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1949

### Volume 67, Number 12 (December 1949)

James Francis Cooke

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# ETUDE *the music line*

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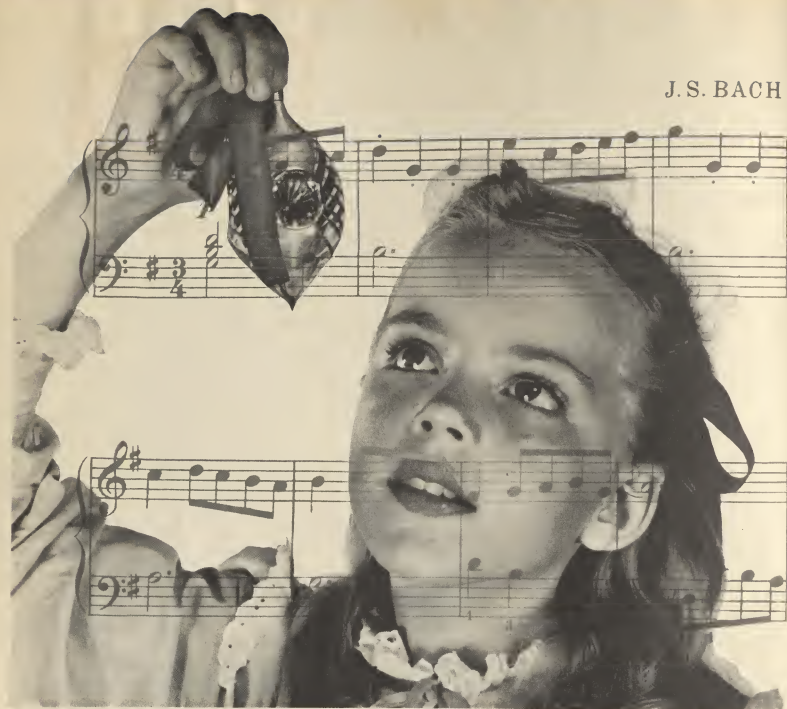


THE ADORATION OF THE SHEPHERDS • GIORGIONE

Mario Lanza: I Learned to Sing by Accident

DECEMBER, 1949

PRICE 30 CENTS



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**Thor Johnson**, conductor of the Cincinnati Symphony Orchestra, has scheduled four world premieres throughout the present season. These will include Eric De Lamar's "Cluny"; David Diamond's "The Enormous Room"; Aaron Avshalomoff's Symphony No. 2; and James G. Heller's Rhapsody for Orchestra. In addition, Ralph Vaughan Williams' Concerto for Two Pianos and Orchestra, and Carlos Chavez' "Tocata for Percussion Instruments" will be given U. S. premiers.

**Igor Buketoff**, musical director and conductor of the Fort Wayne (Indiana) Philharmonic Orchestra, will conduct the New York Philharmonic-Symphony Orchestra in five of the eight Young People's Concerts to be given in New York City this season.

**Ernest Bloch's** new "Concerto Symphonique" for piano and orchestra, received its first performance on September 3, at the Edinburgh Festival, with the British Broadcasting Corporation Scottish Orchestra, directed by the composer and Corinne Lacomble as soloist. The work was given its British premiere on September 6 with the London Philharmonic Orchestra.

**The Dora-Mu Opera Company**, an all-Negro group which, for the last four years, has been presenting opera in Philadelphia, opened its fifth season on October 24, with an English version of Offenbach's "Tales of Hoffman."

**The Metropolitan Opera Company** opened its sixty-fifth season on November 21, with Richard Strauss' "Der Rosenkavalier." Intended originally as a tribute to honor the foremost living opera composer, the event took on the nature of a memorial tribute to the great German mas-

ter, who died September 3, at his home in Garmisch, Germany, aged 85.

**Peabody Conservatory**, in Baltimore, began its Chopin Memorial Festival on October 21 with an all-Chopin program by the English pianist, Solomon. Later in the season Chopin's two piano concertos are to be presented by the Baltimore Symphony Orchestra.

**The New Friends of Music** opened its fourteenth New York season on October 30, with a concert in which the participants were the Seidenberg Little Symphony and Hortense Monath, distinguished pianist.

**The Cincinnati Music-Drama Guild**, organized last season especially for a performance of Vittorio Giannini's "Blennerhassett," will this season present Vaughan Williams' pastoral opera, "Shepherds of the Delectable Mountains," Kurt Weill's "Street Scene," and Benjamin Britten's "Albert Herring."

New singers announced to be heard with the Metropolitan Opera Company this season include Elisabetta Barabato, Erna Berger, and Lois Hunt, sopranos; Eugene Conley and Peter Klein, tenors; Paul Schoeffler, Ferdinand Frantz, and Enzo Mascherini, baritones, and Denis Harbour, bass. A new conductor will be Jonel Perlea.

**Mary Garden** arrived in the United States on September 23, her first visit here since her retirement in 1932. She is appearing in a number of cities on a speaking tour.

**Gary Graffman**, young American pianist, has been selected as the ninth annual winner of the Leventritt Award, which carries with it appearances with several leading symphony orchestras.

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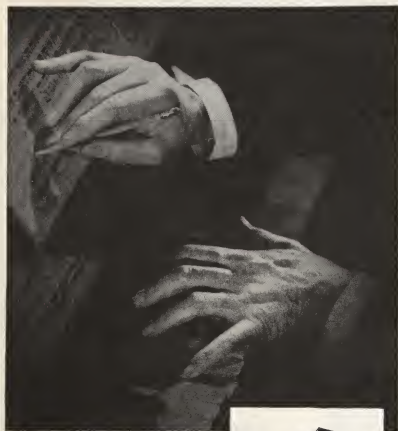
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## MUSICAL MISCELLANY

Have you ever heard *Atanos* by Trazom or *Etius* by Lednah? The names of these composers are not to be found in any music dictionary, but if you read them backwards, you will find that Trazom is Mozart, and Lednah is Handel. *Atanos* is a sonata, and *Etius* is a suite. An *Atanos* by Trazom is simply a recording of a Mozart sonata, re-recorded backwards. As a result, the cadences become plagal and the whole harmony assumes a fascinating modal character. Maurice Hoffman of Manchester, New Hampshire, manufactures these "records in reverse" as a hobby. Modern composers might derive some interesting ideas from such experiments.

Lovers of Bach seldom realize that besides his greatness as a builder of absolute musical values, he was an amazing musical illustrator. In his vocal works, Bach sets the words of the text to music quite literally.

The word "far" is rendered by a wide interval, such as a minor

Ex. 5. *Parvus (a minor ninth)*  
Kommt es doch so weit! So fer-se  
It comes so far! So dist-ant

ninth; the word "remain" is expressed by a long sustained note:

Ex. 2  
Ich bleibe hier  
I remain here

Ex. 3  
Durst wart' ich! Ich steh-e fest  
I was waiting for it! I stand firm

the phrase "I stand firm" is illustrated by a repeated note.

Ex. 4  
Wir geh'n hin-auf, wir geh'n  
We go up, we go up

Ex. 6  
Schnee von him-mel fällt  
snow from heav-en falls

course, represented by an ascending scale or arpeggio. The fall physical or spiritual, is shown by an intervallic drop over an octave.

Ex. 5  
Gleich wie der Reg-en und  
just as the rain and

Ex. 6  
Schnee von him-mel fällt  
snow from heav-en falls

Ex. 7  
Ich ver-sinke  
I am sink

Ex. 8  
Ich fah-le dir zu Fü-ßen  
I fall at your feet

Ex. 9  
Von o-ben hin-unt-er  
From a-bove down-be-low

Ex. 10  
Ich fah-le dir zu Fü-ßen  
I fall at your feet

Ex. 11  
Krief' und Grab Stah, Ach end Erde  
Crawl and grave Dust, ashes and earth

Ex. 12  
Ich bin sehr krank und schwach  
I am very ill and weak

Ex. 13  
Ich bin sehr krank und schwach  
I am very ill and weak

Ex. 14  
Ich bin sehr krank und schwach  
I am very ill and weak

Ex. 15  
Ich bin sehr krank und schwach  
I am very ill and weak

Ex. 16  
Ich bin sehr krank und schwach  
I am very ill and weak

Ex. 17  
Ich bin sehr krank und schwach  
I am very ill and weak

Ex. 18  
Ich bin sehr krank und schwach  
I am very ill and weak

By Nicolas Slonimsky

Ex. 12  
It goes to ph-on-a-stray

is expressed by alternately ascending and descending intervals.

Ex. 13  
He descends of that: Bald star  
Thinks of that: Now to

Ex. 14  
Rock-en, bald star Lin-ken  
the right, now to the left

This method of intervallic illustration (which was not invented by Bach but was adapted by him from earlier uses) emphasizes the effective utilitarian technique of Bach and his predecessors.

The listener did not have to hear all the words to understand the meaning. The melodic phrase itself conveyed at least the general idea of the text.

Unfortunately, this method was abandoned in vocal writing by later composers, particularly in opera, with the result that it became practically impossible to guess what the singers were singing in operatic ensembles.

Members of the chorus in provincial opera companies often take advantage of the unintelligibility of the words, and sing gibberish. On one occasion, a jocular chorister devised a set of words complaining against the low pay, all sung to the familiar strains of a famous opera, and accompanied by expressive gesticulation.

He received his reward: when the impresario found out what the gentlemen of the chorus were singing, he granted a salary raise.

Rossini's opera "William Tell" was seldom performed in its entirety. When the Paris Opera announced a performance of the second act of "William Tell," a director of the Opera, meeting Rossini on a Paris boulevard, exclaimed,

"Eh bien, maestro! Tonight we are playing the second act of 'William Tell.' 'What enter?' re-torted Rossini with feigned delight.

A young composer sent his first published composition to Rossini. In appreciation, Rossini sent him a portrait of himself, inscribed. "To my equal in musical proficiency." A friend asked Rossini: "Isn't this rather strong, maestro?" "Not at all," replied Rossini. "I really underestimated the case. Don't you see, I no longer compose anything. Anyone who writes music is at least my equal in industry, if not my superior."

A definition of Relative Minor, as reported in "The Musical Standard" of February 1, 1864: "A pretty cousin, aged eighteen."

It is always a fascinating pastime to trace the original inspiration of popular ballads. Charley White, the old-time Negro minstrel, claims to have traced the origin of "The Arkansas Traveler."

The NEW YORK SUN of April 27, 1901, quotes Charley White as follows: "The famous traveler known as the Arkansas Traveler is no myth but breathes and has his being in that state."

"The traveler lives in Little Rock and may be seen every day on the streets of the town indulging his taste for music and storytelling. He is known as Col. Sandy Faulkner. He was born in Kentucky in 1804. In 1832 he went to Arkansas and became acquainted with Walter Wright, the original squatter in the song."

A society dandy, whose accomplishments in the field of polo were notable, was an amateur pianist who liked to regale his social equals with samples of his playing. He once played some Chopin at a gathering where Paderewski was the guest of honor.

"What do you think of him?" someone asked Paderewski. "Here is a dear soul who plays polo," Paderewski replied, "and I am a mere Pole who plays solo."

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From Bach to Debussy, Mr. Templeton points out, the greatest masters have used the light touch on occasion. Mr. Templeton, our greatest musical satirist, also is a sensitive, thoughtful musician and a top-flight pianist. His stimulating article makes clear the difference between being earnest and being merely pedantic.

### Put Yourself in the Student's Place by Esther Rennick

The teacher's job is to teach—and something more. Information must be conveyed in a form that the child's mind can readily grasp. Miss Rennick offers practical advice on how this can be managed.

### Doctors Can't Cure a Cold by Dr. W. Schweisheimer

The common cold is the musician's worst enemy. It is the leading cause of absenteeism in symphony orchestras, opera houses, bands and church choirs. The average musician loses three or four days a year because of colds. For some reason, more musicians catch cold on Monday than on any other day of the week. Don't miss Dr. Schweisheimer's hints on (1) how to avoid a cold, (2) what to do if you get one.

### What Is Your Vocal Problem? by Ezio Pinza

The great Metropolitan basso, now starring in "South Pacific," is third in the series of leading artists to offer their counsel on vocal matters which have proved perplexing to ETUDE readers.

### Voices Aren't Made—They Grow by Elena Nikolaidi

Contralto Elena Nikolaidi, whose Town Hall debut in 1949 immediately established her as among the leading singers of today, reveals the technical principles on which her phenomenal singing is based.

### This Month's Cover

"The Adoration of the Shepherds," by Giorgione (c. 1480-1510), is the best-preserved of that master's religious paintings. It was probably painted between 1500 and 1510, when Giorgione was still strongly influenced by Giovanni Bellini. From the collection of Cardinal Fesch in Rome, the picture passed to that of Lord Allendale in London. It is now in the Kress Collection of the National Gallery of Art, Washington, D. C., and is here reproduced by permission of the National Gallery.

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## When Christmas Comes

When Christmas comes the whole wide world just seems to turn to song,

And happy people everywhere join in the wondrous throng

To greet the baby King of love, and peace, and gladsome light

Who rules the hearts of all mankind, by kindness, not by might.

And when the Christmas tree is lit, and tiny children sing

Upon this glorious birthday of the little Infant King,

The world of hope within our hearts seems to be born again

With courage, faith and brother-love, and joy unto all men.

This festival of giving and forgiving is sublime,

For who in all the world can hate, when it is Christmas time?

Seek ye the grace of helping those who seem to be in need,

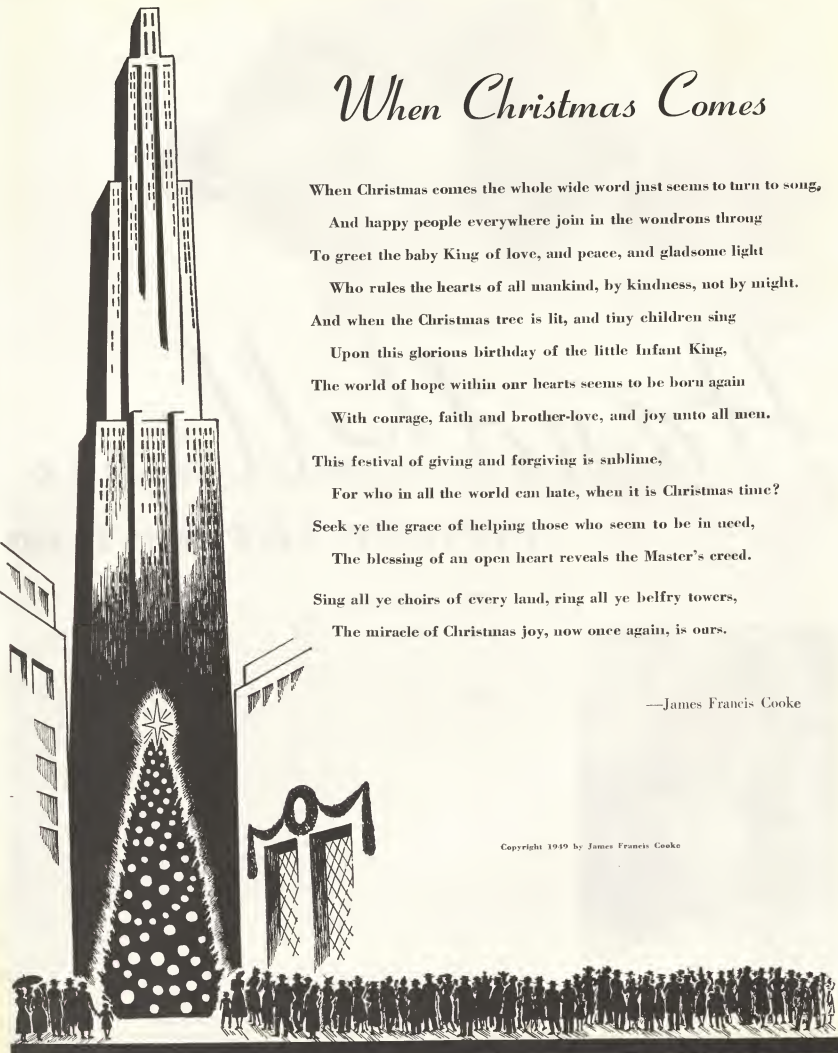
The blessing of an open heart reveals the Master's creed.

Sing all ye choirs of every land, ring all ye belfry towers,

The miracle of Christmas joy, now once again, is ours.

—James Francis Cooke

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# Sing Ho for Christmas

MUSIC AND ITS MAKERS HAVE LONG BEEN ASSOCIATED WITH THE OBSERVANCE OF YULE

By James Aldredge

## A SINGER'S CHRISTMAS



A world-famous singer, on a concert tour, could not get home to her native Sweden for Christmas. It looked as if she would have a lonely holiday.

But she learned that a good friend of hers from Denmark was also forced to spend Christmas in Berlin. So she decided to give a party in his honor.

