and not too successful entrepreneur: "His wit was not as sharp as his chin, so his career was not so long as his nose."

Palmo's Opera House next came under the managerial direction of John Brougham, an actor who also started a humorous weekly periodical called "Diogenes hys Lanterne." One day Brougham and a companion were dining at a café. William E. Burton, a fellow actor, who, too, had once owned a magazine, entered and seated himself at their table. The friend asked Burton if he ever read the new comic weekly. "Never except when I'm drunk," was the emphatic reply. Brougham then rose, bowed and responded, "Then, thank God, we are always sure of one faithful reader."

On February 4, 1873, Mme. Bishop sang *The Last Rose of Summer* appropriately enough at the Brooklyn Academy at a memorial benefit for John Howard Payne, the lyricist of *Home, Sweet Home*. The song was, however, no indication of retirement, for in July of the same year she was the first famed singer ever to perform in the Mormon Tabernacle itself at Salt Lake City by express invitation of Brigham Young, who might have been looking for yet another wife.

Two years later Mme. Bishop went to Capetown, South Africa. How could she possibly turn down the engagement? She had never been to South Africa. Just to make things more difficult for a sixty-five-year-old woman, her tour included the city of Kimberley, to reach which involved a 500-mile jolt in coaches and Cape carts over newly made dirt roads and unbridged rivers. If it's true that her nature mellowed in old age, such a jolt was liable to transform her milk of human kindness into butter. In 1881, Anna gave still another concert at Steinway Hall, and in 1883 (at the age of seventy-three), appeared for the last time at a Gilmore band concert. She died of apoplexy in March, 1884, in New York, where her declining years had been spent.

Selecting Music to Fit the Hall

(*Continued from Page* 500)

pianists of the Romantic era, after overcoming the purely technical virtuoso pianism which prevailed throughout the first decades of the nineteenth century, transplanted the sonata from the amateur's music room and salon of art patronizing socialites, into the limelight of concert halls. To be sure, Clara Schumann, Anton Rubinstein, and Hans von Bülow did not play before throngs, and one cannot imagine Brahms accompanying the famous Alice Barbi, offering his songs, in the presence of an audience running into four figures. However, the achievements of Clara Schumann, Rubinstein, Bülow, and Tausig, brought about by their reform and extraordinary enrichment of the concert pianist's repertory, are of utmost historic and artistic importance.

Therefore, when in our big concert halls great artists display the treasures of music conceived and created to be performed in intimate rooms, they nevertheless perform great educational services to numberless young musicians and amateurs who, in turn, stimulated by the shining example given by a master, can and will keep burning the flame of art in their homes.

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.

The Pupil Who Thinks She Can Sing Without Hard Work

Q. What can I do to a voice pupil who becomes discouraged and pays no attention to proper breathing and so on? Her usual reply to any correction is: "Kate Smith sings, and never had a lesson." Is that statement true? Any help you can give me will be appreciated.
—N. H. INQUIRER.

A. Miss Kate Smith has a fine, natural voice, an artistic temperament, and a magnetic personality. What might be perfectly correct for her, would not do at all for a woman devoid of her exceptional gifts. Your pupil is acting very foolishly. If she wishes to succeed she should follow your advice carefully and study hard, or else discontinue her lessons. Often the most talented pupils are the most difficult to control.

It would be very tactless for us to answer any personal questions concerning the stars of opera, stage, screen, or radio. Write to Miss Kate Smith in care of the radio station over which she is singing. Enclose a self-addressed, stamped envelope and perhaps she will reply. She is a very charming, kindly person as well as a famous singer.

Breathing and Breathing Exercises

Q. My daughter has started voice lessons and I am worried about the way she is being taught to breathe. Her teacher says she must draw her stomach in and exhale slowly as she sings. It seems to me that all his pupils act as if they are gasping for breath, and they have a tendency to move their shoulders when breathing. I was always taught to expand the diaphragm and then, when exhaling, the stomach was naturally drawn in. It seems much easier to breathe deeply and hold the tones this way.

2. One exercise he uses is to breathe with a hiss and draw the stomach in. Please may I have your opinion?—Mrs. R. V. U.

A. Your description of the acts of inspiration and expiration is neither accurate nor scientific, yet you seem to have the germ of the idea in your mind. Perhaps you breathe correctly, but describe the process badly. Here is a short, condensed description of what happens when you inspire and also when you expire. You should get a few books upon the subject, especially a book upon the anatomy of the chest, and have this matter clarified in your mind.

Inspiration: The diaphragm descends and as a result the outer abdominal walls expand in front. There is also an expansion about the lower ribs and back. This is not a forceful effort, but a perfectly natural, comfortable action which you have been doing since the moment you were born, and which you will continue doing until you are dead. If the natural descent of the diaphragm becomes a forceful, willful effort you are apt to injure yourself, and you will certainly stiffen the muscles of the trunk—which makes breathing a task instead of a pleasant, natural process.

Expiration: After the lungs are filled with air, the diaphragm slowly returns to its original position, thus feeding against the approximated vocal bands the amount of breath necessary to produce the volume of tone desired. The external abdominal, and some of the dorsal, muscles also take part in expiration.

2. It is always an open question whether or not one should use breathing gymnastics. They are designed to strengthen all the muscles concerned in breathing, to enlarge the cubic capacity of the chest, the elasticity of the lungs, and to improve the control of the breath. If they do these things they are valuable: if, on the contrary, they lead to muscular stiffness (and they sometimes do) they should be discontinued. Tennis playing, rowing, walking, and swimming, are wonderful exercises for the singer, if they are done with common sense and not overdone. For example, it is wise to walk three or four miles every day. To walk fifteen or twenty one day and then sit on an office chair the rest of the week is neither sensible nor healthy.