"You must come, dear Hans!" she insisted. When the friend arrived at her hotel, he found himself the center of a gay scene. The room was ablaze with lights, and in one corner stood a Christmas tree the great Swedish singer had decorated herself. Best of all was the chorus of voices bidding "dear Hans" welcome.

The hostess was "Swedish nightingale" Jenny Lind. And her guest? None other than Hans Christian Andersen, beloved writer whose fairy tales have perennial charm.

## GUEST FROM OVERSEAS



"Silent Night" was never sung more impressively than in Chicago a few years ago. A special visitor from Austria was in the audience. He was Franz Gruber, choir director of the famous Salzburg Cathedral.

Not until Herr Gruber heard the throng of 10,000 Americans sing did he realize how universal is the love for the carol which his grandfather, another Franz Gruber, had composed. Grandfather Gruber was the choir director of the little church of St. Nicol in Oberndorf, Austria, where Father Joseph Mohr was pastor.

As the grandson heard that great chorus in Chicago, perhaps he thought of how different was the first singing of "Silent Night." Father Mohr wrote the words, and then, at his request, Franz Gruber hastily composed a tune. But as rats had eaten away the bellows of the little church organ, writer and composer had to be content with mandolin accompaniment, when, all alone, they sang the lovely, new carol on Christmas Eve in 1818.

## HE HEARD THE ANGEL CHORUS



A servant, happening into his master's study, was amazed to hear these words: "I did think I did see all Heaven before me, and the Great God Himself!"

The master was in tears, and seemed carried away by some all absorbing ecstasy. It was September, 1741. George Friederich Handel had just composed the "Hallelujah Chorus" for his new oratorio, "The Messiah."

Of all the sacred music the composer wrote, this chorus is probably the most sublime. Each Christmas season it is heard in hundreds of churches.

Yet, when Handel wrote it, his fortunes were at their lowest ebb. His money was gone, he had been deserted by his friends at the royal court, his health was poor and he was nearly 60 years old.

Undaunted, Handel set to work. In just 23 days the music was ready.

With the presentation of "The Messiah" for the Foundling Hospital benefits in London, the composer was lifted into a blaze of glory. High-born men and women all sought to be present and did not mind being packed like sardines into the narrow concert hall. Noblemen and their wives rushed to throw wide their doors to the composer, and the Royal Family again beamed its favor. Handel was once more the lion of the hour.

## COFFEE, BUNS AND HYMNS



In Bethlehem, Pennsylvania, the Moravians always hold a "Love Feast" on December 24th. In the old church a large congregation gathers, and delicious buns and steaming cups of coffee are passed.

The service always includes music by choir and congregation. After the Christmas sermon of the bishop is delivered, lighted candles are handed out and held aloft during the final hymn.

For over two centuries this ceremony has been held at Bethlehem. It dates back to the year 1741, when Count von Zinzendorf arrived in time for Christmas Eve worship. It was held in the settlement's new log house, part of which was used for cattle. "Because of the day," so an old diary tells, "and in memory of the birth of our dear Saviour, we went into the stable in the tenth hour and sang with feeling, so that our hearts melted."

The Moravians celebrated Christmas when it was still considered a pagan festival by other Protestants. Music was also an integral part of their worship. Although carols weren't popular in many churches in those early days, these happy immigrants made the most of them. When they began cutting logs for their first settlement home, they even sang hymns as they worked. Musical instruments were considered so necessary that men fashioned wooden trumpets from hollow limbs. Later, they acquired French horns, trombones, a violin and an organ. As these immigrants were natural singers and musicians, they found a rare joy in their religion.

# I Learned to Sing by Accident

BY MARIO LANZA

As told to  
James Francis Cooke

Last August the American Legion met in Philadelphia for the largest encampment it has ever held. It brought one million visitors to town. That was the week chosen by Metro-Goldwyn-Mayer for the premiere of the motion picture, "That Midnight Kiss," in which Miss Kathryn Grayson and I were starring. Philadelphia was chosen because the scene of the film was laid in Philadelphia where I was born January 21, 1922, at Seventh and Christian Streets in "Little Italy," and the story of the film had some incidents of my youth. Philadelphia's "Little Italy" houses far more people of Italian descent than most of the cities in Italy itself.

In the early 20s, at the height of the prohibition era, Philadelphia's "Little Italy" was probably the roughest, toughest, most vicious part of the United States. Gangsters, bootleggers, murderers, racketeers chose it for a battleground. Hardly a day went past without a shooting. As a little boy in the streets I heard

Mario Lanza, 27-year-old tenor from Philadelphia, has become almost overnight one of America's best-known singers. He has long-term contracts with RCA-Victor Records, with Arthur Judson for concert appearances, and with Metro-Goldwyn-Mayer. His most recent movie appearance was in "That Midnight Kiss." Next September Lanza will make his debut at La Scala in Milan, with Victor de Sabata conducting.



A fiesta in South Philadelphia's "Little Italy" welcomed Mario Lanza home at the time of the premiere showing of "That Midnight Kiss." In front of the store over which the newly famous tenor was born are gathered: (l. to r.) Lanza's father and mother (Mr. and Mrs. Cocozza), Mrs. Mario Lanza, Philadelphia's Mayor Bernard Samuel, Kathryn Grayson (Mrs. Jon Johnston), Mario Lanza, Jon Johnston.

the bullets whizz many times. In those days hot Latin blood literally boiled in the streets and alleys, and no one knew what I came would bring forth. I often wonder how I came through it alive, as many innocent bystanders were killed. Finally the police, the F.B.I., together with the stable citizens, who composed the better part of the community, gained the upper hand. "Little Italy" is no longer a gangster's paradise, but is filled with citizens who love America and are so proud of their citizenship that few of the younger generation, unfortunately, can speak Italian.

While some 30,000 Legionnaires were parading for twelve hours through Philadelphia's streets, another celebration was occurring in "Little Italy." The Mayor of Philadelphia, Hon. Bernard Samuel, the president of the Chamber of Commerce, Ralph Kelly, and the chairman of the Chamber of Commerce, Arthur C. Kaufmann, together with other noted Philadelphians, took me in a motorcade down to my old home district, where a festa was being held as only Italians can hold fiestas, to celebrate my entrance to the movies in "That Midnight Kiss." The streets were jammed with cheering neighbors and friends. Rhadames in "Aida," returning after his victory in Ethiopia, could not have had a more boisterous welcome. It seemed incredible. Only a few years ago I was a *piccino ragazzo* playing around the street and now the whole town was hailing me as a hero. Do you wonder that I was so emotionally moved that I wept with joy for three hours that night?

My immigrant father, Antonio Cocozza, was

a wounded and incapacitated veteran of World War I, who captured the first German prisoners in the Argonne. My grandfather, Salvatore Lanza, still conducts a grocery and trucking business at Seventh and Christian Streets, and it was over his store that I was born.

Few Americans can sense the Italian's love for opera. It is the result of centuries of development. Opera is in every Italian's blood. I am told that in Italy around the opera houses there are push carts in the streets loaded with opera librettos just like peanut stands around a ball park in America. The enthusiasm for baseball in our country is mild compared with the Italian's love for opera. Scores of Italians with an irrepressible yen for producing opera have gone broke repeatedly.

My father was a great opera enthusiast and had a large collection of records of his favorite singers. I heard these from the time I could first hear a clock tick. They were as much a part of my life as spaghetti and chianti.

Father used to buy his records at a store operated by a remarkable character known as Pop Iannarelli. He was the Victor record dealer in our district. He had an amplifier in front of his store. When he put on a new record, the whole neighborhood was turned into an opera house. You could hear that am-diff winter or summer three blocks away. Nobody shouted "Stop that noise," but "Bravo! Bis!" (Splendid! More! More!)

Pop Iannarelli took a great interest in me. He was a world of operatic inspiration and information. To be (Continued on next page)

## I Learned to Sing by Accident

(Continued from page 9)  
with him was like being brought up on the stage of an opera house. When I was ten, I could read off the plots of fifty grand operas just as the average American kid could give you the baseball scores. I also knew the principal arias of all these operas. When Popp Lannarelli put on records of "Vesti la giubba" or "Una furtiva lagrima," I seemed to break out in goose pimples from head to foot.

At the same time I was just a neighborhood kid interested in fun, sports and not without the inevitable mischief that shadows all small boys. I had my little street gang and I was the leader. Only the other boys looked upon me as a kind of "opera mad" high brow, while the other gangs were having difficulties in evading the police as well as the bullets of the real gangs and racketeers who daily shot it out in "Little Italy".

My school marks at the public school and at the South Philadelphia High School were the tireless music supervisor, Jay Speck, had charge of the music, were average but not brilliant. I learned something of musical notation under Mr. Speck, but never took any special part in the school musical activities. That was probably because the school never had a grand opera company.

I went in for sports, became a boxer, a baseball player, and a semi-professional football player. I was also a weight lifter. At 18 I could lift 200 pounds. I earned my living for some time in football. I was offered a college scholarship because of my success at football, but getting an education in that way did not appeal to me. To sports and to my musical interest I probably owe my escape from juvenile delinquency in that vicious district of Philadelphia in which I grew up.

My parents, noting my interest in music, wished to give me lessons. Our family was poor but they got together \$75.00, bought me a violin and sent me to the Settlement Music School on Queen Street supported by wealthy Philadelphians, Johann Grolle, a former director of the Curtis Institute, was its guiding spirit. Somehow I did not take to the drudgery of early violin study and when the teacher discovered that I was playing by ear instead of by note, he made a remark that made me fly into a temper and I threw the violin out of a third story window. It

smashed on a passing rubbish truck and my career as a violinist was ended.

My parents looked upon me as incorrigible, for the loss of the \$75.00 instrument came as a calamity to the family. Later, they sent me to the same school to study piano with no better results. At least, however, I did not throw the piano out the window.

I did not even dream that I had a singing voice until I was nearly twenty. Many young folks who are unable to afford a good teacher, wait around bemoaning their fate until it is too late. If I had done that, I would have lost years of time. Get the best records of great singers and listen to them over and over again, hundreds of times. Listen to the fine, pure and relaxed performance. Always sing *mezza voce* (half voice) with absolutely no strain at first, and then some

day you may find as I did that you really have a voice.

Read everything you can about the voice and then use all the intelligence at your own case. I think that many vocal aspirants do not realize how much all-important collateral information can be gained from records, books and magazines that even the best of teachers do not have time to take up in lessons. Somehow I picked up a surprising amount of musical information, not in the orthodox conservatory manner, but by tapping every possible source and impressing it upon my mind.

One day when I was between 19 and 20 years old, I was playing the Caruso record of the great tenor solo in Puccini's "La fanciulla del West" (Girl of the Golden West) and I felt an impulse to sing with the record.

I had had no vocal training of any kind up to that time, save that which was stored up in my subconscious mind by hearing countless records. I had never thought that I could sing and the sounds that were coming from my throat amazed me. It was as though something pent up for years was now gushing out like a mountain spring.

I was dazed. It seemed a miracle to me. I sang with Caruso records incessantly, hardly taking time to eat or sleep. I had found my voice. I could hardly believe it. Even when my excited father came in and said, "Why, you have a great voice. You will have to study," I was incredulous.

I did not know how to produce tone, but I knew the kind of tone I wanted, and when I reached the highest notes, veins stood out upon my forehead and my face turned blood-red. Finally, one day my father, who had been listening to me without my knowing it, came in with tears in his eyes and said, "You cannot waste any more time. You must go to a vocal coach at once."

"But," I said, "Papa, that is not singing, it is only noise."

"Well," he replied, "if that is only noise, I have ever heard."

He sent me to Miss Irene Williams, a well-known coach in Philadelphia, who drilled me in some of the leading arias from the operas. I had up to that time, however, no fundamental lessons in actual voice training to teach me how to handle my voice to best advantage. Vocal coaching, which drills the singer in the roles he must sing, is quite different from voice training. The voice trainer is like the master violin maker who takes raw woods and forms them into a master instrument as did Stradivarius or Guarnerius. Both the voice trainer and the vocal coach are indispensable.

My grandfather, however, contended that I was only wasting my time singing. As I was then working for him in his grocery store, and in his trucking business, he demanded that I devote my time exclusively to business. He could not understand my dream and what they meant to me. But my destiny was then clear and I knew that I was intended to be a singer. In the meantime there was no alternative. I had to drive Granddad's trucks!

(First of Two Articles.)



## Swing into Your Tone

By HENRY LEVINE

Go to the nearest open door. Wrap a towel around your hand, like a boxing glove. Strike the surface of the door suddenly with a short, sharp blow, with your protected fist. Notice that this does not produce enough force to shake the door. It merely makes it shiver and shake.

Now, open the door again. Move it gently and see how easily it swings to a closed position. You hardly feel the effort in your arm. Why? Because the door swings on a hinge just as every piano key is on a balance. It is a balanced lever, which employs one of the oldest principles in physics, dating from long before Christendom. In this principle of using a swinging balance lies one of the fundamental secrets of superior piano technique and tone production. You will discover that a punch produces little desirable tonal effect, but a swinging push, with far less force, accomplishes much finer, more liquid and sonorous sound. Herein, you have in one paragraph a method of tonal approach which could affect your entire career, if you grasp it.

More than this, if you master this general principle of swinging balanced relaxation, associated with what we have termed "swinging into your tone," you will lose all your tendency toward tenseness, and you will get far more out of your practice. Your progress in your musical work should be relatively much more rapid. Things that seemed difficult when you were "all tightened up," suddenly become much easier to perform. Moreover, you will soon be surprised with the flowing, sonorous tone you will be able to produce as contrasted with a bumpy tone. You will also find that you have a better control over your tempos, your rhythms, and in fact, your entire gamut of interpretation, as the subject is studied with your teacher.

### The Swinging Touch

Of course there are many other forms of touch which must be developed, but in general, the balanced, swinging touch is the one most employed. I use all sorts of illustrations to make this idea clear to my students. Just why those who have played the piano get an idea that blows and punches produce results rather than the balanced swing is hard

of New York took me through the Steinway factory at Steinway, Long Island. He showed me with what care a fine piano was constructed. The meticulous selection of woods, of metals, of felts, of sounding boards and of every little detail was the result of long scientific research. The affectionate craftsmanship of the piano-makers all contributed to this. Finally, at the end of an exciting day's tour, he eventually brought me to the room in which there were perfect specimens of their instrument. I said to the executive jokingly, "Now watch! You have spent millions of dollars and years to develop the product and now I am going to ruin it." I sat down and belabored the keys with harsh and ugly attacks, and the piano, sensitive as it was, responded with ugly harsh sounds.

"Yes," said the executive, "every piano, good or bad, is at the mercy of the performer." Then I played it as it should have been played, and the real beauty of the piano tone came out.

Up to this point I have merely stated a principle which did not come from a musical source, but from my brother-in-law, who is an engineer, a graduate of the Massachusetts Institute of Technology. When I was studying at Harvard, he explained the simple physical difference in the application of force to set an object such as a door, a swing, or a piano key in motion. In studying the playing of hundreds of artists and the methods of many teachers, I am more and more convinced that this is a very important principle of the fundamentals of piano playing—that is to swing smoothly whether producing a soft tone or a loud tone, whether one is playing slowly or rapidly, or whether one is swinging the fingers, hands or arms. Isn't it simple?

### How Shall We Start?

How shall we make a practical application of this principle? It may be done from the very start with the simplest child's piece. It may be done with the scales and arpeggios. It may be done with octaves and chords. In fact the whole secret of a good trill lies in the smooth alternation of finger swells. With students I often use the Chopin Prelude No. 20 in C Minor. But from a dynamic standpoint, I practice the last section, the pianissimo section, first, then the middle section, and then the fortissimo opening section last. But in all sections the tone must be produced with an easy swing of the arms and keys. The tonal approach to the keys in the fortissimo passages is no different in smoothness from that in the pianissimo passages.

I have played with a number of symphony orchestras and I have found that this form of free, balanced, swinging touch produces a tone which is never hard or brittle, but has a carrying power that makes it soar over the orchestral accompaniment.

If the reader of ETUDE will set aside two months to practice scale exercises such as are found in "Mastering the Scales and Arpeggios" with very free finger swing action instead of with tense, (Continued on page 64)

## MUSICAL QUIZ

By Charles D. Perlee

SEE how much you know about music by doing this general quiz, counting one point for each correct answer. Scores: Excellent, 13-15. Good, 10-12. Fair, 6-9.

1. One of these compositions is not by J. S. Bach. A. "The Well-Tempered Clavier." B. "Coffee" Cantata. C. "Goldberg Variations." D. "Orfeo ed Euridice."

2. Which Russian composer left his native land never to return again? A. Rachmaninoff. B. Shostakovich. C. Prokofiev. D. Rimsky-Korsakov.

3. The "Ode to Joy," poem by Schiller, is sung in the last movement of what symphony? A. Mahler's Symphony No. 2. B. Beethoven's Symphony No. 9. C. Brahms' Symphony No. 1. D. Stravinsky's "Symphony of Psalms."

4. Parsifal is the chief character in the Wagner opera of the same name. In another Wagner opera the tenor sings that Parsifal was his father. Who is Parsifal's father? A. Lohegrin. B. Rienzi. C. Hans Sachs. D. The Flying Dutchman.

5. Which Tchaikovsky Symphony is No. 62? A. "Polish." B. "Little Russia." C. "Winter

Daydreams." D. "Pathétique."

6. One of these keyboard instruments was in greatest vogue during Queen Elizabeth's time. A. Piano-forte. B. Virginal. C. Harpsichord. D. Hammer-clavier.

7. Verdi's "La Traviata" is based on what famous story? A. "Mona Vanna." B. "Manon." C. "Lady of the Camellias." D. "Les Misérables."

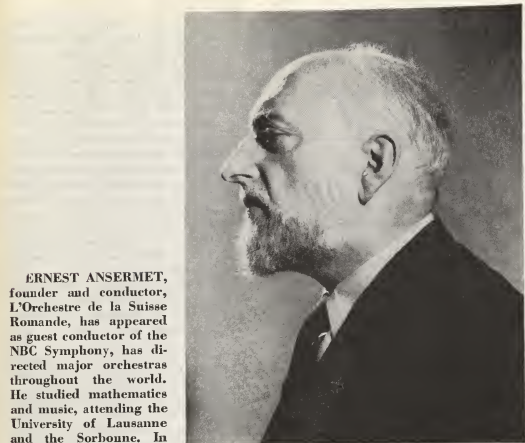
8. One of these composers is Brazilian. A. Ponce. B. Villa-Lobos. C. De Falla. D. Chavez. 9. Mary Garden made a great hit in three of these operas. In which did she not appear? A. "Pelléas and Mélisande." B. "Salome." C. "Jugler of Notre Dame." D. "Die Walküre."

10. Which of these is a left-handed violinist? A. Kreisler. B. Zimbalist. C. Isaac Stern. D. Rudolf Kolisch.

11. What American composer earned money for harmony lessons by driving trucks and delivering milk? A. Edward MacDowell. B. John Alden Carpenter. C. Roy Harris. D. Edgar Stillman-Kelley.

### ANSWERS

1. D. (By Gluck.) 2. A. B. 4. A. 5. D. 6. B. 7. C. 8. B. 9. D. 10. D. 11. C.



ERNEST ANSERMET, founder and conductor, L'Orchestre de la Suisse Romande, has appeared as guest conductor of the NBC Symphony, has directed major orchestras throughout the world. He studied mathematics and music, attending the University of Lausanne and the Sorbonne. In 1915 he headed the Geneva Orchestra, became conductor of Diaghileff's Ballets Russes, toured Europe, South America, U.S. In 1918 he founded L'Orchestre de la Suisse Romande, remains its permanent conductor. The Annual Recorded Music Award for 1946 was bestowed on Ansermet's recording of Igor Stravinsky's "Petrouchka" ballet suite.

## DON'T PLAN TO BE A CONDUCTOR!

Distinguished Swiss conductor Ernest Ansermet finds it difficult to say what conductors are made of, warns against planning too narrowly for your career.

Reported by Rose Heylbut

I think that there is no such thing as "becoming a conductor." As I see it, conducting is in a smaller way rather like the Presidency of your United States. It comes about after one has proved his ability in a different field. In the same way, one does not become a conductor until one has first proved his ability as a musician. At 18, Toscanini laid down his cello to conduct "Aida" on short notice because he was the only man in the orchestra who knew the score from memory. Those who deserve conductorships will get them.

A young musician should not determine to become a conductor; he should determine to become a sound musician. Then, if a conductorship is offered to him, he will be prepared for its responsibilities.

Today's conductor is the musical descendant of that splendid figure of the Renaissance, the *maestro al cembalo*, or "master at the key-

board." Seated at his *cembalo*, the *maestro* supervised every detail of an orchestral or operatic performance. He gave cues to the other players. He set the tempo for the performance. And from a sketchy figured-bass notation he improvised an accompaniment, or *continuo*.

So important was the *maestro's* function that as late as the mid-eighteenth century Carl Philipp Emanuel Bach doubted that ensemble performance would ever be possible without a *continuo*.

But in addition the *maestro* was the supreme arbiter in musical questions. Usually he was a composer, and wrote music for the orchestra. He also had encyclopedic knowledge of the music of his time. He instructed other players on the proper phrasing and interpretation of their music. He settled all questions of executing embellishments, which

at that time were not fully written out, and of other matters passed on by word of mouth from one musician to another. To be equipped for his post, the *maestro* had to know more about more different subjects than any musician in the orchestra.

Today the *maestro's* functions have become separated, with the result that the conductor is now merely the interpreter of the written score. But he still must be the repository of musical tradition, comprehending the many aspects of music which cannot be written down in staff notation. He still must win the confidence of his players through his greater musical knowledge, his broader horizon, and his richer musical background.

If, in approaching a score, I can tell the first violinist more about his part, technically as well as musically, than he knows himself despite his long experience, the violinist will have confidence in me. He will come to me for advice. He will follow me in performance. That is the sound basis for conducting.

In my student days there were no classes in conducting. No great conductor whom I knew accepted pupils. Conversely, few pupils in more recent conducting classes have developed into great conductors.

I do not say these classes are useless; I only maintain that conducting is neither taught nor learned in classes.

Actually there is no special training for conducting. The external techniques are very simple. Perhaps that is why so many aspire to conducting—or perhaps it is because one's ego is gratified by leading, being "the boss." Neither the technique (gestures) nor the pleasures of leadership, however, have much to do with a conductor's success.

The young musician who has conducting aspirations in a corner of his mind should first acquire a thorough knowledge of music. He should study composition and orchestration. He should know the history of music and the evolution of musical styles. He should learn to play several instruments in order to understand their technical limitations.

As he grows in knowledge and skill the critical judgment will become more mature. At length, he may be ready to conduct.

Even if he does not, he will have acquired a broad background of musicianship valuable to him in some other branch of his profession.

The scope of music is vast. If I were not conducting, I might teach music, write articles or criticisms on music, or devote my time to orchestration or composition. If I were a young musician, without a job, I should like to form a small, competent musical society to serve the musical needs of my community. That, I think, would be a better start than merely planning to "become" a conductor.

The conductor must, of course, be able to understand and to direct all types of music—

symphonies, operas, ballets, chamber music, of all styles and all ages. Usually, however, there is one type of music for which he has a special affinity. It is important for the young musician to discover as early as possible the type of music to which he belongs and which belongs to him.

One type of music (songs and symphonies) is dominated by its inner dynamics. The other type (opera, ballet) is dominated by its rhythmic energy.

In Europe these distinctions are clearcut. The traditional German musician finds inner dynamics dominant. His rhythms are conditioned by the inner dynamics of the music itself. To the typical French musician, rhythmic energy is dominant, and is the means by which he finds and releases the music's inner dynamics. The Italian musician stands midway between the two, blending inner dynamics with rhythmic energy.

The structure of a symphony demonstrates the give-and-take between these two musical characteristics. The *scherzo* shows plainly the dominance of rhythmic energy. The slow movement shows the dominance of inner dynamics. The first and last movements (the corner movements) offer a synthesis of both elements.

In choosing his specialty, the young musician should remember that the old order of musical types is rapidly disappearing. A century ago, there were sharply defined national schools of music. The Italian school was very different from the French and the German, and each of these was very different from the others.

This is no longer true. Just as the world has become smaller politically and commercially, it has also drawn closer together musically. In Italy today there is a group of composers employing the twelve-tone system of the Germanic Schoenberg. In France there is enthusiasm toward French, Italian and Russian styles. Nationalistic music is rapidly giving way to a more international form of music.

Most of the world at this moment is in much the same position as your America and my Switzerland, which have never had deep-rooted nationalistic musical styles. Many American composers have studied in Europe. Nearly all show a background of European influence. In Switzerland we have the paradoxical situation that Arthur Honegger, a German-Swiss, emerged as one of the foremost French composers, while Frank Martin, a French-Swiss, is one of the leading exponents of the Schoenberg school.

This trend to internationalism in music brings us face to face with an entirely new situation. As national music becomes a thing of the past, the (Continued on page 54)

## Why do we call them "CAROLS"?

SONGS OF CHRISTMAS LINK TODAY  
WITH THE ANCIENT PAST

In earliest times the word carol, like its kindred term, *ballade*, implied dancing as much as singing. In Chaucer's English carol, *ling* sometimes means a dance and sometimes means a song. The Italian *carola* was a medieval "ring dance" accompanied by singing, as was the *carole* of the French.

Carols began to take on their present-day significance during the Reformation. Martin Luther wrote: "At the time Christ's birth was celebrated, we went from house to house and from village to village, singing Christmas carols in four-part harmony."

The Minnesingers of the Middle Ages sang carols at Christmas time, in accordance with the age-old instinct of mankind to accompany with song a festival or holy occasion. (One antiphon in the Hebrew ritual is believed to date back more than 2,000 years.)

Carol-singing flourished especially in Great Britain, and Englishmen look upon their carols as a link with Britain's ancient past. Before December 25 acquired its present significance to the Christian world, the year-end celebration of the Saturnalia had been held throughout the Roman Empire, including England. The Athenians and Persians held sacred festivals at the end of December, and the Druids chose this time of year to gather mistletoe from their sacred tree, the oak.

Because of their link to pagan ritual, English carols often emphasize material pleasures: "The Boar's Head in Hand I Bring"; "The Holly and the Ivy"; "Here We Go Wassailing"; "Wassail, wassail, All Around the Town." "Wassail" is a corruption of the Saxon words "wass had," meaning "good health.")

The oldest carol surviving in manuscript is written in Norman French and describes the Nativity. It was written down in the 14th century, although it is probably of earlier origin.

Carol-singing had a setback under the Puritans, who as early as 1652 passed a law forbidding the observance of Christmas. This was followed in 1659 by a similar statute in Massachusetts. Not until the early 19th century, when German settlers in the Middle West imported the traditional Christmas tree of the old country, was Christmas to become a nationwide American festival.

In the Dutch colonies, however, especially New Amsterdam, the Christmas season was a festive one. Observance was centered around Saint Nicholas, patron saint of New Amsterdam. Many songs were sung in honor of Saint Nikolaus, or "Sinter Klaas," from which the term Santa Claus was evolved.

Spanish missionaries in the Southwest also made much of the holiday season, and in their work of converting Indians utilized medieval "mysteries," or Nativity plays. Many of these

performances, preserved orally from generation to generation, were continued long after the missions were disbanded. Carols which accompanied the performances have been heard in Santa Fe, Las Vegas and San Antonio.

In Canada, French missionaries were responsible for what is known to be the first Christmas carol written in the New World. It was "Jesous Ahatoana," to a text in the Huron language, composed by a Jesuit, Father Brebeuf. The carol was preserved by tradition for about 150 years at the Lorette mission in Canada until it was written down by Father de Villeneuve. The melody, an old French air called "Une jeune pucelle," is similar to "God Rest You Merry, Gentlemen."

Since Negro "spirituals" are based on hymn-tunes of the Protestant service, Christmas carols were the inspiration for many well-known Negro tunes. Among the best known are "Behold the Star," "Rise, Shepherd, and Follow," and "Go Tell It to the Mountains."

While spirituals were being created in the tidewater country, mountain men were singing old English carols which had survived the Puritans' efforts to suppress them in Britain, and had been brought across the ocean by word of mouth. These early carols have been preserved in the folksong collections of Cecil Sharp, Annabel Morris Buchanan and John Jacob Niles. Among these are "Lulle Lally," derived from the "Covenry" Carol, and "Down in Yon Forest Garden," a variant of the "Corpus Christi" Carol.

American composers were busy creating new carols in Colonial times. William Billings, the New England tanner-composer who chafed his "fuguing tunes" on hides of leather, included several carols in his book, "The Singing Master's Assistant."

In the nineteenth century, American poets and composers wrote carols which have become a fixture in the Christmas service. The Rev. John Henry Hopkins, a New England clergyman, was also a musician. He composed the musical setting for his poem, "We Three Kings of Orient Are," and for other hymns that became well-known. The Rev. Edward Hamilton Sears, a Unitarian minister of Massachusetts, wrote the text of the carol, "It Came Upon the Midnight Clear," in 1849. Sung to a tune by Willis, the carol gained such popularity both here and in Europe that Sir Arthur Sullivan wrote a new setting for it.

This carol, and the perennial favorite, "O Little Town of Bethlehem," written in Philadelphia by the Rev. Phillips Brooks, have attained worldwide popularity. In some instances they have achieved the highest recognition that can come to a Christmas carol—they have been described as "traditional."

by  
HECTOR  
BERLIOZ

SINCE Nero founded a group of men whose duty was to applaud when he sang in public, today in France the name of Romans is given to professional suppliers of applause, vulgarly called claqueurs, to throwers of bouquets and in general to all creators of success and enthusiasm.

They go in the evening to the theatres and other places to applaud, under the direction of a leader and his lieutenants, the artists and works which their chief has been retained to uphold.

There are many ways of applauding.

The first, as you all know, consists in making as much noise as possible by striking one's hands together. Even in this first manner there are many varieties and nuances. A blow of the fingertips of the right hand against the palm of the left produces a sharp, reverberating sound which is preferred by most artists. On the other hand, the two palms struck together produce a heavy, vulgar sonority. It is only first-year student claqueurs, or barbers' apprentices, who applaud in this way.

The gloved claqueur, dressed in the height of fashion, extends his arms from his box and applauds languidly, almost without a sound, and for the eyes only. He seems to be saying to the whole house: "See! I deign to applaud."

The eager claqueur (for there are such) applauds quickly, loud and long; he stamps, he cries "Bravo, Bravo!"

The claqueur disguised as an elderly man of property or as a retired colonel, strikes the floor gently with the tip of his cane, wearing a benign air.

The husband of a performer has a gift of ventriloquism and of being everywhere at once. He applauds one moment in the amphitheatre, crying "Brava!" in a tenor voice, with chest resonance. Next he bounds up to the parterre boxes, throwing out in passing an "Admirable!" in a bass voice. Then he rushes panting to the third balcony, making

Hector Berlioz (1803-1869), famous for his mastery of orchestration, was equally adept at writing about music. This article is from his "Evenings in the Orchestra," first published in 1853, purporting to be a series of yarns told by orchestra musicians to keep themselves awake during dull opera performances.



## Then and Now - New York or A 19th Century Composer-Critic and a This Aspect of Opera Hasn't

the hall resound with exclamations of "Delicious! Ravishing! Good Lord, what talent! It's almost unbearable!" in a *soprano* voice choked with emotion. There is a model husband and a hard-working and intelligent father of a family.

But to confine ourselves to the study of the Roman people, properly so-called, here is the manner and the conditions under which they work:

Occasionally a man appears who, whether as a result of incredible native gifts or of long and laborious study, acquires real talent as a Roman. He thereupon presents himself to the director of the theatre and addresses him in approximately these words:

"Monsieur, you have on hand a dramatic undertaking. I know its strong and weak points. You have not yet engaged anyone for the 'success.' Entrust it to me. I offer you 20,000 francs down and an annual fee of 10,000."

"I want 30,000 francs down," the director usually replies.

"10,000 francs ought not to stand in the way of a bargain. I will bring them to you tomorrow."

"It's a bargain, but I will need 100 men for ordinary performances and at least 500 for premieres and important debuts."

"You shall have them, and more."

Having received his commission, the head of the Bureau of Success, the "Emperor of the Romans," easily recruits his army among the hairdressers' apprentices, traveling salesmen, poor students, superannuated choristers, etc., etc., who have a passion for the theatre. He sets up headquarters in a cheap cafe or saloon near his center of operations. There he gives his soldiers their orders, and tickets for the parterre or the third gallery, for which the poor devils pay 30 or 40 sous or less, according to the theatrical rung which they occupy. Only his lieutenants always get free tickets. On important days they are paid by the chief.

Sometimes it even happens that if it is necessary to whip up enthusiasm for a new work which has cost the director of the theatre a great deal of money, the chief not only is unable to find enough paying Romans, but cannot find enough soldiers ready to battle for their art without cost. It is then necessary for him to pay his troops, often going so far as to give (Continued on page 49)



## Paris-It's the Same Old Claque Modern Broadway Columnist Prove That Changed Very Much in 96 Years

THE moguls of the Met have one secret for ordinary performances and at least 500 for premieres and important debuts.

I got acquainted with one Claqueur, a thin, almost hungry-looking, middle-aged Armenian cook who lived in a cold walk-up flat far over on the West Fifties.