3. Why should one hiss when inspiring? It is a bad habit to get into. Breathing should be noiseless.

4. You speak of drawing your stomach in during both inspiration and expiration. This is, of course, quite incorrect. The stomach has nothing to do with breathing; it is part of the digestive system.

Is an Hour Lesson Too Long for a Girl of Fourteen?

Q. I am almost fourteen and I have been studying from my present teacher for almost a year. I take one hour-lesson per week and the hour lesson seems to me to be too long. My range is from A below Middle C to A before high C. My lessons consist of one half-hour of scales and exercises and one half-hour of songs. Please advise me on the length of my lessons and whether I am too young to study?

2. I have bad tonsils. Would it affect my voice to have them taken out?

3. My teacher insists that I make up missed lessons if I am ill, making two hour-lessons in one week. My mother is very much against this. My teacher says it will not hurt me.—D. K. H.

A. You are very young, and if you study singing seriously at fourteen your teacher must be careful that your exercises are designed so that you will not strain your voice. Your motto must be to "make haste slowly." Never sing too long at a time, too high, or too loud until you are older and have mastered the rudiments of voice production. Have a heart-to-heart talk with your teacher about these suggestions.

2. If your tonsils are diseased of course, they should come out. If they are only temporarily infected they may possibly be cured by the application of certain medicines. A thorough examination by a good throat doctor would determine the correct procedure for you. It is easy to take the tonsils out but impossible to put them back again.

3. We have really answered your last question in our first paragraph. If you and your teacher exercise care and good old common sense, the lessons should surely be of great benefit to you.

A Voice That Tires Easily: Sore Throat

Q. I cannot sing more than two or three staves without a pain in my throat, and my singing is so soft that a person sitting next to me can scarcely hear it. Please suggest some way for me to strengthen my vocal cords so that this deficiency may be removed. I am not interested in having my voice trained at this time, so need exercises that I can take without the aid of a teacher without injuring my throat.—V. B.

A. The description of your vocal difficulty leads us to believe that it has one of two courses: First, you may have an inflammation of the vocal cords and the muscles that move them, as the result of a cold, or you may have nasal catarrh and the mucous from the nasal cavity may drop down onto your cords during sleep. Second, you may have injured your cords by loud singing or screaming. We have seen several cases where girls who have acted as cheer leaders at high school football games have so injured the vocal apparatus that they became almost voiceless. An examination by a competent physician, especially a throat specialist, would determine the cause or your trouble and he would suggest a remedy or a course of treatment. No book of exercises can take the place of lessons from a good singing teacher. However, Shaw & Lindsay's book, "Educational Vocal Technique" is especially designed to help beginners. It contains many simple and practical exercises. A copy may be secured through the publishers of THE ETUDE.

The Organist as a Teacher

(*Continued from Page* 509)

We must take advantage of repeated notes in a tune to emphasize the rhythm. For example, in the hymn *Now Thank We All Our God*, to tie the repeated notes would show poor musicianship. The lift between repeated chords will depend on the acoustics of the building, but we must avoid anything approaching the *staccato* of the pianoforte. In this day, when unison singing of the hymns is finding its rightful place, free accompaniment to one or more verses of a hymn will prove most effective if the instrument is of a size to warrant it. Few organists can do this sort of thing extempore, but with a little work and study most of us can write out a free accompaniment that will be in good taste and not too extreme. For those who feel they cannot do this there are a few collections published that will prove useful. Two books of descants arranged by Shaw, a collection by Alan Gray, and smaller collections by Fry and Whitehead are excellent for this purpose. I recommend these free accompaniments also as being useful as a sort of branch on which to grow a short interlude, the sort of interlude that occurs in any service and which is usually filled up by the organist with a few meaningless chords that are only irritating. Far better to use part of the hymn or anthem just sung with some replacement of chords and harmony. Here the teacher can give wise hints and very practical advice.

Modulation is another art which the organ teacher can help cultivate. The church organist understands this to mean the shortest way from one key to another, usually through not more than three or four chords. One of my teachers used to say, "When you modulate draw the fingers closer together from the position in which they were." This is good advice and will save many a poor modulation. Keeping in mind the seven notes of the scale—tonic, supertonic, mediant, subdominant, dominant, submediant and leading tone—we find that to go from C to G the tonic becomes the subdominant—from C to A the mediant becomes the dominant—from C to E the mediant becomes the tonic—from C to F the mediant becomes the leading tone, and so on.

Even this sort of simple modulation needs practice and a most helpful little book on the subject is Orem's "Manual of Modulation," one of the best books of its kind for the organ student. We suggest that organists write out the modulations from all keys to the key of G: if this were done, the poor old *Doxology* would begin to receive the treatment it deserves.

In examining young students during the past few years a number of common points of failure have become increasingly apparent and should have the attention of organ teachers. The management of the organ and choice of stops were consistently unsatisfactory. Tonal changes were generally too abrupt, and movement from one manual to another was a frequent source of trouble. Unsteadiness of pulse and uncertain finger technic were other weak points. Sight-reading was nearly always an outstanding weakness due in most part to non-realization of the key, not keeping a steady grip of the rthythm, and not looking ahead. Candidates imagine difficulties where no difficulties exist, more often than not on account of lack of confidence. Transposition suffered because the players lost their sense of tonality, a fault that can be overcome only by constant practice. In simple extemporizing tests very few seemed to realize the essential character of the theme and many failed to convey its mood in their improvisation. This test, perhaps more than any other, is an indication of the musical individuality of the player.