Here was contrast. At night, dressed in his only decent suit of clothes, with a blue scarf around his neck and a blue-black hat on his head, he came down the stairs of this dark old run-down apartment house. He came through the narrow dark hallway to the stoop and stood briefly there. The neighborhood was one grade above a slum. The blue-black hat was a soft model with a brim that might be pulled low over either eye. It was an imitation of the hats that the rich and the playboys wear with tuxedos. It gave the Armenian cook a distinction, an unusually formal air, as he walked up the mean little street to catch a bus that would drop him somewhere near the Metropolitan Opera House.

Within a few minutes he was among the rich and mighty, and nobody but me and a few other Claqueurs knew that he was a cook.

He stood quietly in the lobby, under the

great bronze statue of Caruso, and leisurely lit a cigarette. Limousines arrived out in front and unloaded their Mrs. George Washington Kavanaughs, their Astors and their Vanderbilts, and these notables swept through the lobby in their formal attire and on into their boxes. The Claqueur stood there enjoying this proximity to the rich and puffed his cigarette.

He liked watching the celebrities, but all the time his roving eye was searching the lobby for somebody almost as unknown as himself—the Boss of the Claque.

The boss of the Claque, a large, round, busy fellow, was a powerful person in this lobby. Like my friend the cook, others in the lobby waited quietly for him. The others were waiters, barbers, clerks, et cetera, mostly foreign, who were also Claqueurs. They mostly huddled together over in one corner of the lobby, although two or three might be lingering on the sidewalk out in front. Walking among them, I was almost able to feel their suspense. They were waiting, no longer very patiently, for the Boss's decision. If he chose not, he would tell them there was no more

room for tonight—"Come back tomorrow night."

All that my friend the cook wanted and hoped for was a General Admission ticket—Standing Room. That was all the Claqueurs ever got.

Finally, about ten minutes before the curtain, the Boss of the Claque was seen at one of the ticket windows, and all the eyes in this little group were fixed on him—on how many tickets he got—on which way he turned as he swung away from the window.

He strode directly to the little group and handed out eight or ten stubs. A couple of men, for whom there were no tickets, shrugged and walked out. My cook had stamped out his cigarette upon seeing the Boss at the window and had pushed over toward the others so the Boss could not miss him. He was not a pushy type and could not do much more. Maybe it was that dapper blue-black hat—but probably it was his years of devoted service as a Claqueur; anyway, he was the first man the Boss banded a ticket. In he went, the hat in his hand, past the ticket taker, to his place in the Standing Room Section. His night's work was about to commence.

One night I managed to get in Standing Room and watch him perform.

This took a lot of waiting in line and increased my respect for the opera. The first time I tried it, I walked past about seventy-five people already lined up for their chance at the \$1.65 Standing Room tickets. The line was moving slowly, and after I'd been in it for twenty-five minutes, and had worked my way almost to the box office, a big cop came up and boomed, "No more standing room!"

So we all went home. Two nights later the opera *The Marriage of Figaro* was scheduled. I learned that the box office would open at eight. So I was there at seven, and felt certainly I would be right up in front in the line this time. But there were already eighty ahead of me—and an hour to wait before (Continued on page 51)

Earl Wilson, self-styled "saloon editor" of the New York Post, has written about many aspects of the current scene other than saloons—including the Metropolitan Opera. This is from his book, "I Am Gazing Into My Eight-Ball," published by Doubleday, Doran, Inc. Copyright 1945 by Earl Wilson.

## THE TEACHER'S ROUNDTABLE

Conducted by MAURICE DUMESNIL, Mus. Doc.

Eminent French-American Pianist,  
Conductor, Lecturer, and Teacher

Correspondents are requested to limit letters to 150 words

### Aristotle Was Right

In the March ETUDE you advised Miss R. F. H. to play a Mozart Fantasy "with a wide range of tone coloring." As a confirmed listener to good piano music and playing and having an engineering acquaintance with piano mechanism, it is my studied opinion that such teaching of the existence of a wide range of tone coloring is due entirely to credulity. I regret the teaching of such a delusion which I consider teacher-imposed on the credulous minds of young pupils through the power of suggestion. You will remember of course that Aristotle was the first to say that facts are not established by dictum but by observation, calculation, and experimentation, all combined. Have you any evidence of this wide range in question established by such an examination? I apologize for asking this question because I know such an approach is anathema to our artistic sensibility as musicians. Please charge my apology to the engineer that is in me—J. D. M., Ohio

It seems to me undeniable that the piano possesses a wide range of tone coloring. Just think of the infinite variety of sonorities which can be used in the performance of works by Chopin and Debussy, for instance; a gamut which one can still enlarge by diversified attacks and clever, elusive pedaling. Young pupils, of course can hardly be aware of such high grade pianism until the years have passed in their inquisitive consciousness of ear and finger sensibility. So what is a teacher to do except to try to awaken this perception, even through the power of suggestion, if necessary? The sooner it comes, the better it will be, for a lifetime is not sufficient to exhaust the subject. Shortly before his death, as I visited with ninety-three-year-old Charles-Marie Widor at the Institut de France, he said to me: "I am very pleased, for this morning I discovered several new angles in the art of playing the organ." The preceding week he had completed a new version of his Sonatas for piano and violin. May I mention that personally I often discover new effects of tone coloring in works which I studied as a Conservatoire student and have played publicly ever since. That alone should dispose of such words as "delusion," or "credulity."

As for the interpretation of Mozart: of course one should never use the same kind of coloring that befits Chopin or Debussy, but I contend that within the proper bounds established by adequate style, tone coloring and flexibility are in order, as opposed to certain tendencies to make his music—and Bach's

too—stiff, dry, and stilted under a guise of false classicism. I am convinced that Mozart played his own works with all the coloring of which the harpsichord was capable. You might object that it was limited, as compared to the resources of our modern grand pianos. Perhaps so. But if we consider the violin, which in Mozart's time was identical to what it is today, could you pretend that the violinists of that period played his Sonatas and Concertos dryly? Was their interpretation different from what great artists did a few decades ago, or are doing at the present time? I do not think so. Eugene Ysaÿe and Jacques Thibaud, those two exponents of the genuine Mozart tradition, are examples that the latter consists of purity of line, beauty of tone, expressive phrasing, and grace, and elegance—all that contributes to make music alive!

I agree with Aristotle, indeed, but I honestly believe that my statement was based precisely on the "observation, calculation, and experimentation" which you quote. Those who attend my piano clinics can testify that the latter word is one of those I most often use.

In conclusion: it is difficult or even impossible to analyze artistic matters through the medium of algebra or figures. Try, instead, to absorb music through your sensibility, if you listen; and if you perform, pour your own self-expression generously into the texts which the masters handed down to us so we can strive to make them live again as they did in their own time. Am I right? If not, pardon me, please: "Errare humanum est."

### More Stumbling

In my study of the piano I have a difficulty about which I would like to request your advice. I believe it has more to do with nervousness, than with the fingers. When I have learned a composition quite well I often stumble when starting it. After that I go through the piece quite comfortably. I read ETUDE with much enjoyment, and would be glad for any suggestive help. My trouble occurs mostly when playing at the home of friends.

—(Miss) F. V. L., Maine.

I could bet ten to one that your stumbling has nothing to do with either nervousness, or the fingers. Rather, I would ascribe it to a condition which I have observed many times and for which I give the following advice:



Please take time to get seated comfortably and conveniently. If the seat is too low, ask for a cushion, or some books; if it is too high, don't hesitate to ask for a lower one. Place your feet on the pedals, ready for action. Then concentrate your thoughts on the tempo of the piece, so you can start at the proper speed instead of using the first measures "to get adjusted." Better still: hum inwardly the first measure, and count the beats mentally. With such preparation you ought to "pitch in" right.

Too many people start before they are ready. Here, once again, be wise: "Take time to take time."

### Should Scales be Taught?

I am a high school senior and have studied piano regularly for seven years with one teacher. I was given scales and arpeggios, but when my family moved to another city my new teacher told me that it was unnecessary, and I could practice passages from pieces instead. Is that true? I would appreciate your opinion greatly.

—(Miss) D. B. H., Florida.

I think you were doing the right thing, and I disagree completely with your new teacher although he is entitled to his opinion, and I respect it if he is sincere and doesn't cater to so many students' wish to "get there fast, with as little effort as possible."

Apart from developing velocity, scale playing has many other advantages: it affords opportunities for the culture of tone coloring, sense of rhythm, knowledge of keys and signatures. "Scales, arpeggios, and mere exercises can be practiced in a musical way," says Isidor Philipp. "Let us modify the rhythms, the accents; let us transpose and strive to find technical variety until we can prove to ourselves that our fingers are mastered. This variety in practice is necessary, for the monotonous repetition of a run, or an exercise, is a thankless task and the most tiresome of all."

Let us remember, too, that Chopin and Liszt, who were great teachers, insisted on scale practice. We ought to abide by their example.

## MUSIC LOVER'S BOOKSHELF

By B. Meredith Cadman

**Lectures From "Down Under"**  
"OF MUSICAL THINGS." By Dr. Alphon Silbermann. Pages, 112. Publisher, The Grahame Book Co., Sydney, Australia, Price, \$2.00.

One of the interesting indications of the high stature of music culture in Australia is this admirable collection of a series of popular lectures on musical aesthetics given at the Sydney Conservatorium in New South Wales by Dr. Alphon Silbermann, who was educated at the Cologne Conservatorium and who, before the advent of the Nazis, was well known in Europe through his published works.

His observations are wise and shrewd. He warns his readers, "My lectures cannot give you background. They can only animate you toward achieving it." Would that all courses in musical appreciation started with such an admonition.

His lecture on "So the British Can't Write Music" is particularly sparkling and penetrating. In his introduction to the book Eugene Goossens, conductor of international renown and director of the N.S.W. Conservatorium, refers to the work as "stimulating, provocative and refreshing," and your reviewer endorses this statement enthusiastically.

### Accurate Pitch

"EAR TRAINING. PRACTICAL 'FIRST AID' IN DEVELOPING ACCURATE PITCH." By Frances E. Jacobs. Pages, 29. Price, \$6.0. Publisher, Co-op Mimeo Service.

This is a brochure mimeographed on letter-sized sheets and designed as a special service upon the subject of ear-training. The very basis of all practical music training rests in ear-training. Depending upon the musical receptivity of the individual, the study of the subject is one which may require months or years. The study of Solfege (the art of learning to sing by note) is often the means employed to develop ear training. This study is a "must" in all the leading music schools here and abroad. Miss Jacobs' "Ear Training" is a teacher's guide outlining the structure of a plan for accomplishing the same purpose. She suggests the employment of the Sol-fa syllables as used in teaching Solfege, but uses the numerical step-names (1, 2, 3, 4, 5, 6, 7, 8), as widely used in American public school systems.

### Wood-Wind Lore

"THE CLARINET AND CLARINET PLAYING." By Robert Willaman. Pages, 241. Price, \$3.75. Publisher, Robert Willaman.

The clarinet has been growing in popularity for many years, but relatively few books have been written about it. Mr. Willaman's work is one of the most informative we have seen.

Part II of the book, embracing 123 pages, is an excellent textbook in which this soloist, formerly a member of the Sousa, the Victor Herbert, and other bands, gives excellent and instructive notes upon the art of playing this mellow instrument.

### In Three-Quarter Time

"THE WALTZ." By Masco Carner (four plates in color, 31 black-and-white illustrations). Pages (6 1/2" x 9") 71. Price \$2.50. Publisher, The Chanticleer Press.

Carner's "The Waltz" is another of the exquisite series of musical books issued by the Chanticleer Press in America in association with Adiprint of London. The books are edited by Sir George Frankenstein, G.C.V.O., and Otto Erich Deutsch, and are models of fine publishing taste. The books are printed in Holland.

The word waltz comes from the German verb "waltzen," to revolve, to turn around. It was in use centuries from the time (about 1750) when it was first applied to a dance rhythm in three-quarter time. Carner states that the dance itself probably originated in southern Germany, Bavaria, Austria and Bohemia. The waltz gradually became very popular. There were even published in 1799 a set of "Twelve German Waltzes for the Piano Forte or Harp with an accompaniment for the Tambourine, Triangle, etc., Composed by W. A. Mozart." Beethoven's "Ländlerische Tänze" (1803) and other similar works were waltzes as were some of the lovely piano pieces of Schubert.

It was not, however, until the coming of Josef Lanner (1801-43), Johann Strauss (1804-49) and Johann Strauss II (1825-99) that the waltz became an international furore. From the ballroom waltz developed the concert waltz, the favorite of Chopin, Debussy, Richard Strauss and Ravel, becoming one of the most entrancing forms of modern music. Mr. Carner's work tells compactly and comprehensively the story of all the main facts about the waltz.

### Records For Little Ones

"RECORDINGS FOR THE ELEMENTARY SCHOOL." By Helen S. Leavitt and Warren S. Freeman. Pages, 125. Price \$2.40. Publisher, Oliver Durrell, Inc., New York.

When your reviewer read this very practical book, he did not think it solely for the objective student, but rather of the thousands of parents who feel, and feel rightly, that in this fortunate day, the musical taste of little tots may be trained by hearing well selected records. We feel that this book will be quite as much a help to those parents as to teachers in "tipping them off" as to just what records may be useful, entertaining and stimulating. The selections are admirable.

## THE NEW RECORDS

Observance of the centenary of Chopin's death continues with a pair of Chopin albums from RCA-Victor and Columbia. The Victor offering is Chopin's E Minor Piano Concerto, with Alexander Brailowsky as soloist, and William Steinberg conducting the RCA-Victor Symphony Orchestra.

Mr. Brailowsky is possibly the only pianist of recent times who has managed the feat of selling out Carnegie Hall for a series of six all-Chopin recitals. A Chopin specialist of international reputation, Mr. Brailowsky plays a performance of the concerto which can accurately be called authoritative. His interpretation balances dextrously the heroic and poetic elements, with the happy result that Chopin emerges neither bombastic nor sickly-sentimental. Mr. Steinberg, a thoroughgoing musician, collaborates admirably in this top-flight performance.

For Columbia, Gregor Piatigorsky has recorded the Chopin G Minor Cello Sonata. It is a fine performance of a work that is admirably written for the instrument and invariably effective in concert. Mr. Piatigorsky's sensitive, imaginative reading of the work is ably supported by Ralph Berkowitz at the piano.

Schumann's Symphony in D minor is now available in a performance by the Prague Philharmonie, with Josef Kellner conducting. This release is one of the Czech recordings which were snapped up by Mercury Records shortly after the war for release in this country. If the Schumann symphony is a representative offering, Mercury has a valuable asset in its catalogue of Czech-made records. The performance is clearcut and minus exaggerations of "interpretation."

Another importation, from the German Telefunken catalogue, acquired by Capitol Records, is the Sibelius First Symphony, performed by Tor Mann and the Stockholm Radio Orchestra. The playing is in broad, sweeping style appropriate to this early Sibelius composition. Like many postwar European orchestras, the Stockholm Radio Orchestra on this record appears to lack the slick, superfluous finish of detail associated with top-flight orchestras in this country, but its playing is musically and exciting.

For lovers of Gilbert & Sullivan there is good news in the fact that the performances of the D'Oyly Carte Opera Company, authentic sources of G. & S. traditions, are now releasing the operettas on long-playing records. The first to be released are "Trial by Jury" and "The Pirates of Penzance." Eventually all the operettas will be available in long-playing form.

Listeners who have heard D'Oyly Carte performances will recognize familiar voices. Martyr, Green, and G. & S. patter songers, recounts with admirable diction the attributes of a modern major-general in "The Pirates," David Fencourt, Leonard Osborn, Donald Harris, Richard Watson, Joan Gillingham, Joyce Wright and Ella Hahn also are heard. Indeed, Godfrey conducts the New Promenade Orchestra and the D'Oyly Carte Chorus.



## RELAX and IMPROVISE!

Let your sub-conscious rule the keys, as have composers of folk tunes and classics

By GRACE CASTAGNETTA as told to Rose Heylbut

Do you know your alphabet? It will give you the same working tools that Shakespeare possessed. And if you are familiar with the twelve tones of the chromatic scale, you have the same basic equipment that Beethoven had. It's the use of the tools that makes the difference!

Nowhere is this demonstrated more clearly than in the art of improvisation.

Improvising, once considered a necessary part of musical accomplishment, is possibly the oldest of the arts. Natural, spontaneous emotional expression is the root of all folk-music. The trouvères and troubadours put their feelings about love, beauty, war, loyalty into free outpourings of song. The commedia dell'arte began as improvised plays.