The serious teacher will keep in mind all these things and impress his students with their vital importance. There is no easy and quick road and the organist with patience and enthusiasm will be able to guide and direct his students so that they may in turn fulfill their duties as organists in a manner entirely worthy of their high calling.

The Bell Lyre in the Junior High School Class Room

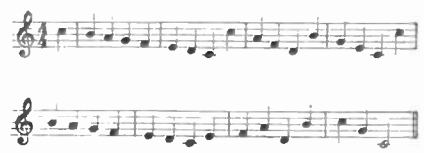
by Virginia Morrison

IT HAS long been the problem of the music teacher to encourage and inspire the students of the junior high school age to love music and to bridge the gap from the elementary grades to the senior high music activities.

This trying period, when voices change and ranges vary from week to week, can kill the desire to sing. The learning of key signatures and theory is purely a memory drill to be dreaded but executed for the short period of county examinations

Our school solved the problem by the use of the instrument, the bell lyre. Being one of the schools fortunate enough to have a band, we have four bell lyres available. One however, is sufficient; although two can be used to advantage in many situations. A student readily understands the meaning of "question" and "answer" phrases if he is one of two students playing the bells in that manner. One plays the "question" and the other the "answer." The musical terms for the phrases "antecedent and consequent" are thus easily remembered. Repetition of phrases is thus readily understood. Curiosity about musical composition is aroused. Melodies and counter melodies are not only learned but also created, which leads to the knowledge of intervals, harmony, and elementary counterpoint. Thus, part-singing is aided by the use of the bell lyre.

To introduce the bell lyre in the classroom program, the old familiar nursery rhymes and folksongs are used. Everyone, no matter what age, enjoys the old tunes again. These melodies have a store of information, namely scales, triad formations, and so on. One of the favorites is the popular *London Chimes*.



The class transposed this into all the keys. After knowing the syllable names of the song, it was very easy for the

(*Continued on Page* 552)

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 opinion as to the relative qualities of various organs.

Q. We have at our church a mixed group of singers. For the past two years we have sung at numerous social functions, both religious and fraternal organizations. There is always considerable discussion as to whether we should wear our choir robes, which consist of black gowns with white collars. Can you advise me on this matter—whether the gowns should be worn outside the church?—R. M.

A. The wearing of the choir robes depends largely on the decision of the church authorities, although we feel that the robes, being part of the church vestments, should not be used for secular affairs even though religious music is used. Perhaps a set of robes that would not be used except outside the church could be secured from the money for paid engagements for the choir.

Q. Enclosed find specification for a proposed three-manual church organ. Would be glad to receive any suggestions as to alterations or additions. Would you advise enclosing the Great organ? If so, should the Diapasons be included in the box? Is it customary to enclose parts of the Pedal Organ in different swell boxes? How should this be done in this organ? I understand organ chimes may be amplified outside the church. About how much does it cost? Does the Tremulant always draw with the Vox Humana, or can they be made to draw independent of each other? Has a Master Swell device ever been made to include the Crescendo Pedal? Kindly give me information about a stop called "Flute Militaire." The organ will include a little unification.—N. W. W.

A. The enclosing of the Great organ is a matter of selection on the part of the author of the specification, and on the church authorities as to whether they want to pay the necessary expense. We prefer the enclosing of the Great organ, as the stops should all be expressive. Naturally, where independent pedal stops are included, they can be placed in any convenient box according to preference; and where they are borrowed, they will be included in the Swell box which affects their manual use.

Organ chimes may be amplified outside the building, and we suggest that you ascertain the cost from some firm engaged in that business. We see no reason why the Tremulant cannot be made to work independently of the Vox Humana stop. We have never seen a Master Pedal device that included the Crescendo Pedal, though we see no reason why it cannot be made that way, if desired—although we do not advise it. We do not know of the "Flute Militaire" and we do not find it listed in "Organ Stops" by Audsley, nor in Wedgewood's "Dictionary of Organ Stops." It is probably an installation given that name by an individual builder. The specification appears to be fairly complete, but ensemble combinations would have to be selected and some of the solo stops omitted therefrom.

We make some suggestions of changes in the specification. In the Great organ we suggest a Harmonic Flute 8'. In the proposed Swell organ we find a Tibia Clausa, which is an unusual stop in present-day Church organ specifications, and we suggest that if included, it be omitted from ensemble effects. In the Swell organ we suggest a Vox Celeste stop and a Viole Celeste if possible. The latter stop would have to be of two ranks unless an equivalent 8' stop is included with it. The Choir organ includes a Viol d'Orchestre and a Voix Celeste. If the Viol d'Orchestre is included, the Voix Celeste should be a Viole Celeste if built on the Viol d'Orchestre. In the Pedal organ we suggest a soft 32' stop in addition to the Open wood 32'. You state there will be a little unification, but we are wondering if quite an amount of unification is not included in the specification.

Q. Would it be possible for you to send the information you sent J. C. in an edition of The Etude, regarding a pedal-board attachment to an upright piano? Also, where I could get it connected to the piano at no great expense? How would you suggest playing a two-manual pipe organ without using the pedals in an emergency? Is there any way of learning to play the pedals without having a pedal-board? Will you advise ways in which a person might get a position as assistant organist in a smaller church? (Other than weddings.) *Should the Postlude or Recessional Marches be played "full organ" in a large church? Explain Swell to Great 16'*—J. L. C.

A. We are sending you the names of three builders in your neighborhood, to whom we suggest you communicate your needs, and ask for prices. We are also sending you the address of a person who has a pedal-board for sale (we believe radiating, but not concave). We recommend that you play the bass part in octaves or an octave lower to suggest the pedals in omitting the use of the latter. You might play the hymns over on the Swell Organ and transfer the hands to the Great for congregational singing. When playing in this manner play three notes with the right hand, transferring the tenor part to the right hand and playing it in new position when necessary. This is for an emergency, of course, as you suggest.

To secure a position as assistant organist you might let it be known that you desire such a position, or apply directly to some organist whom you think might use such service. The use of "full organ" for the Postlude or Recessional March depends upon the style of music to be played, the size of the organ, and so forth. Swell to Great 16' indicates that the Swell organ is coupled to the Great at one octave lower—16' indicating that such is the case.

Q. I am an organ enthusiast, and would like to inquire about the tuning of the various sets of reeds that I expect to include in a reed organ which I am planning to construct. —R. M.

A. To sharpen the reeds (if flat) file open ends, and to flatten them (if sharp), hammer them down so as to flatten the tongue.

A Philosophy of Musicianship

(Continued from Page 497)

different. It is the speech of the soul. I can say truly that when I play, I know nothing about the fingering I use or the positions in which I play. I seek only to give back, from my heart, the thing that the music has stimulated in my heart. Once, after a concert, I was greatly startled by a cordial lady who came to me and said, 'Oh, Mr. Kreisler, do tell me what you were thinking of when you played that Beethoven!' Naturally, I was thinking of only one thing—the music of Beethoven. And to lose myself so completely in the music I am playing as to forget, for the moment, which vibrations are the musical ones and which are part of my own being, means that I am playing my best.

"Naturally, musicianship means constant alertness, constant learning. And there is no one from whom one cannot learn. More than once, I have stood near a poor street fiddler and have learned something from him. Certainly, his tonal and technical equipment were not of the purest—and yet, in a human way, inflections and emphases have come to light that have shown me something I didn't realize before.

"To my mind, it all comes back to the conviction that musicianship is the most direct expression of personality. Thus, one way of perfecting musicianship is to conquer oneself; to rid oneself of meannesses; to live the sort of life one can admire. The 'artist's life,' in its best manifestation, is anything but a round of fun, parties, and gaiety! It is a constant probing of values, a constant desire to *be* the person one wants to be. Certainly no one ever reaches his ideal, but the act of striving does something to the spirit that can never be lost.

"The true artist is, in Henley's words, 'The captain of his soul.' And when those sheerly human qualities shine forth from his playing, he convinces others. Tone, technic, fleetness, are never goals in themselves. They are simply the means by which the artist makes manifest those thoughts, feelings, and aspirations for which he can never find words."

Class Teaching of the Violin

(Continued from Page 513)

the same time. Ear-training, theory, and sometimes eurhythmic games were applied at class lessons. Children like variety, and an unforced discipline can be maintained by preventing monotony and tiredness.

Note Reading Later

Beginners play better if their eyes are kept on their violins and bows. Hence, at the first stage of study, all material was told or played to pupils to avoid note-reading. After the notes were taught, playing from printed music was applied little by little, beginning with the simple, already-known elements. For the same purpose, scale playing was used from the start. Beginning with five tones of the major scale, the children learned the difference between the major and minor third.

The procedure was again gradual: First they sang and understood the material, then played it *pizzicato*, finally with the bow. As to the actual playing of major scales, those beginning with the open string were taught first, then the ones beginning with the first finger, giving the easiest finger pattern (half step between third and fourth finger). As the next project, *C* major and the upper octave of *G* major scales were used, beginning on the third finger, and more difficult on account of the major third existing between the second and fourth fingers. Scales beginning with the second finger are the most difficult on account of the augmented fourth between the first and fourth fingers and the increased string crossing; these scales came last on the list.

Of course, scale playing can be simplified by neglecting the fourth finger and using the open strings, but this should not be done, as it always results in the weakening of that finger and in a poor hand position. The arguments against taking first, scales other than *C* major are weak. It is very easy to demonstrate even to children that there is only one kind of major scale with a *number* of transpositions, and, if children learn to think in intervals, they are ready to play any scale whether it has one sharp or six. Thus, playing scales becomes very simple, and a memorization of the signatures and notes of a key is a gradual and continuous procedure based on actual experience.

Careful attention should be given at all times to a relaxed bow arm, a sensible division of the bow, and the correct relaxed position of the left hand. To attain this the instructor should go from one pupil to another constantly. There should be plenty of room between the players so that any one may be visited at any time.

When making a comparison between individual and class teaching, one cannot help noticing that, while the first procedure has been in practice as long as about three centuries, the second is quite new. Thanks to the representatives of the early Italian, German, French, and Belgian schools, and lately to the work of Ševčik, Auer, Thomson, Hubay, Carl Flesch, and others, the means of acquiring tone, technical skill, and artistic performance are quite well explored. Individual teaching however, has been practically the only way to deliver these ideas to students. When one is teaching the violin in class, the principles of instrumental playing may be the same, but the application of these is different.

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.

An Unknown Maker

J. A. G., Saskatchewan, Canada.—I have not been able to find any trace of a violin maker by the name of Nurnberger who worked in Bohemia. There were several makers by that name who worked in Markneukirchen, Germany, however, and two of them were named Karl. They made strong healthy violins of a rather superior commercial quality which today are worth about one hundred or one hundred and fifty dollars. The family is better known for its bows, some of which are of really excellent quality.