On the instrumental side, all the pre-Bach organists were notable improvisers, as, indeed,

was Bach himself. We know that Bach could not compose from a completely "cold start." He would begin by playing other people's music, progress to improvisations of his own, and so arrive at last at composition proper. There is at present a great revival of interest in improvising which is an excellent thing, since no form of musical expression searches deeper into one's basic musical potentialities. I have improvised all my life. My mother tells me I improvised before I was two, and I improvised publicly at four. The embarrassing thing about this is—I have no idea how to improvise! Thousands of letters come to me asking for *how-counseils*; I can't give them because I don't know.

I know, of course, that the *mechanics* of improvising root in rhythm and a sure knowledge of harmony (which chords follow which,

A New Yorker by birth and a graduate of the Berlin Hochschule für Musik, Grace Castagnetta holds an enviable record as pianist, composer, teacher, musicologist, and improviser. In addition to her recital tours, she has played with most of our important symphony orchestras, and over all the major radio networks. She has recorded several albums, and has published seven books, six of them in collaboration with the late Hendrik Willem Van Loon.

and why); but that does not explain how you get the top-line!

I have discussed this with psychologists and they seem to feel that what happens in improvisation is a complete taking-over by the subconscious, freed from all plannings of the where-do-I-go-from-here school of thought. Put differently, improvising is the completely free and spontaneous expression of a musical endowment strong enough to seek expression in original musical ideas.

Thus, the first step is an inborn ability to create music freely and spontaneously. I agree with this. You can learn how to harmonize and how to develop musical ideas, but the getting of the idea in the first place is something like the color of your eyes—it is as it is and there's nothing you can do to change it. I know that I do not—cannot—plan an improvisation. The pattern takes over by itself, and I don't know what's going to come out before the listener knows it. People often find this queer. Indeed, listening to someone improvise is like watching a fire. You don't really want the building to burn down—yet there's always a tiny reaction of disappointment when the flames stop. Similarly, when people toss out four unrelated notes at you, they really want you to do something with them—yet when you play off a complete and formed piece from these notes, the people are always a trifle shocked!

Although improvising undoubtedly depends upon an inborn aptitude for thinking musically, there are a number of points about it that can be explained. First of all, an improvisation must have form, exactly like a planned work. There must be balance and completeness. Balance implies proportion among the three basic musical ingredients of melody, harmony, and rhythm, and also proportion among the various figures and developments within the structure of the improvisation. Completeness implies a restful sense of progress from beginning through middle to end. Hence, a sense of musical form is essential. The more you know (about the highly unspontaneous sciences of counterpoint, har-

mony, structure, form-analysis, etc.), the better your form will be.

Again, even granting that improvisation springs from the subconscious, there must be some digital memory connected with it since fingers play such a large part in it. You have to be able to move your fingers rather fluently around a keyboard to give expression to the ideas that suggest themselves. Hence, a certain degree of sheer technical fluency is the second essential. Here I may say that the thing works the other way around, too. In improvising, I find that my fingers (guided by the subconscious) can accomplish technical feats that would take me months to master, were I practicing them consciously in a Chopin Etude or a Brahms Sonata. And from this I deduce that when you play with an absolutely free mind (as you must when you improvise), the freedom somehow gets into the fingers, too, and makes them more responsive.

The third point is rhythm. As notes are tossed out to you for an improvisation, you are hardly conscious of key associations since any of the notes can stand for any degree of the scale—but you are immediately conscious of a rhythmic pattern. And this strengthens itself as you go along. Some note combinations seem to suggest a set rhythmic pattern—a waltz, a march. And once a rhythmic pattern is set, you must stick to it. You do not switch from waltz rhythm to march rhythm in the middle of playing. Thus the third requisite is a feeling for and knowledge of rhythms.

Thus we see that an ability to improvise starts with inborn musical feeling—with the ear, if you like—as all true musical expression must. This, then, is followed by certain knowledge—of harmony, form and rhythm. The best example of practical improvising may be observed in the *filling-in* of the jazz pianist, who elaborates a spontaneous pattern of rhythm and harmony upon a given theme. Now it is exactly this sort of thing that is carefully trained out of the serious music student, who is forbidden to put in anything that does not appear on the printed page! How, then, shall serious improvisation go forward?

My feeling is that the first responsibility lies with teachers of music and, even more, with parents. Children should be encouraged to "fool around" the piano, putting down keys, picking out melodies, trying out effects and experiments for themselves, and for no better reason than that they love to do it. All the better if they do love it! This kind of "fooling around" should be as much a part of musical life as lessons and practicing. The important thing, however, is not to let it take the place of study and practice! Rather, the two should supplement each other. The child should have the excitement of finding things out for himself. (Continued on page 57)

## The Violinist's Forum

### CONCERNING SPICCATO, SAUTILLE ARPEGGIOS AND ARTIFICIAL HARMONICS

They Can Be Mastered With Careful, Consistent Practice

By HAROLD BERKLEY



Harold Berkley

You mention that you have a poor spiccato and have trouble coordinating your left hand with your right.

The essential element of a good spiccato is a complete control of the wrist-and-finger motion. If you can use this motion easily, rapidly, and with strokes of even length at the frog of the bow, you should have little trouble producing a good spiccato on repeated notes in the middle.

But then, as you have discovered, comes the crux of the matter . . . coordinating the left hand with the right. You should take the easiest running studies you can find, such as the first of Wohlfahrt, Op. 45, or the first of my 12 Bowing Studies, and practice them at a very moderate tempo with a controlled spiccato. I discussed this phase of the spiccato on the Forum page of ETUDE last June (1949). It would help you if you read that again.

My impression is that you have been working rather impatiently at the spiccato without having thoroughly mastered the wrist-and-finger motion, and that you are practicing the "single-note" spiccato too fast. The remedy is to have patience and master one principle at a time.

As for the difficulties you have had in mastering the sautille arpeggios, very probably you have not prepared carefully enough for them. You should study the arpeggios (a) with a pure legato, making sure that the tone is even on every note and that the arm rises and falls the same distance with every stroke; (b) legato on the Down bow and sautille on the Up bow; (c) sautille on the Down bow and legato on the Up bow. When you can play these exercises evenly and rapidly you will be ready to make the bow spring on each

stroke. The sautille arpeggio was discussed at some length in ETUDE for February, 1948, and I hope you can refer to that issue.

You say you have trouble with your left-hand grip, particularly with your left thumb and elbow, but you do not say what the trouble is. Probably your thumb has a tendency to stiffen, but I can't imagine what is wrong with your elbow.

I have never heard of anyone's left elbow getting stiff. If there is some tension in the thumb, a very simple exercise will help you. Hold the violin firmly with your jaw or support it with your right hand; then do slow finger exercises, letting the thumb swing loosely beside the neck of the violin. Let it swing forward as one finger falls and backwards as the next falls, and so on.

The whole question of relaxation is most important, and it would help you if you would read the Forum pages in the February 1948 and February 1949 issues of ETUDE. It would also be of help to you to work on the Mute Exercises in my "Basic Violin Technique."

Concerning artificial harmonics, you ask if it is better to draw the tone firmly or to brush the string.

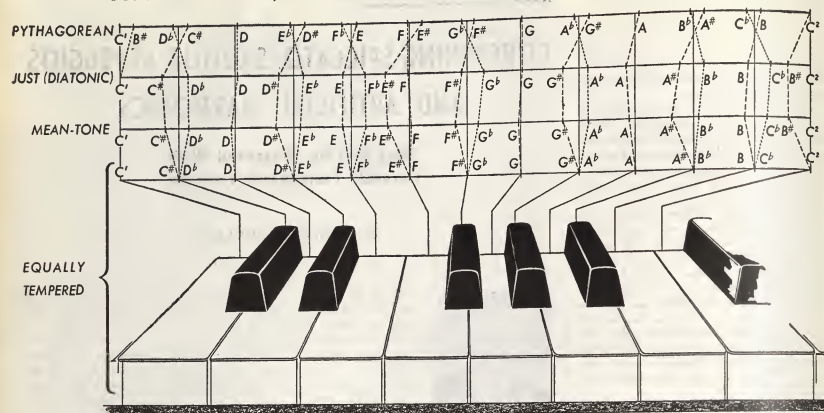
The technique of playing artificial harmonics has been dealt with in the October 1949 issue of ETUDE. The problem of shifting in a passage of harmonics is the same as in a passage of octaves, inasmuch as it is a matter of contracting or extending the interval between the first and fourth fingers as one shifts up or down the fingerboard. This minute alteration of the interval can be acquired only by consistent and careful practice, for it must be done automatically. There is no time for conscious control of the fingers.

As you read in October, the bow stroke must be steady and firm. A light stroke does not produce a brilliant harmonic. This is a point which seems to be misunderstood frequently.

Incidentally, when you are working on some special point of bowing technique, you should choose the very easiest studies, so far as the left hand is concerned, that you can find.

Kayser and Mazas are most valuable, certainly, as you suggest, but there are still easier studies, and these (Continued on page 55)

# COMPARISON OF THE PYTHAGOREAN, JUST, MEAN-TONE, & EQUALLY TEMPERED SCALES



THE FOUR WAYS of tuning a scale. Our pianos are tuned in equal temperament (lower line). We use the same note to play C-sharp and D-flat. Players of non-tempered instruments, however, (strings, trombone, etc.) make a distinction between

C-sharp and D-flat. Diagram shows how intervals are calculated in Pythagorean, just diatonic and mean-tone scales. Adapted from a diagram designed by Everett Gates, faculty member of Oklahoma City University, Oklahoma.

## Does Your Band Play in Tune?

School Bands Should Adjust Pitches As Carefully as Symphony Players Do

By James Neilson

Unfortunately, pitch and pitch relationships are not understood generally by band conductors. Indeed, these factors are not understood by many musicians in the teaching field. As teachers, we are prone to overlook the evidence presented to our eyes in the mathematical arrangement of pitch frequencies. We depend upon our ears, which, not being highly trained, are often unable to make the fine discriminations of pitch that must be maintained if artistic and aesthetic considerations are to prevail.

The Seashore tests indicate that most persons are able to discriminate when the pitch difference is a semitone. This number lessens as pitch relationships become closer, yet there are still many listeners who can distinguish tones only a vibration or two apart. There are available scientific instruments of reasonable price that enable one to see pitch differences, and to make the most precise tonal adjustments, even to the one-hundredth part of a semi-tone.

This being so, why should our music schools be content and think that a great victory has

been won when the college student is able to recognize only the interval of the semitone? Surely, we can teach finer pitch discernment than this.

It is a truism that all music was intended by the composer to have expressive content; that is to say, all music was intended by the composer to convey a message of emotional significance. No matter how cerebral the working out of the musical ideas may have been, no matter what world-shaking message may be implied in its composition, music is intended to move first the heart. Much music has been composed where a balance has been maintained between the emotional, the intellectual, and the message content. This type of music comprises the major portion of the output of our better composers.

In its interpretation, the value of using refined degrees of pitches should not be overlooked. Indeed, music psychologists are in complete agreement that a music of great

emotional content, explicit regard must be given to refined intonations. The accumulated history of music in performance seems to demonstrate that this consideration is not merely a theoretical one.

When music is well-constructed and aesthetically satisfying, the principles of repetition, repetition with modification, tension and release, contrast, and climax points are generally observed. Pitches normally are a bit sharper at times of tension than in moments of release. In repetition, pitches are shaded according to tessitura, a bit sharp in the high tessitura, a bit flat in the low. In a series of climaxes, each serial presentation should present slightly sharper pitches. At the top level of ensemble performance, these matters are given most serious consideration. The performance of concerted music results in a multiplicity of effects, but basically these resolve to pitch, timbre, and rhythm. When these effects are balanced in correct proportion, a good performance is the result.

It is a scientifically proven fact that from fifty to two hundred graduations of pitch to

the octave can be recognized by persons who are not trained musicians. Yet, if we limit ourselves to the piano keyboard in establishing pitch relationships, we have only twelve graduations to the octave. It is fatal to interpretation to confine ourselves only to those pitches when other pitches are available for use. There is no aesthetic justification for the continued use of tempered intonation as a band tuning device. If we are to obtain tonal colors of the most minute distinctions, we must make use of a more refined degree of pitches than can be found in equal temperament.

Scales consists of a relationship of pitches. We are indebted to the studies of Pythagoras and Ptolemy for the foundation upon which we have built much of our present-day experimentation in the matter of pitches. There are four types of scales to be considered when intonation and tuning are discussed. These are the Pythagorean, the just, the mean-tone and the equally tempered. Their measurements are scientific and can be demonstrated in the physics laboratory with the use of proper equipment.

It can be stated as a cardinal principle of aesthetics, that pitch variations add color to music. This being so, we can at once dispose of the equally tempered scale for band use. The equally tempered scale actually is a compromise dictated by the necessity for having keyboard instruments able to play in all keys. It has been adopted universally for the tuning of keyboard instruments, although it also seems to have been widely adopted for band intonation—a situation not pleasing to the thoughtful band conductor.

The mean-tone scale has fallen into disuse except as a laboratory device. Hence, we are left with but two scales to consider, the Pythagorean and the just. An examination of these scales shows that each scale has twenty-one fundamental variations of pitch in the octave scale. This, compared with twelve to be found in the equally tempered, makes the use of one or the other of them almost mandatory if the aesthetic principles of interpretation are to be heeded.

In the just diatonic scale the third, sixth and seventh scale steps are considerably flatter than those to be found in either the Pythagorean or equally tempered scales. It is for this reason, musicologists are inclined to agree, that just intonation has never had general acceptance. There is something about the moving art of music that repels the use of lower pitches. It is only when music ceases to move that a flatter intonation is used. Thus we find our better orchestral conductors using just intonation only in final major triads where a flatted chord third seems to provide a most satisfactory blend of tone and feeling of conclusion, and at other times when music ceases to be in motion for a moment or two.

It is the custom and tradition in our great orchestras to use Pythagorean intonation. In using the Pytha- (Continued on page 54)

## Liberal Arts are More Vital than Ever

By George Howerton



George Howerton, director of choral activities at Northwestern University and one of the nation's foremost teachers, presents his stimulating modern concept of the place of the arts in present-day school curricula.

The problem of curriculum content is of considerable importance in present-day educational thinking. The problem is to integrate separate items of the educational program into a unified development of aspects of man as a total being. The high degree of specialization necessary for expertise in a particular profession or branch thereof must be counterbalanced by an awareness of fields other than one's own.

No one, of course, can be accomplished in all branches of human activity. One becomes "Jack of all trades and master of none." In order to fit into twentieth-century society one must possess a high degree of specialized proficiency within his chosen area. Nevertheless, one ought to be aware of contributions from other spheres of thought and action.

As a result, modern educators seemingly desire to take for a model the "universal man" of the Renaissance, combining universality of interest and expertise within a special field. Through comprehension of the values which persons of an essentially different viewpoint may possess, there is possible the development of that spirit of sympathy and cooperation essential to preservation of a society so diverse as that of the present day.

The "liberal arts" program is aimed at development of understanding, through awareness of the great intellectual contributions in broad areas of human culture. Through these contributions, the student is led to an appreciation of the essential qualities of other peoples than his own.

The problem which faces the teacher of courses in the humanities, of which the arts are a part, is that of giving the student professional knowledge and skill without turning him into a one-sided specialist.

First of all, then, the individual art must be considered in relationship to its historical and social background. Art is not an esoteric

thing, divorced from life. It does not exist in a vacuum. It is made of life itself. Its form is conditioned by the culture in which it has been produced.

Factors which determine the character of the culture and the creative faculty are:

1. Economics. What is the economic tone of the age or the society? How well or how poorly do its people live? Is it a period of economic stringency or of economic ease?

2. Social stratification. How many social classes constitute the society in question? How wide is the social class from another? What is the relationship between them?

3. Governmental system. What is the relationship existing between people and government? Is government by social contract or by imposed authority? Do the people of the society accord to government the power to rule, or is government superimposed on the people by a system in which they have no voice?

4. Technology. What is the mechanical equipment of the age? What is its power supplied? How does it travel, and how long does it take to get from place to place? With specific regard to art, what are the technical means available to the artist in a particular field? How advanced a state has the technological equipment reached? How complicated are the tools and materials of his art?

5. Philosophy. How does the age think? What are the characteristic thought patterns? What are the motivating philosophical impulses?

6. Religion. What is the nature of its religious attitude? What is the concept of the age as to the relationship of man to whatever gods he worships? How does art serve as a means for conveying religious ideas?

7. Manners and customs. What are the modes of social conduct? What are the social habits of the age? What is (Continued on page 56)

# Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc.,  
Music Editor, Webster's New International  
Dictionary, and Professor Robert A.  
Melcher, Oberlin College.

## What Determines the Phrasing?

Q. Would you kindly give me some information about phrasing? At one time I studied with a teacher who taught me that all phrases should be broken or separated from each other, but my present teacher insists that the break should come only at the cadences. Are there any fixed rules, and if not, how is one to determine, particularly in sight reading, where the breaks should come? —Mrs. A. H. H.