2. Jean Remy, 1770-1854, worked in Paris, France. His violins are of a rather large model, but of good, clean workmanship. He used both light and dark-brown varnish, and usually branded his instruments. Today they are worth around two hundred to three hundred dollars, according to condition; but some of his more careful copies have sold for as much as five hundred dollars.

Not a Violin Problem

N. F., New York.—Your question is rather outside my territory, and calls for the advice of an otologist rather than that of a violinist. But I must assure you that you have my sincere sympathy—to have a buzzing in your ear whenever you play must be a severe nervous strain. Since you experience this buzzing chiefly when you play in the higher positions, the explanation may be that you have become hypersensitive to the more rapid vibrations. Or it may be that you are under a nervous tension of which you are unaware. In the latter case, a consultation with a psychiatrist may be of help to you; if hypersensitivity is the cause, then an otologist is the man to go to, or perhaps a neurologist. I have answered you in more detail by mail, and I hope that the suggestions I made will be of some help to you. Meanwhile, try not to worry: the condition may disappear as suddenly as it came.

Tempo Markings

H. L. M., North Dakota.—The metronome marking for the "Concerto in A minor" by Accolay would be about 92 to the quarter note. For the first movement of the Mendelssohn "Concerto," 116 to the half note; for the second movement, 96 to the eighth note; for the *Allegretto*, 104 to the quarter note; for the *Finale*, 100 to the half note. For the first movement of the César Franck "Sonata," about 60 to the dotted quarter; for the second movement, about 132 to the quarter; the *Recitative* should begin—in the piano part—about 69 to the quarter, but thereafter the tempo changes frequently; for the last movement, about 80 to the half note. You must understand that these markings are only approximate: no two artists would play any of these works at exactly the same tempo, and the same player would probably vary his tempi in them slightly from day to day. This is especially true of so subjective a work as the Franck "Sonata." Further, there is a tendency at the present time to play the *Finale* of the Mendelssohn Concerto considerably faster than I have indicated here. Whether the musical content of the movement is enhanced thereby is open to question.

A Violin by Koch

Miss J. R., Havana, Cuba.—1. There were a number of violin makers by the name of Koch working in Germany in the eighteenth century. As you do not give a first name or a date, I cannot tell which of them was responsible for the violin in which you are interested. The best-known Koch is Heinrich Christoph, 1749-1816, who worked in Berlin. He made guitars as well as violins, and is considered a fair maker of both instruments. However, none of the Kochs produced outstanding work, and the value of their violins nowadays is between one hundred and one hundred and fifty dollars.

2. I do not know that Ysaÿe had any special "program" for the last three movements of the Franck "Sonata." His conception that the opening of the first movement was like the dawn was passed on to me by a pupil of his. After all, the music of the "Sonata" is so expressive and so deeply felt that one does not need to search for a program in it, or to consider it as an interpretation of something else.

Perhaps a Trade Name

D. C., Alberta, Canada.—I have not been able to find out anything about a violin maker named Huscroft. He is probably employed by the firm whose name appears on the label inside the violin. The firm is old established and highly respected, and instruments they have put on the market are well made. They sell for about two hundred dollars. Without hearing your violin, I cannot possibly say whether it is suitable for concert work. Have you played it in a fairly large hall? If so, the reaction of your listeners will tell you whether it is satisfactory.

An Excellent Copy

A. W. A., Wisconsin.—If your violin is genuine, it is worth between two hundred and fifty and four hundred dollars. But the date on the label is wrong. Otto Bausch, 1841-1874, worked in Leipzig, Germany, and was a good, thorough craftsman. He followed the Strad model, and his violins usually have red or red-brown varnish. I hope, for your sake, that you made a mistake in transcribing the date.

To Remove Old Rosin

Mrs. C. H., Iowa.—For removing rosin that has collected underneath the strings and bridge, a good violin cleaner is necessary. Almost any repairer can sell you a bottle. Or, if you care to do so, you can have a very effective cleaner made up at your local drugstore. The formula is: Fine, raw linseed oil, seven parts; oil of turpentine, one part; water, four parts. After the mixture has been prepared and the bottle well shaken, pour a little of the mixture on a soft cloth and rub gently over the violin. Then polish with a clean cloth —preferably an old piece of silk—until the varnish is completely dry. Keep on polishing until all trace of stickiness has disappeared. A great many violinists use this mixture and find it completely satisfactory.

2. Stradivarius never carved his name on his violins, so your violin is certainly not a genuine Strad. The likelihood is that it is a German copy. What its value may be is impossible to say without examining it. If you are anxious to know more about it, why not send it to a dealer such as Wm. Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois? For a small fee, they will give a reliable appraisal.

The *Serenade* by Drdla

J. B. K., California.—The passage that you quote from the *Serenade* of Drdla will be discussed in the "Violinist's Forum" in a forthcoming issue of THE ETUDE, for it brings up a question of bowing which is of wide interest. For the present, I suggest that you practice the triplet, three notes to the bow—but *staccato*. Gradually "iron out" the *staccato* until you are playing the triplet almost *legato*. The essential thing is that you take the same amount of bow for each note of the triplet.

Deiters was to do with Brahms. What made Thayer different was his New England accuracy and moral conviction, which enabled him to outclass in finished product the works of his contemporaries.