A. Phrasing in general is determined by the structure of the music, and it is indicated by slurs which tell the performer that the sounds within the slur are to be performed in a connected manner, with various types of separation in between. Most of the better composers have marked their phrasing very carefully, but sometimes a careless editor makes it difficult to determine just how to perform the music. In vocal compositions phrasing is easier because the words are usually an indication of the composer's intention.

It is hard to give definite rules for phrasing, but the performer ought to know that the phrasing is determined by the structure and character of the music, therefore a placid type of music will naturally have longer phrases, and an agitated movement, shorter ones. If the composer has not marked the phrasing adequately, or if the music has been poorly edited, it is justifiable for the performer to use his own judgment in the interpretation of the piece. But if he does this he must examine the music itself very carefully, listen to it, study its mood and structure, until he feels certain that he understands the composer's intention.

Much of the phrasing in any given composition is based on changes of harmony underlying even a very simple melody. A change of chord, and especially a modulation, will call for an accentuation or a nuance within the phrase, or sometimes for a completely new phrase beginning at that point. The other big factor of course is the rhythm. Any large change in the rhythmic pattern is usually phrased, while all smaller changes as well as repetitions of figure in the rhythmic pattern are separated either by means of accentuation or by a smaller phrasing within the larger one. In all phrasing the performer must remember that there are many small phrasings within the large phrase, these being determined by the harmony and the rhythm. Perhaps this is what your present teacher means by phrasing at the cadences.

As for reading phrase-wise during sight-playing, this comes as a result of more intense

study of harmony, and especially of all verses reading ahead of what one is playing so as to take in the music in large groups of notes rather than note by note.—K. G.

## How Can I Learn to Sight-Read?

Q. I am a boy of fifteen and I have studied piano for nine years. I have been told that I play well, and I am preparing to enter music as a profession, either as a concert pianist or a teacher. However, I have never learned to sight-read well, and because I know that reading is necessary to both performers and teachers, I am anxious to learn. What would be the best way for me to go about learning to read?

A. I would also like to know whether it is too late for me to study violin. To be able to play the violin with some of my friends would give me great pleasure, but do not want to waste the time that would be required unless I could learn to play well. Will you give me your opinion? —J. E. B.

A. Anyone who is reasonably musical and of reasonably high intelligence can learn to read music with at least fair fluency, but I believe I could give you some suggestions that might hasten the development of sight-playing skill. In the first place, you must read a great deal of music, and it should be very easy music at first—hymn tunes, community songs, very easy piano pieces, and so on. In general it is quality that counts, but in the development of sight-reading ability it is quantity. So you must go through hundreds of easy compositions, playing each one as perfectly as you can once or twice, then going on to the next one.

In the second place, you must train yourself not to stop to correct mistakes, but to keep going to the end even if you leave out half the notes and play the others wrongly. But if you do so badly as this, then the material is clearly too hard for reading practice, and you will, therefore put it aside and use something much easier. When I refer to "keeping going" I am thinking especially about keeping the rhythm flowing continuously even though mistakes are made in the melody or the harmony.

In the third place, I advise you to begin the study of harmony as soon as possible, compelling yourself to apply to your reading of new music the things that you learn about chord construction and combination.

Finally, in the fourth place, I advise you to play duets with another pianist or to engage in some other sort of ensemble playing. There is nothing like ensemble work for making you keep going, and every pianist ought to do some of it. Playing accompaniments for a singer or some other soloist—or for the glee club at school—is excellent also.

2. No, it is not too late for you to take up the violin, in fact such study might help you greatly both as pianist and as developing sight-player.—K. G.

## Is a Degree Necessary?

Q. I have been taking piano lessons ever since I was four, but have never given a thought to making music my career until just recently. Now I have graduated from high school and I thought I would enter Oberlin or some other great conservatory, but I find that I cannot do so because I had, while in high school, all business, art, and music courses—but no language, science, or mathematics. Is there any way that I could get a degree even from a correspondence school? You see, I have a very excellent piano teacher who doesn't think a degree is necessary in order to teach piano. But I think that in some ways it is necessary because higher music education is very good to know and have. Thank you for thinking about my problem.—M. L.

A. Your dilemma is a fairly common one, and I will answer your question by stating that if you are a real genius, then it would not help you to have a college degree; you would get to the top anyway. But if you are merely one of the thousands of intelligent, ambitious, talented young people who are graduating from high school, liking music and feeling vaguely that they would like to have some sort of a career in music, then I believe a degree to be extremely important, not only for its own sake, but because the four years of college study will give you an all-round musical training (including harmony, history of music, etc.); it will provide you with at least a glimpse into several fields entirely outside of music, thus enlarging your vision by broadening your horizons; and it will require you to live with people away from your own home and community—which is often the most important lesson of all.

To be practical, let me suggest that you send at once to half a dozen fine music schools, asking each one for a catalogue. Now study the entrance requirements minutely so as to find out exactly what your entrance deficiencies are. Then plan to stay at home for another year, studying piano under your "fine teacher," but spending most of your time removing as many of the entrance deficiencies as you can—either by means of private tutoring or by going back to your own high school for postgraduate study. By the Fall of 1950 you could probably enter the school of your choice.

This may seem to be a pretty long road, but music is worth the struggle; and if it is not worth that much to you, then you ought probably not try for a career in music.—K. G.

## WHAT IS YOUR VOCAL PROBLEM?

WITH THIS ISSUE ETUDE continues its unique readers-service, vocal questions answered by leading artists of the opera and concert world.

Questions of especial interest to sopranos will be answered by an outstanding soprano, tenor questions by a well-known tenor, and so on.

Questions should be sent in care of ETUDE, Bryn Mawr, Pennsylvania.

This month's guest editor is Rose Bampton, leading soprano of the Metropolitan. Born in Cleveland, Ohio, Miss Bampton studied with the late Horatio Connell at the Curtis Institute of Music. She made her Metropolitan debut on her 23rd birthday.

Beginning her career as a mezzo-soprano, Miss Bampton possessed such a phenomenal range that she soon changed to dramatic soprano roles.

She is especially famed for her characterizations of Donna Anna in "Don Giovanni", Sieglinde in "Die Walkure", and the name role of "Aida".

In addition to her appearances each season at the Metropolitan, Miss Bampton has sung with leading opera companies in Europe and South America, and with virtually every important orchestra in the United States. Each season her concert tours range from coast to coast.

In private life Miss Bampton is the wife of Wilfrid Pelletier, Metropolitan conductor and since 1934 conductor of the "Metropolitan Opera Auditions of the Air."

Guest editor for January will be Ezio Pinza, Metropolitan basso currently appearing in the Broadway musical, "South Pacific".

1. My fifteen-year-old daughter has a natural soprano voice that reaches high A-natural easily. Within the past year she has developed a tension in her throat and is afraid her voice will crack. She is very anxious to be a singer and is worried about her vocal condition. Is she old enough to be studying?

T. C. C.

There are exceptions to every rule, of course, but I should think it wiser for your daughter to stop singing for one year. Fifteen is very young to begin serious vocal training. After a year's rest your daughter could begin again, with a good teacher who will specialize in voice placement.

2. I have studied with my present teacher two years. Recently after an audition my teacher said my tones were under pitch, my range was becoming shorter and we were to change to mezzo-soprano songs because of the shorter range. My voice was originally a lyric soprano. Should the range of the voice become shorter under a competent teacher, or should a short voice become longer?

M. E. C.

Singing under pitch is a warning that the placement of the voice is faulty. Regarding the range of a voice, the quality of the voice determines its classification. A voice which is well placed should reach extreme high and low notes without strain.

3. I am a singing teacher. I have a soprano with a pleasant voice, of good range, but with such an excessive tremolo that her tones are not true in pitch. Can you tell me an exercise to cure this?

R. J. C.

A tremolo is a serious defect in a voice. Generally better breath control is advised to help in the cure of this trouble. Singing long, sustained tones on the French sounds *pain* or *timbre*, with the sensation of drinking in the breath instead of expelling it, is helpful—but always with firm control of the breath support.

4. When I sing in public I become very nervous, while at home or in small groups I sing easily. Before an audience I get a "frog" in my throat and lose control of my breathing. Is there any cure for stage fright?

T. J.

The sensation of having a "frog in the throat" comes from nerves and sometimes from a sense of inferiority. When singing for

BY ROSE BAMPTON



a small group or a larger gathering, try to concentrate on the song, the mood you wish to convey, the meaning of the words. Let your will to project your feelings dominate and you will find you have much less time to think about what you think people are thinking of your work.

5. I have been studying singing three years, during which time I have had four teachers. To hear me you would not believe I had had any vocal training. I am eighteen, with a lyric soprano voice, but the upper and lower registers are not as strong as the middle. What should I do? Where should I study?

O. E. Z.

Too many cooks spoil the broth, and the same adage holds good for singers. Singing is an art. You must seek the answer to your own needs. Do not expect a teacher to give you a secret short-cut to perfect voice placement. Each voice and its needs is an individual case. You must know what you need and work toward that end. Make recordings of your singing and listen to them often with your teacher. Try to diagnose the good and the bad that you hear.

6. My vocal range is from G below middle C to G above high C. That includes the so-called "false voice." I am told that this is an unusually long range, but I don't know the range professional singers (Continued on page 52)



Alexander McCurdy

# ORGAN PRACTICE and how to get it

By ALEXANDER McCURDY

The practice situation for organists has always been a problem. What an organist in the time of Bach must have had to go through to get a little practice at any given instrument must have been appalling. The pedal piano has, without a doubt, been one of the greatest helps to an organist since its invention. It was a quite widely used instrument in Schumann's days and probably inspired him to write his Sketches, the Preludes and Fugues, and Canons.

The pedal piano, used for so many years, is still employed considerably here and abroad in students' practice. Albert Schweitzer's visit to America recently reminded us of his use of the pedal piano, as it was the only way in which he could keep up his practice at his mission in Africa.

There are many organists in the United States who keep pedal pianos in their choir rooms or in studios for private practice.

Even when I was a boy, there were still some organs that were pumped by hand. I played in a church in San Francisco in 1920 that was pumped in this manner. The boy who operated the bellows was paid by the month, and that included an hour or so for the pumper-organist to practice. When a pedal piano was not available, I practiced upon the organ without wind and was thankful to have even that opportunity.

It interested me to hear the late Lynnwood Farnam tell about playing recitals in certain churches when he was in London. I assume that this was around the turn of the century. His programs were long and distinguished. When an organist was engaged for these recitals, he was only allowed an hour or so for practice. How it was possible to do the kind of job that he did under such circumstances, is beyond me. He said that he was very thankful for even an hour at the console for an instrument that he was to play.

Until comparatively recent years, the organs in Notre Dame Cathedral in Paris and other

great churches and cathedrals in Europe were blown by hand. As late as 1927 organs were so difficult to secure for practice purposes that the great Louis Vierne was forced to teach in an organ factory and had some of his students practice on the organ there.

Not many years ago, I was walking through Winchester Cathedral in England. I heard the organ playing quite softly and upon inquiring, was told that the "article pupil" was practicing on the organ. He was only allowed to use one or two soft stops such as the eight and four-foot flutes coupled to a very soft pedal. How hard organists and organ students would find that these days.

The fact that so few churches were heated during the winter months made it exceedingly hard for organists to get much practice done. I have heard of an organist in Montreal who practiced several hours a day with gloves on with the fingers cut out (so that the end of his digits could touch the keys), a hat on, a nubby, a sweater, an overcoat and of all things, a pair of rubbers. This was Lynnwood Farnam. No one could have accomplished more than he.

Some may say that one can't play in rubbers, but one can certainly practice in them if he has to. I always like to quote Gaston Dethier: "A good organist can play in rubber boots."

The larger proportion of churches now have some heat during the winter months. Many churches arrange to have the console covered so that the organist can use a small electric heater and be fairly comfortable while he is practicing. In large cities there are organs available for students for almost any rental rate that the student can afford to pay.

The facilities for practice in schools and colleges throughout the country have increased.

At the Eastman School of Music in Rochester, New York, there is a perfect setup for the organ student. There are plenty of

organs available for practice. At the Westminster Choir College in Princeton there is equipment second to none; the same is true of Oberlin University and others. It seems to me that in recent years more and more organs are becoming available for the student. At one time if there was more than one organ in a conservatory, the student was made to take the small ones and very seldom allowed to get experience on a larger instrument. I know of only one large university where this is true now. As I understand it, the large organ in the chapel of this university is for the use ONLY of the university organist. He may teach on it, but none of his pupils may practice on it.

Although we organists of today do have it much easier as far as practice is concerned, there are still students who will go through almost anything to get some practice at a fine organ. At one of our leading eastern colleges the chapel organ, which is a masterpiece, is now used 24 hours per day. The organ is assigned by the hour from eight in the morning until midnight, then it is assigned from 12 to three, three to five, five to six-thirty and from six-thirty to eight A.M. The students sign up for this several weeks in advance. As a matter of fact, the best time to work is in the middle of the night.

Not too long ago, I had a calendar sent to me from the Cathedral Church of Saint John (Episcopal) in Wilmington, Delaware. Mr. Paul H. Terry is the organist and choirmaster of this church. His program features a superior boys' choir. He has a probationary group so he is able to take the boys when they are quite young. He gives them a sound musical background in order that when they become singers and can sing in the choir, they are capable of doing fine work.

He teaches many of the boys to play the piano and to those who are interested, he teaches the organ. He has produced some outstanding organists (Continued on page 52)

# A MASTER LESSON

on the Sarabande and Bourrées  
from Bach's "English" Suite No. 2  
in A Minor

By Guy Maier, Mus. Doc.

Which would you rather do: succeed in persuading students to drink joyously at Bach's Fountain of Youth, or satisfy the Bach experts by your immaculate playing of the Bach "style"? This latter would include, of course, many disputed points . . . execution of the Bachian ornaments, use of wide or narrow dynamic range, damper pedal, rhythmic freedom.

I think I know which most teachers would prefer! Their first aim is to teach and play Bach vitally, joyously. Afterward it's all to the good if they can satisfy the experts . . . but if this is impossible, let them shrug off those self-appointed "authorities".

There has been altogether too much concern about the Bach style and tradition. Just as Beethoven is music's strength, and Mozart is its essence, so Johann Sebastian Bach is music's abundance. His art is so all-encompassing that he may be performed in a dozen different ways and still retain his basic beauty and power. Listen to the performances of Schnabel, Hess, Hutcheson, Landowska and other artists and you will reach the conclusion that there is no strict Bach tradition.

No other composer has given us such abounding vitality, such ebullient, bounding rhythms and magical movement. Play Bach clearly and without pedal and he speaks with a delightfully precise accent; play him deeply, smoothly and with damper pedal and his speech turns to liquid gold; give him some leeway and he will expand and expound contentedly. Too much freedom will thicken his tongue, but even then his inimitable accent will persist through the heady speech.

You will be wise if you formulate your own eclectic Bach style—and let the "authorities" go hang. Heaven knows they are always wrangling to prove this or that—and get now. Here's one example of their hopeless disagreement: Five Bach scholars and editors indicate (or play) the Canon in the Sixth from the Goldberg Variations anywhere from  $\text{♩} = 60$  to  $\text{♩} = 100$ . Change this to quarter-notes,  $\text{♩} = 120$  to  $\text{♩} = 192$ , and you will appreciate its wide divergence. Who is right? Take your choice: The authorities are no slouches—Max Reger, Josef Rheinberger,

Hans Bischoff, Wanda Landowska, Ralph Kirkpatrick.

Perhaps all of them are right. The inexhaustible vitality of Bach shines through almost any pace, so long as his rhythmic lines are clearly delineated, and his musical stresses are observed. This often means avoiding accents on first beats of measures. Albert Schweitzer, the great Bach scholar, says in his remarkable book, "Out of My Life and Thought" (Henry Holt, publishers), "In Bach the accent of the lines of sound do not as a rule coincide with the natural accents of the bar, but advance side by side with these in a freedom of their own. From this tension between the accents of the line of sound and those of the bars comes the extraordinary rhythmic vitality of Bach's music."

In other words, Bach's phrases, like all musical phrases, start with an "up-beat" and reach toward the stressed note further along in the phrase. Sometimes, of course, the phrase accent falls on the first or other time-beats of measures, as in the opening phrase of the two-voiced Invention in F, and the subject of the C Minor Fugue (Well-Tempered Clavier, Book I, No. 2), but try to accent first beats in the subject of the B-Flat Major Fugue (Book I, No. 2) and see what happens to the music!



The musical stress is obviously on the third beat, with the first beat receiving the least dynamic emphasis.

In the Sarabande in A Minor which is printed in this month's music section the stress or lift is on the second beat of the measure; and if you will examine the Bourrées which also appear this month you will see for yourself how Bach's music will elude you if you plunk out the first and third quarters of measures.

"Bach for Bounce" is a good slogan . . . Pianists love to practice his music because its rhythmic buoyancy compels even the dull-



Dr. Guy Maier  
noted pianist, writer and musical director

ards to come through with convincing performances. Bach is one of the best technique builders of all composers, since his music offers ideal practice for control of finger independence and interdependence. The Two- and Three-Part Inventions (which should only be studied by players who possess well-developed technique) and the 48 Preludes and Fugues of the Well-Tempered Clavier are not only the finest Etudes in existence, offering digital and intellectual discipline of the highest order, but are also top-notch music. A brace of Bach fugues offers more satisfaction and release than the total output of Prokofiev, Khachaturian and Shostakovich.

Why don't pianists play more Bach fugues? Because teachers haven't had the courage or imagination to teach them. The fugues are by no means as black as they look. Most pianists go in for cross-word puzzles, play bridge, chess or other games which require some concentrated mental exercise. Why not take a fugue for a change? First, divide the fugue into short, arbitrary sections of a few measures and play each fugue voice separately several times slowly. Then play each hand alone slowly (always in small sections) and immediately begin to memorize the hands separately. Afterward as you rock leisurely on the porch or sink into your bed or driveway, play each hand separately, very slowly by memory on an imaginary keyboard. Later, memorize the hands together, first at the piano, then in your lying-down state. This is a wonderful therapy and will cure many of your musical ailments. For such trifling exertion your head and (Continued on next page)

## A Master Lesson

(Continued from page 25)

heart will possess priceless musical treasures; and you will soon find your general technical control greatly improved.

Don't worry, either, about Bach's embellishments. Follow Ernest Hutcheson's wise advice. He says in his indispensable book, "The Literature of the Piano" (Knopf, publishers), "Since the essence of an ornament is that it is something inessential, it is no disaster if you get a few of them wrong." Also, that on the modern piano, "many embellishments have lost much of the importance they possessed in Bach's time. Their function then was mainly to give accents at will and prolong the tone considerably, so the *raison d'être* of the ornaments tends to vanish."

When you do play the embellishments just remember a few rules, viz., that the first note of all trills, mordents or appoggiaturas falls on the beat, never before the beat; trills start on the note *above* the principal note. Mr. Hutcheson suggests an excellent alternative to the old rule of giving a long grace note half the value of the principal note. He says, "Play the long grace note exactly as long as written (eighth, quarter, sixteenth, etc.) *on the beat*; and deduct its value from the principal note."

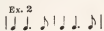
Three cheers for Mr. Hutcheson's courage, candor and wisdom!

### The Sarabande and Bourrée in A Minor and Major

In playing Bach's music use damper pedal wherever you think the music will be enriched by it; and play with rhythmic flow and elasticity just as you would any other composer's music. Use frequent and marked phrasing contrasts of loud and soft, and don't hesitate to employ soft pedal generously. Try to give each contrapuntal voice its own color or quality. In many of Bach's two-voiced pieces this is done simply by playing one voice legato and richly, and the other slightly non-legato and lightly. Example: The Bourrée in A Minor.

A besetting sin of this generation is its excessively fast playing

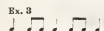
of Bach's rapid movements. More conservative tempos should be the rule, simply because the comprehension of Bach's complicated parallel lines of sound becomes impossible if a too rapid pace is set. On the other hand, Bach's slow pieces should never be dragged. The noble A Minor Sarabande falls to pieces if you take it less than 4-66-66. Follow the original, basic Sarabande pattern



which Bach has set by giving the second quarters of many measures a soft, sighing stress. The Sarabande's hushed harmonies and subtle lines of melodic color sing in the half-lights and shadows of a majestic forest. Repeat Part I with softer hues. It is not necessary to repeat Part 4. Start this second part pianissimo and let its fervency build up gradually. Do not let down until the end of the second last measure. The Sarabande should finish richly, and not too softly.

Sometimes Bach Bourrées are confused with Gavottes; even Saint-Saëns was guilty in his piano arrangement of the Bourrée from the Violoncello Suite. He erroneously called it "gavotte" . . .

Almost all Bach Gavottes and Bourrées are in *alla breve* (2/2) meter; but Bourrées begin on the fourth quarter of the measure (Gavottes on the third) and are, as a rule, livelier or more boisterous than Gavottes. Bach frequently followed the first Bourrée with a second, then a *de capo* as in the two Bourrées in this month's music section. The A Minor Bourrée swaggers along (about 4-66-104); the lyric A Major Bourrée, by contrast, is like the placid feminine companion of a bragging male. Play the eighth notes of the rhythmic pattern



smoothly, or you'll find yourself staggering instead of swaggering! And now, before the angry swarms of the Busy Bach Bee Protective Societies swoop down to annihilate me, I'll slip into my secret hide-out!

BACH'S VAST OUTPUT of music for keyboard instruments included six small Suites, called "French" Suites, and six large "English" Suites. The Suite No. 2 in A Minor was probably written at Colaba, during the years 1717-23. It utilizes the Sarabande, Bourrée and other 17th century dance rhythms.

## Can You Name These Musicians?

HAVE fun and at the same time see how much you know about the fifteen items in this musical quiz. Count one point for each one you get right. Scores: Excellent, 13-15. Good, 10-12. Fair, 6-9.

1. Which of these composers wrote no string quartet? A. Brahms. B. Mozart. C. Johann Strauss. D. Verdi.
2. One of these men wrote no opera. A. Glinka. B. Giordano. C. Chopin. D. Handel.
3. Kreisler composed many pieces, but one of these is not his. A. "Lieselsied." B. "Tambourin Chinois." C. "Humoresque." D. "Caprice Viennois."

4. Which American wrote a composition dealing with Lewis Carroll? A. John Alden Carpenter. B. William Grant Still. C. George Gershwin. D. Deems Taylor.
5. Who is not a harpist? A. Nathan Milstein. B. Alberto Salvi. C. Carlos Salzedo. D. Lily Laskine.

6. Three of these four are American-born conductors. Which isn't? A. Alfred Wallenstein. B. Arturo Rodzinski. C. Edwin MacArthur. D. Leonard Bernstein.
7. One of these instruments is not used in the symphony orchestra. A. Celeste. B. Contrabassoon. C. Tuba. D. Ocarina.

8. Among those so-called woodwinds is a brass instrument. A. Flute. B. Piccolo. C. French horn. D. English horn.

9. In a military band one of these groups of instruments corresponds to the violins of a symphony orchestra.

A. Clarinets. B. Sousaphones. C. Saxophones. D. Cornets.

10. Many composers were famous for their pianistic abilities as well as for their piano work. One of these, however, was well-known as an organist. A. Chopin. B. Franck. C. Liszt. D. Paderewski.

11. One of these sopranos is an American. The rest are natives of Australia. Name the American. A. Nellie Melba. B. Florence Austral. C. Helen Jepson. D. Marjorie Lawrence.

12. Who was Theodor Leschetizky? A. Russian composer. B. Violin virtuoso. C. Bass. D. Famous piano teacher.

13. One of these "words and music" teams did not exist. A. Leoncavallo and Mascagni. B. Wagner and Wagner. C. Verdi and Boito. D. Debussy and Matherlinck.

14. "Boogie-woogie" is not new. Long before Pine Top Smith's day there was an Italian name for it. A. Recitativo. B. Pensieroso. C. Basso ostinato. D. Basso profondo.

15. Which of these Russian composers has written the most symphonies? A. Miaszkowsky. B. Tchaikovsky. C. Shostakovich. D. Prokofiev.

### ANSWERS TO PART V

1. C. 2. C. 3. C. 4. By Dvorák. 5. D. "Through the Looking Glass" Suite. 6. B. Born in Poland. 7. D. 8. C. 9. A. 10. B. 11. C. 12. D. 13. A. 14. C. 15. A. Last time I heard, Miaszkowsky had written his twenty-fourth symphony.

## SARABANDE

FROM ENGLISH SUITE No. II A MINOR

Dr. Guy Maier in the Pianist's Page of ETUDE this month discusses these rare gems from J.S. Bach's English Suite No. II, the Sarabande and the Bourrées I and II. Etude advises those who are becoming acquainted for the first time with this Suite through these three delightful pieces, to secure the entire Suite of Book I as edited by Karl Klindworth. Grade 4.

J. S. BACH

Adagio (♩ = 46)

# BOURRÉE I

FROM ENGLISH SUITE No. II A MINOR

J. S. BACH

Grade 4. Vivacissimo (♩ = 126)

Measures 1-12 of the Bourrée I. The score is in G minor, 3/4 time. It features a lively, fast tempo (Vivacissimo) with a metronome marking of 126 quarter notes per minute. The music is characterized by rapid sixteenth-note passages in both hands, often with triplets and slurs. Dynamics include forte (f), piano (p), and crescendo (cresc.). Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in measure 12.

Measures 13-24 of the Bourrée I. The score continues the rapid sixteenth-note patterns. Measure 13 starts with a forte (f) dynamic. Measures 14-15 show a piano (p) dynamic. Measures 16-17 feature a crescendo (cresc.). Measures 18-19 are marked piano (p). Measures 20-21 show a crescendo (cresc.). Measures 22-23 are marked piano (p). The piece concludes in measure 24 with a final cadence. Dynamics include forte (f), piano (p), and crescendo (cresc.). The tempo remains Vivacissimo.

# BOURRÉE II

FROM ENGLISH SUITE No. II A MINOR

J. S. BACH

Grade 4.

Un poco meno mosso (♩ = 96)

# BY A CRYSTAL FOUNTAIN

Your success in learning this piece will be based upon forming a mental conception of the exact evenness in every square of a checkerboard and practicing at first with strict attention to metrical regularity. Practice with a metronome if available. Then when the composition is memorized, add the color and expression. The right hand in the second part should be heard as a murmur, while the left hand plays the melody like a French horn. Grade 3½.

STANFORD KING

Flowingly (♩ = 96)

# DREAM WALTZ

Johann Strauss said that the waltz should always be undulating—wavelike. *Dream Waltz* with its intriguing harmonic treatment is one of the best works we have seen from the pen of Mr. Hopkins. With the right swing it may be made very effective. Grade 3½.

Andante con moto

JOSEPH M. HOPKINS

*mf* *rubato*

*p* *rit.* *mf*

*a tempo* *f* *mf*

*f* *ten.* *dim.* *rit.* *p* *Fine*

*mp* *mf*

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*L.H.* *cres.* *mf*

*f* *mf*

*R.H.* *L.H.* *mf* *rit.* *mp* *rit.* *D.C. al Fine*

# ON PARADE

This is one of a set of six pieces, "Moods and Characters," in quasi-modern style. Fresh harmonies and simplicity of performance make this a desirable teaching piece. Grade 4.

MORTIMER BROWNING

March time (♩ = 132)

*mf* *f* *mp* *f* *mf*

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same time

*mf* *grad. cresc.* *suddenly mf*

*ff* hold back *pp* in time

*p* *f* *mf* *mp* *ppp*

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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# ANGELUS-MEDITATION

J. SEBASTIAN MATTHEWS

Molto tranquillo (♩=54)

Sw. soft 8' & 4'

Adagio

MANUALS

PEDAL

*mf* Chimes *p* *mf* *p* *Sw. to Ped.*

*Ped. 43* *Sw.* *mf* *cresc.* *Gt. to Ped.*

*a tempo* *Sw.* *ff* *Gt. allargando* *molto dim.* *mp*

*Solo Org.* *Sw. & Flute or St. Diap. with Tremolo*

*dim. c* *rall.* *pp* *Gt. (s)* *mf* *Gt. to Ped.*

*Sw.* *Chimes* *pp* *slentando*

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# RISE UP, SHEPHERD, AND FOLLOW

NEGRO SPIRITUAL  
Arr. by James Elmo Dorsey

Moderately, with fervor

There's a  
star in the East on Christ-mas morn; Rise up, shep-herd, and fol-low! It will lead to the place where  
Christ is born; Rise up, shep-herd, and fol-low, fol-low, fol-low;  
Rise up, shep-herd, and fol-low, Follow the star of Beth-le-hem; Rise up, shep-herd, and

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fol-low! If you take good heed to the an-gel's words,  
Rise up, shep-herd, and fol-low! You'll for-get your flocks; you'll for-get your herds; Rise up, shep-herd, and  
fol-low! Leave your sheep, and leave your lambs; Rise up, shep-herd, and fol-low!  
Leave your ewes, and leave your rams; Rise up, shep-herd, and fol-low, fol-low,  
retard slowly  
fol-low; Rise up, shep-herd, and fol-low, Fol-low the star of Beth-le hem; Rise up, shep-herd, and fol-low!  
retard slowly

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# ENTR'ACTE II from "ROSAMONDE"

FRANZ SCHUBERT

Transcribed by Karl Rissland

VIOLIN Andantino Solo  $\frac{2}{3}$  2nd time 8<sup>va</sup> higher *pp espress.*

PIANO *pp*

*sempre Ped.*

*To Coda*

*mf* *resc.* *f* *dim.* *Cadenza* *p*

*pp* *pp* *fp*

*Con anima* *mf espress.* *mf* *espress.*

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*piu f* *f*

*pp* *p* *piu f* *piu p*

*pp* *p* *piu f* *piu p*

*ppmf* *espress.* *ppmf* *mp rit.* *DSal Coda* *DSal Coda*

$\Phi$  *CODA* *mf* *resc.* *f* *Cad.* *f* *p*

*mf* *pp* *pp* *molto rit.* *ppp*

*rit.* *p* *pp* *molto rit.* *ppp*

# A RHUMBA SERENADE

FOR B♭ TRUMPET AND PIANO

Here is another ETUDE innovation. Tens of thousands of students in high school now play different instruments of the band and orchestra. We hope to have some of these instruments represented from time to time in ETUDE.

GEORGE FREDERICK McKAY

Allegretto, ritmico e grazioso (♩ = 72)

TRUMPET

PIANO

The musical score for the first system (measures 1-12) is written for Trumpet and Piano. The Trumpet part begins with a rest, followed by a melodic line with triplets and slurs. The Piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has two flats (B♭ and E♭), and the time signature is 4/4.

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The second system (measures 13-24) continues the musical piece. It includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and performance instructions like *rit.* (ritardando) and *a tempo*. The notation continues with complex rhythmic patterns, including triplets and slurs, for both the Trumpet and Piano parts.

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## DECK THE HALL

This and the following simplified Christmas carol, "Come with Torchés, Jeannette, Isabella," are from a charming collection of carols ingeniously adapted to little fingers by Ada Richter. Grade 14.  
Traditional

WELSH

Arr. by Ada Richter

**Spirited**

*mf* Deck the hall with boughs of hol-ly, Fa la la la la, la la la la *mf* 'Tis the sea-son to be jol-ly, Fa la la la la, la la la la. Don we now our gay ap-par-el, Fa la la la la la, la la la. Troll the an-cient Christ-mas car-ol, Fa la la la la la, la la la.

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## COME WITH TORCHES, JEANNETTE, ISABELLA

Tr. by Paul Bliss

FRENCH

Arr. by Ada Richter

*mf* Come with torch-es, Jean-nette, Is-a-bel-la; Come with torch-es; come hith-er with joy! It is Je-sus, ye good peo-ple all;— Je-sus is born! Hear Ma-ry call.— Ah! Ah! Beau-ti-ful is the Moth-er; Ah! Ah! Beau-ti-ful is the Boy.

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## LITTLE RUSSIAN DANCE

Grade 2.

Sprightly (♩=66)

W. E. ROBINSON

*mf* *mp* L.H. *mf* bring out the bass *f* *mf* *mp* L.H. *f* *mf*

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# THE BALLOON MAN

Grade 2. Joyously (♩ = 160)

EVERETT STEVENS

Musical score for 'The Balloon Man' in 3/4 time. The piece is in G major and consists of 16 measures. The melody is played in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and dynamic markings: *f*, *p*, *mf*, *mp*, *f*, *p*, and *pp*. The piece ends with a double bar line.

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# MISTER HOP-TOAD

Grade 1. Moderato (♩ = 69)

ANNE ROBINSON

Musical score for 'Mister Hop-Toad' in 2/4 time. The piece is in G major and consists of 16 measures. The melody is played in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and dynamic markings: *mf*, *mp*, *pp*, *atempo*, and *molto rit.*. The piece ends with a double bar line.

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# THE DRUM MAJOR

Grade 2. March time (♩ = 152-168)

EVERETT STEVENS

Musical score for 'The Drum Major' in 2/4 time. The piece is in G major and consists of 16 measures. The melody is played in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and dynamic markings: *mp*, *f*, *mf*, *p*, *f*, *mp*, *rit.*, and *f in time*. The piece ends with a double bar line.

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Grade 2.