His effort, however, had exhausted him: "I must confess that I am growing old

puted the origin of one of the most widely sung songs. Lack of space prohibits marshaling other available data, but it is believed, after carefully consulting many references and considering a mass of assertions as to its origin, that there is justification in drawing five conclusions concerning *Aloha Oe*:

stranger desiring to possess . . . Hawaiian music may have the opportunity . . ." Thus Liliuokalani followed the old tradition of her ancestors and passed along her song for the edification of her friends or anyone else who admired it. Her gesture was truly in the spirit of *Aloha*.

Music in War Torn Normandy

(*Continued from Page* 499)

Anyhow, the rhapsodic element has returned to music, and in purple and gold. It has come up from the bottom as well as down from the top. It is a far cry from Gershwin's early "keyboard" jazz to his *Rhapsody in Blue*. On the other hand, Percy Grainger and others

"Just Another Mighty Fine Etude"

The editorial staff of The Etude has had three guiding principles since its founding: "1. Is the article worth while, irrespective of who wrote it? 2. Will it be of direct practical help to the reader? 3. Is the subject covered in more readable manner than hitherto?" The October Etude is a fine example of this unchanging policy.

MARIA KURENKO

THE RUSSIAN NIGHTINGALE SPEAKS

The extremely popular Russian prima donna, Mme. Maria Kurenko, whose voice has delighted millions on the radio in our country, stresses a point which few singers have realized. Mme. Kurenko is a graduate of the Conservatory of Moscow and also a graduate in law of Moscow University. Before her successes in America she appeared at the Moscow Opera and at the *Opéra Comique* in Paris. She has a son with the U. S. Forces "overseas."

MUSIC OUR AMERICAN DOUGHBOYS HEAR IN INDIA

The great war has introduced millions of young Americans to new scenes, new conditions, new civilizations the world over. The famous American composer, Lily Strickland, who lived in India many years, tells of the kind of music our boys are hearing "over there."

THE COMPLEAT MUSICAL HOME

Here is an article which reveals the revolutionary changes which are already here and are coming in American musical home life. Ralph Bartlett Webster has envisioned the music room of tomorrow, representing new standards of music and artistic taste which must be an ideal.

THE BOYHOOD OF EDVARD GRIEG

This is the first musical playlet written by James Francis Cooke since the publication of the last edition of "Musical Playlets for Young Folks." Early professional experience as a playwright enabled Dr. Cooke to apply to simple amateur performances the vital principles of the drama. The play (in manuscript) has already been successfully tried out.

CREATING A DURABLE MUSICAL MEMORY

Andor Foldes, Hungarian virtuoso pianist, answers many of the memory questions that have been coming to us, by indicating how artists build up an inventory of hundreds of compositions, including great concertos, and keep this inventory alive, so that they can revive an old work very much as one would take down a volume from a library shelf.

Records Reflect Contemporary Musical Achievements

(*Continued from Page* 502)

has been described as an ironical commentary on those who were not fighting in the war because of some physical defect; it is "an elegant valse caprice." The second piece, dedicated to a French lieutenant who fell in battle in March, 1915, is of a more serious nature, and on its own emerges as a tone poem of dramatic import. The final piece suggests a storm at first and then the tranquillity which follows. It is not known to be definitely associated with war. These pieces are oddly opposed to each other; hence, they do not make a smooth suite. Although this music is not representative of Debussy's most inspired work, it nonetheless has interest, and accordingly belongs on records. The performance by the popular two-piano team is marked by technical proficiency and clarity of line.

Bach: Sonata in E minor, for violin and figured bass; played by Adolf Busch (violin) and Artur Balsam (piano). Columbia disc 71852.

Besides the set of six sonatas for violin and clavier, Bach wrote two other violin sonatas—one in E minor and the other in G major. It is curious that neither of these works has been available on records in the domestic catalogs; the "G major" has long been available on an English H.M.V. disc, played by Mr. Busch and his son-in-law, Rudolf Serkin. This splendid little work deserves wider exploitation; it remains one of Bach's finest chamber works. The opening movement is divided between virtuoso material and a beautifully poised cantilena, the second movement is an *Allemande*, and the finale a *Gigue*. The dance movements are examples of Bach's gift for handling such forms. Mr. Busch's performance is stylistically admirable, but his tone remains consistently acerbic and his technic is often lacking in essential smoothness. Mr. Balsam gives the violinist competent support, and the recording is realistic. Amateurs will find this sonata worth looking up and grateful to perform.

Mozart: Don Giovanni—Batti, batti, O bel Masetto, and Vedrai, carino; sung by Bidú Sayão (soprano) with orchestra, conducted by Erich Leinsdorf. Columbia disc 71577-D.

Schubert: Aufloesung; and Cimara: Canto di Primavera: sung by Eleanor Steber (soprano) with piano accompaniment by James Quillan. Victor disc 10-1099.

Rachmaninoff: The Harvest of Sorrow; and Gretchaninoff: Over the Steppe; sung by Alexander Kipnis (bass) with piano accompaniment by Celius Dougherty. Victor disc 11-8595.

Of the three vocal discs listed, only the Mozart offers a lesson in singing as well as in musicianship. Miss Sayão's projection of *Zerlina's* aria is marked by fine diction, phrasing, and timing. Despite heavy-handed orchestral accompaniments, she proves herself to be one of the greatest Mozart singers of our times.

Miss Steber's voice is marred by unsteadiness. Her Schubert does not rise to the requisite climax. The Cimara is better sung. Mr. Kipnis is over-concerned with effects for effect's sake. The Rachmaninoff song, written originally for high voice, sounds too lugubrious in the present key, and the Gretchaninoff lacks essential spontaneity. Tonally, the noted basso is most persuasive, but these songs require a good deal more than vocal beauty to make them live notably.

John Charles Thomas in Concert Favorites. Victor set M-966.

Only in three selections out of the eight offered here does Mr. Thomas convey the impression that he "feels" the songs. These are *Drink to Me Only With Thine Eyes, In the Gloaming*, and Russell's *Fulfillment*. The first two are manfully projected with an earnestness which is impressive. *Fulfillment* is an effective song which apparently appeals to the baritone both as a poem and a piece of music. In all the rest the poetic mood seems to evade Mr. Thomas, although vocally he remains appreciable.

The World of Music

(*Continued from Page* 493)

organized three orchestras, one of which, the American Syncopated Orchestra, toured Europe after the first World War.

THE SECOND ANNUAL PIEDMONT FESTIVAL OF MUSIC AND ART was held July 19-23 at Winston-Salem, North Carolina. The musical events, which included a presentation of Mendelssohn's "Hymn of Praise," by the Festival chorus of two hundred fifty voices and the Festival symphony orchestra, were directed by George King Raudenbush. The program included also a performance of Donizetti's "Daughter of the Regiment."

ALEXANDER BERNARDI, pianist and conductor, widely known throughout musical centers of Europe, died on November 28, 1943, according to word recently received through the Red Cross. Bernardi was a pupil and friend of Balakirew and toured with Chaliapin in their early concert days. He then became accompanist and assistant conductor of the St. Petersburg Opera and later artistic director and first conductor of the Odessa Opera. In 1913 Chaliapin brought him to Monte Carlo. The outbreak of the first world war kept him in Paris.

THE KOUSSEVITZKY MUSIC FOUNDATION, INC., has announced that the annual grants awarded to composers for commissioned works will go this year to Aaron Copland for a symphony; Darius Milhaud for a symphony; Nikolai Lopatnikoff for a concertino; and Burrill Phillips for an overture. It is hoped that some of these works will be ready for performance during the coming season.

THE VILLAGE OF STOWE, VERMONT, was the center of an interesting experiment during July and August when a revival of family music-making was sponsored by the Trapp Family Singers, world-famous choral group from the Austrian Tyrol. A series of "Sing Weeks" was promoted, the purpose of which was "to establish that any average American, without particular musical talent or training, can, nevertheless, take active part in group performances of great music and can institute such performances in his own home or community.

DEAN DIXON, young American Negro conductor and composer, has announced the formation of the American Youth Orchestra, with the purpose of bringing good music to children of all ages. The orchestra, under the sponsorship of American Youth for Democracy, plans to give its first concert at an early date.

SYLVIO LAZZARI, composer, conductor, who for many years was blind, died recently in Paris at the age of eighty-four. In his early years he was a champion of Wagner's music and contributed essays with his views to various periodicals. Mr. Lazzari was born in Bozen, Austrian Tyrol, on January 1, 1860. He was a pupil of Ernest Guiraud and César Franck, and wrote a number of successful operas. He came to the United States in 1918 to conduct the world première of his opera, "Le Sauterio," in Chicago. Mr. Lazzari conducted opera for two seasons at Monte Carlo and also one season in Paris. Besides operas his works include orchestral compositions, chamber music, piano pieces, and songs.

MASSIMO FRECCIA has been engaged as permanent conductor and musical director of the New Orleans Civic Symphony Orchestra.

THE E. AZALIA HACKLEY MEMORIAL COLLECTION, inaugurated by the Detroit Musicians' Association (an affiliate of the National Association of Negro Musicians) in honor of the great Negro educator of that name, has been presented to the Detroit Public Library by the Detroit Musicians' Association.

The Bell Lyre in the Junior High School Class Room

(*Continued from Page* 540)

student to play it in new keys. The major scales were not only learned but proved of value to the student.

The bell lyre, being considered one of the percussion family such as the tympani and drums, impresses the boys as an instrument for them as well as for the girls. The piano has long been acknowledged the instrument for building the musical foundation of the child, but in the classroom the bell lyre has the advantage of simple technical manipulation. It eliminates the problem of fingering and muscular coördination but demands the recognition of note-reading, rhythm, and ear training, and also affords a medium for the appreciation of themes of well-known symphonies and operas.

Thus the students are learning the depth and value of music by participation. The singer is richer by the experience, and the non-singer has the opportunity of conquering the secret pleasure of the art.

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By Mary Bacon Mason

This very acceptable book for any progressing young pupils is THE book to follow the author's hugely successful "Folk Songs and Famous Pictures." Mrs. Mason has cleverly adapted and arranged pleasing selections from classic composers, fitting texts to follow the spirit of each in most instances. Some of these texts were selected from the writings of famous poets. The illustrations have been executed in a form to appeal to the child, and a number are pen renditions of well-known paintings. The second half of the book is devoted to elementary harmony, providing for harmony games and cut-out cards which engage the pupil's interest and lead the child to know major scales and triads, and the minor relatives of major triads, and some of the maior chord progressions. **PRICE, $1.00**

MINIATURE CLASSICS

Vol. 1—BACH and HANDEL
Vol. 2—HAYDN and MOZART

These little volumes help to give second and third grade pupils an appreciation for the musical qualities in the writings of master composers. There are beauty and technical usefulness in the gems selected from four of the classic composers represented in these two volumes. Volume 1 has 14 numbers by Johann Sebastian Bach and 10 numbers by George Frideric Handel. Volume 2 has 9 numbers by Franz Joseph Haydn and 11 numbers by Wolfgang Amadeus Mozart. Although these are smaller pieces of these great composers they bear the same stamp of genius as found in the more elaborate compositions of these composers. Young students are gratified when given such music in their lesson assignments and are proud to be able to play them. **EACH VOLUME, PR., 50e**

THE ROBYN-GURLITT

ETUDES FOR THE PIANO TO DEVELOP SIGHT READING, PEDAL TECHNIC, AND RHYTHM—With Annotations and Explanations for the Teacher By Louise Robyn

Gurlitt wrote many useful and beneficial exercises for young pupils. After an exhaustive survey of all valuable Gurlitt material Miss Louise Robyn, the noted associate director and faculty member of the American Conservatory of Music in Chicago, selected and arranged the studies in this book as a time-saving, direct path to definite objectives in the piano pupils progress. The materials selected are such as to develop sight-reading, pedal use, and rhythm—the three vital requisites in piano playing. This book furnishes ideal supplementary material for the young pupil to take up along in Grade 1 and continuing in Grade 2. **PRICE, 75e**

THE ROBYN-HANON

EXERCISES FOR THE PIANO With Special Annotations and Explanations for the Teacher By Louise Robyn

Every competent piano teacher is familiar with the Hanon exercises which are so ideal for the five-finger exercises required during the fundamental period of the piano student's training. The Robyn "dress-up" of these studies and suggested story elements that may be used with each exercise make the teacher's presentation and the pupil's handling of these studies easier. Of course, the age of the pupil will govern when these exercises should be assigned, but the average pupil between nine and twelve who has had training through about the first two grades of piano study will be ready for the benefits to be derived from these studies. **PRICE, 75e**

THE EIGHT CHORDAL ATTACKS

With ILLUSTRATIVE PIECES FOR THE PIANO

By Bernard Wagness

The Wagness Piano Course is a favorite with teachers all over the United States. The pedagogical soundness of his materials for piano pupils has made for their success. In this book, by means of a preliminary exercise and different, but interesting, piece giving an exposition of the chordal attack, Mr. Wagness covers the marcato chord, legato chord, accompaniment chord, staccato chord, arpeggiated chord, hammer chord, pizzicato chord and the forzando chord. The physical approach and the physical movement necessary for each attack is clearly explained, and carefully posed photographs of the arm, wrist, and hand leave no detail in doubt. This is a book to be taken up when the pupil is able to reach the span of an octave comfortably, which means on the average that it should be used supplementary to a main course of study along in the third or fourth grade. **PRICE, 75e**

CZERNY ESSENTIAL STUDIES

Selected and Edited By Clarence G. Hamilton

Czerny often has been referred to as the father of modern piano technic. Among his renowned pupils were Thalberg, Liszt, and Leschetizky. He wrote volumes of fine studies for the piano. Here are ten Czerny studies which the famous Wellesley College piano pedagog choose as those which should form a part of the technical training of every pupil about the point when fourth or fifth grade materials are being studied. **PRICE, 60e**

CRAMER ESSENTIAL STUDIES

Selected and Edited By Clarence G. Hamilton

Over a century ago Cramer was a famed piano pedagogue, and unto this day the 50 Cramer studies selected by von Bülow are considered by some outstanding teachers as essential to the thorough preparation of a good pianist. Meeting the modern "streamlining" run of things, Prof. Hamilton, after an exhaustive review of all of Cramer's many studies, selected ten for this book as being essential. Cramer studies have musical charm and are among the materials that should be used in preparing the student for the artistic Etudes of Chopin. These ten essentials are for fifth and sixth grade use. **PRICE, 60e**

NEW FORMULA

FOR THE PIANO TEACHER AND PIANO STUDENT

By Wassili Safonoff

The author of this new formula as a conductor, pianist, and teacher was outstanding. He was a man of great musical abilities and of an exceptionally fine personality, and in Europe, England, and the United States whenever he appeared he was received with great enthusiasm. He taught at the St. Petersburg Conservatory for many years, and for a time was Director of the National Conservatory in New York City. His editing of "Hanon Virtuoso Pianist" in the Presser Collection edition has made that edition of Hanon's a renowned favorite. This "new formula" is a short way for an advanced pupil to acquire and maintain independence of the fingers, fineness of touch, and beauty of sound. Teachers of students working for higher pianistic accomplishments ought to be familiar with all that this book has to offer. **PRICE, $1.00**

THE TRILL IN THE WORKS OF BEETHOVEN

By Isidor Philipp

The Editor states in his preface that this musically illustrated resumé of the trill in the works of Beethoven was prepared to be of service in the higher study of piano playing. Because of Czerny and other teachers having erred in their indications for the trill in Beethoven's works such piano authorities as Nottebohm, Kullak, Dannreuther, von Bülow, Philipp, and others have given the subject careful study. Over 20 different Opus numbers are represented in the 27 generous musical excerpts given to guide in the authoritative and correct handling of various forms of the trill met in the great works of that great master composer, Beethoven. **PRICE, 80e**

KEYBOARD EXERCISES

By Julian Pascal

Out of the successful handling of many piano students came the inspiration to the author to create these keyboard exercises for developing those three essentials in piano technic which are: strength, equality, and independence. In every instance where piano students have faithfully used these studies for daily practice under the guidance of a teacher they have been benefited. Noteworthy pianistic accomplishments or ultimate virtuosity cannot be obtained without such proper finger development. **PRICE, 80e**

CLEMENTI ESSENTIAL STUDIES

Edited By Clarence G. Hamilton

Clementi is another of those prolific writers who created some piano study gems that seem indispensable to the well balanced piano curriculum. Here are ten of the choicest gems from Clementi's writings. **PRICE, 60e**

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