Slowly (♩ = 92) *R.H.*

# TOLD AT TWILIGHT

ELIZABETH HOPSON

Piano accompaniment for 'Told at Twilight'. The score is written for the left hand (L.H.) and right hand (R.H.). It begins with a piano (p) dynamic and a tempo marking of 'Slowly (♩ = 92)'. The music features a variety of dynamics including *pp*, *p*, *mf*, *mp*, and *ppp*. The right hand often plays chords and single notes, while the left hand provides a steady accompaniment. The piece concludes with a *rall. e dim.* marking.

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## Nowell We Sing

Carol for Mixed Voices with Baritone Solo

*a cappella*

Joyously

Vocal parts for 'Nowell We Sing'. The score is written for Soprano, Alto, Tenor, and Bass. It begins with a tempo marking of *fa tempo*. The lyrics are: 'Of Beth-leh-em's voice, Ours fair - / God gave His Son so fair - / Ours fair - / God gave His Son so fair - / King, Com-eth from heav'n this day - / To Ma-ry King, Com-eth from heav'n this day - / To Ma-ry mild Who bear-eth the Child, We give our love al-way - / mild Who bear-eth the Child, We give our love al-way - / mild Who bear-eth the Child, We give our love al-way - / mild Who bear-eth the Child, We give our love al-way -'. The music is written in a simple, homophonic style, suitable for a church service.

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(Continued from page 14)  
each man three francs and a glass of brandy.

But in this case the Emperor for his part does not only receive free tickets to the parterre. Bank notes also fall into his pockets, and in staggering numbers. One of the artists appearing in the new work is supposed to be "supported" in an exceptional manner. He offers several free tickets to the Emperor. The latter assumes his most frigid manner and takes from his wallet a handful of free tickets.

"You see," he says, "I have all of these that I need. What I lack this evening is men, and in order to get them I shall have to pay."

The artist takes the hint and slips into Caesar's hand 500 francs or so.

Now you can see why it is the theatre director who is paid by the head of the claque, and how easy it is for the latter to make money.

The first great Roman whom I knew at the Paris Opera was called Auguste. The name is a lucky one for a Caesar. He was cold and aloof, speaking little, absorbed in his meditations and in his plans of grand strategy. However, my enthusiasm in applauding spontaneously the operas of Gluck and Spontini and the singing of Mme. Branchu and Drivis won me his special esteem.

It was at about that time that my first score (a High Mass) was brought out at the Church of Saint-Roch. The elderly worshippers, the lady who rented chairs, the beautes and all the loafers of the neighborhood declared themselves entirely satisfied, and I was naive enough to believe I had had a success.

On meeting me two days after this performance, the Emperor Auguste said: "Well, well! So you made your debut at Saint-Roch the day before yesterday. Why the deuce didn't you let me know? We should have all been there."

"I didn't realize you liked religious music."

"Heavens, no! What an idea! But we would have given you a warm reception."

"How so? One doesn't applaud in church."

"No, one doesn't applaud, but one coughs, one blows his nose, one hitches his chair forward, one scrapes his feet on the floor, one exclaims, 'Hum, Hum!' one lifts his eyes to heaven. Why, we would have given you a real success, just like a fashionable preacher."

However, the masters of the claque in general are not fond of such ebullient amateurs as myself. They have a decided antipathy for the enthusiasts who applaud in their ranks without a rehearsal.

At one first performance at which there was to be, as the Romans put it, "a heavy pull," that is, great difficulty for Auguste's soldiers in overcoming the public, I happened to sit on a parterre bench which the Emperor had marked on his battle-plan as being his own personal property. I had been there a good half-hour, conscious of the hostile looks of my neighbors, who seemed to be wondering how to get rid of me, and I was wondering in spite of my clear conscience how I might have offended these lieutenants, when the Emperor Auguste, striding into the midst of his general staff, said brusquely: "My dear sir, I must ask you to move; you cannot stay here."

"Why not?"  
"Well, it is impossible. You are in the middle of my front line, and you cut me in two."

It may be believed that I hastened to leave the field free to this master strategist.

Would you believe, gentlemen, that there is talk of driving the Romans out of the opera? Several newspapers have announced this reform, which I will not believe in even when I see it. The claque, as a matter of fact, has become necessary to our times. The claqueurs at our theatres have become skilled technicians. Their trade has achieved the status of an art.

Besides, who would recall the star performer after the third and fifth acts? Who would cry "Everybody! Everybody!" at the end of the performance? Who would laugh at the jokes of the principals? Who would cover up with timely applause the bad note of a bass or tenor to prevent the public from hearing it? The thought makes one shudder.

Moreover, the maneuvers of the claque form part of the interest of the performance. It is amusing to see it in operation, and it is also possible that if the claqueurs were barred from certain performances there would be no one left in the hall.

The suppression of the Romans in France is, happily, nothing but a mad dream. The heavens and the earth may pass away, but Rome is immortal and the claque will not pass away.

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## Organ Practice

(Continued from page 24)  
from the choir of St. John's. On every church program at St. John's, there is a note of thanks from the choirmaster for students who have been permitted to use the organ for practice over several years, mentioning that one, for example, would graduate from the Yale Music School in June, another would graduate from the Curtis Institute and still another from some other great school of music. It has meant much to this church to allow these young people the use of the organs.

A certain church consulted me about the use of their organ for students for practice purposes. The church fathers had the feeling that the organ would get so much use that it would wear out in a short time. I am told by organ builders that more organs are ruined by disuse than by use. It stands to reason that there is some wear and tear on unimportant parts such as the pedals (which can be recapped for a very small sum), and other parts, such as contacts or leather couplings, are better and last longer if used. Surely one can't wear a pipe out blowing it!

In some cases the operation of the organ entails considerable expense. In a church where there is a large organ, really almost too large for the church, the music

committee found that it costs at most a dollar and a half an hour to run the motors. If the organist in this church practiced more than an hour or two a day, he heard about it from the trustees.

One cannot help feeling sorry for the organist and for the church. But most organs don't cost as much as this to operate. I find in my travels that fifty cents an hour is the average, many small organs renting for 25 cents an hour.

There are organists who object to having students use the church organ because the students change the pistons. Here again is an important point. The pistons must be changed now and then to make them work right. Organ builders tell me that the reason that most combination actions are unreliable is because they are NOT used and NOT changed enough. Any organist of facility should be able to set up his organ in very little time.

After an organist or organ student has learned his notes, he needs an instrument to do his work on. He cannot accomplish much away from his console. Practicing organ music on the piano is altogether inadequate. A pedal piano helps, but after all, it is not the organ. It is encouraging that many churches, schools, colleges and possessors of organs urge young students to use them.

## What is Your Vocal Problem?

(Continued from page 23)  
have. I play the piano, but have never had a singing lesson. I am 25. Is this too old to begin the study of singing?

—E. D.

Perhaps 25 is a bit old to begin to study voice if you intend to make a career of singing. However, if it is for your own pleasure, do try. Sometimes those who study at a more mature age grasp the art of singing more swiftly than those who begin young.

7. If a soprano wishes to be an opera singer, should she stick to operatic repertoire, or can she sing popular songs without harming her voice?

—M. B. B.

The operatic repertoire is quite different from popular music. One has to make a choice and stick to it. Be sure, when you make your

choice, to consider your personality, as it plays an important part in the shaping of a career. Once the voice is placed completely, one can sing popular music as well as operatic. Remember that popular music has its own style, and it is a difficult one. Do not expect to become a Dinah Shore as well as an operatic singer!

8. About how long should a beginner practice voice each day?

—R. M.

This depends on your teacher. Many good teachers prefer no vocalizing, except under their supervision, in the beginning. This is often advisable until one begins to understand what is desired, and the way to go about achieving it.

When that point is reached, I should say half-hour periods are long enough to vocalize alone, gradually working up to three half-hour periods daily.

## ORGAN QUESTIONS

Answered by Frederick Phillips

Q. I will appreciate your opinion as to a good make of organ suitable for a small church, having a membership of 125 and seating capacity of 90. They have always felt that an organ would be too costly, and a two or three manual instrument with pedals too difficult for local church pianists to play. Now, since the single manual single pedal organs are getting more popular and lower in price they feel it may be possible. We have seen and heard A and B instruments (names given in letter) and would like your opinion as to which would serve our purpose best. I play piano and old type reed organ, and have been appointed to solicit funds and shop for organs. People respond favorably to the idea that any pianist can learn to play this type of organ. We are hoping to get something around \$1,000.

—M. M.

A. In addition to the two organs mentioned, we are enclosing a descriptive circular of another instrument which may interest you. Particulars may be obtained directly from the manufacturer. We believe these compass about the only ones available within your price range, and all are first class instruments, with values consistent with the prices. Since you have heard A and B you have doubtless been able to form an opinion as to preferred tone quality, but we are wondering if you have tried them out at maximum power. Occasionally the use of fullest volume develops a slight distortion in tone quality, and it would be well to check on this. There would seem to be no particular advantage in the extra octave in organ B, as the standard compass of the organ keyboard is 5 octaves, and no doubt there are 16 and 4 foot stops to add an additional octave at each end in actual playing. If the organ A gives sufficient volume without distortion, then the separate amplifier in organ B would seem to be unnecessary.

With these provisions the advantage in your case would seem to rest with organ A.

Q. I should like to know the name and publisher of an instruction book on the organ. My rector has offered to teach me the organ and has also offered the use of our church organ for study and practice. I have played the piano for years, and play fifth grade music at present. Have also studied harmony, clarinet, trumpet, Hawaiian guitar and voice. For the organ I need something which will teach me everything from the ground up.

—J. E. J.

A. Stainer's Organ Method covers practically everything you will need for the present. This could be supplemented later by Nevins' 25 Advanced Pedal Studies and

Carl's Master Studies for Organ. We also suggest that you get Nevins' Primer of Organ Registration, which will help quite a little in understanding the principles of registration, or stop combinations.

Q. Are there other reed organs besides the old style and the organon? If so, what are their names and who makes them?

How does the organon operate? What lubrication is used for the new instruments? Vaseline has been used, but when used in cold climates it does not heat sufficiently before being used. What is your opinion of this or similar organs for a church with a capacity of about 200?

—M. E. P.

A. Besides the old style reed organs, there are now on the market several types of electronic organs; we are sending you the addresses of the manufacturers, and they will be glad to inform you as to methods of tone production, lubrication, and so on, and will probably advise you of their nearest representatives.

ETUDE does not recommend particular makes or styles of instruments, but if you could arrange to hear first hand these various organs, you would be in a position to determine which would best meet your own requirements.

Q. (1) What do you think of the following specifications for an electronic type organ: SWELL—Violin Diapason 8', Stopped Flute 8', Salicional 8', Trompette 8', Clarinet 8', French Horn 8', Oboe 8', Vox Humana 8', Flute 4', Saliat 4', Dolce Cornet. GREAT—Bourdon 16', Open Diapason 8', Melodia 8', Dulciana 8', Trumpet 8', Violina 4', Octave 4', Clarion 4', PEDAL—Open Diapason 16', Dulciana 16', Bourdon 16', Cello 16', Flute 8', Couplers—Swell to Great 8', Great to Pedal. Can stops be added to electronic type organs?

(2) What should be the price of a 32-note concave, radial practice pedal clavier?

(3) What is the price of new or used wood and metal pipes; also new or used two or three manual console?

—E. J. Jr.

A. The specifications you give are very complete, and should give first class tonal variety, both as regards solo stops and general ensemble. We notice in the couplers you did not include Swell to Pedal. Was this an oversight? It is really just as important as Great to Pedal.

(2 & 3) We suggest that you write to the firms whose addresses we are sending you for information on all three subjects.



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## Does Your Band Play in Tune?

(Continued from page 21)

gorean scale as the basic foundation for pitch relationship, we are concerned largely with sharp third and seventh major scale steps. These tones seem to be the pivots around which revolves the understanding of Pythagorean tuning. The musicians in our better orchestras play these notes perceptibly sharp, particularly during moving passages of music.

The string section does this very easily. Brass and woodwind players are expected to conform to the orchestral tuning whenever it is possible. It is for this reason that good orchestral brass and woodwind players constantly are practicing on scales, using varied fingerings, breath pressures and embouchures.

This orchestral use of Pythagorean tuning provides for a most vital and exuberant tone. It would seem that band directors could well direct their thinking toward the maintaining of Pythagorean intonation in their bands. In following this routine, the band must be made aware of the difference between the tempered scale found between the third and fourth and seventh and eighth scale steps, and the Pythagorean interval at these same points. Pythagoreans called this interval a hemitone, because it was less than half of a Pythagorean whole tone.

Bands should be exercised in the playing of scales and arpeggios until they give evidence that

they are able to detect these differences. They should be taught to recognize key changes as they appear outside the key signature and in so doing maintain Pythagorean relationships at all times. They should be taught the shifting relationship of a given tone according to its place in the scale pattern. For example, E in the key of C major will be quite sharp when compared with the tempered tone. It will be even sharper by comparison in the key of F major. In the key of B major it will be a bit flat in the descending scale. In the scale of D major it will be a bit sharp, but not so sharp as it is in the key of C major. Delicate adjustments, yes, but making them is a routine procedure for the members of a good orchestra. It is my contention that this refined use of pitches can be taught easily to our splendid high school bands.

The needs of modern atonal music are not served best by using Pythagorean intonation. In atonal music, the equally tempered scale is the best one to use. Actually, the atonalists do not consider the chromatics in their candid sense. Each of the twelve intervals is equally important, none having preferential rights. Thus, in atonal compositions, without leading-tone implication and without fundamental tonality, there is less necessity to alter pitches.

Does your band play in tune? Come now, does it play in tune?

## Don't Plan to be a Conductor

(Continued from page 13)

function of music undergoes a change.

In 17th and 18th century Italy it became fashionable to attend the opera. As a result many opera houses were built, many operas were written and performed. There was a need for opera. Similarly in a certain stage of the growth of society, the symphony and other abstract forms came into popularity. Symphony orchestras were founded in consequence, and composers wrote music for the large orchestral forms.

Today it has become fashionable to inspect music critically for novelties of form. The fundamental laws of music have been superseded by intellectual speculation on the mere technique of composition. Much modern music is

built cerebrally and technically, according to mechanical formulas.

My personal attitude toward modern music is neither to champion it nor condemn it. I am far from thinking that modern music is the greatest yet written. I wish to hear it, however, and perform it, so that its true place in music history may become quite clear. This would not come about if everyone who did not like modern music refused to listen to it.

Let us hear the moderns with an open mind. In approaching them without either illusion or condemnation, we can more clearly see what we have done so far and why we have done it. From that point on, we can find better ways of writing music which, regardless of its structural novelties, will respond to human needs.

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## VIOLINIST'S FORUM

(Continued from page 19)

should be used at first. Then almost all your attention can be given to the right hand problem. Later you can take more and more advanced studies that can be adapted to the same difficulty.

You ask what I think of Sevik's School of Bowing. It has many valuable exercises, but it is very repetitious and, moreover, gives no explanation of the principles underlying the various exercises. It is possible to study the book thoroughly and still bow badly. Personally, I use it very rarely indeed. If a pupil is well trained in the fundamental principles of bowing, he can apply these principles to his regular curriculum of studies and solos and make much more rapid progress, with greater enjoyment, than if he wades through those thousands of exercises.

## Psychological Block?

To Miss A. C. H., Maine, who writes asking advice in training an eleven-year-old pupil. You say this pupil is very musical and wants to learn the violin but can't concentrate. It seems to me that your pupil's difficulty is more the concern of a child psychiatrist than of a violin teacher. If, as you say, on a "simple thing like scales" she plays it right only "once in ten times" and when you ask her to do the right way again she just "makes another big mistake," apparently there is in her mental processes some obscure psychological block. Perhaps it is a subconscious defense mechanism.

However, I do think you can help her very much.

Your first job is to find out what it is in violin playing that interests her. Very obviously, it is drawing scales. Perhaps it is drawing a tone. If so, concentrate on tone production until her interest is fully awakened.

The next step is to discover, if you can, the style of music that appeals most to the child. Is it rhythmic music, dramatic music, sad music, jolly music? The mother can help you in this; she can tell you what sort of music the girl likes best to listen to on the radio. When you have found the child's tastes, give her several pieces, one after another, in her favorite style. And do not for the present be too exacting in the matter of technical accuracy.

You have a delicate problem on your hands, but I am sure you can

solve it. If you do, this youngster will probably turn out to be one of your star pupils.

## Violin Study Books

A.C.L., Indiana. Your long and interesting letter made good reading, and I am sorry I do not have space to quote it. But some of the points you raise deserve comment.

I think it a matter for small regret that Franz Wohlfahrt did not include in his Op. 45 a book of studies dealing with the higher positions. This field is adequately covered by the third book of Kayser, the first two books of Mazas, Kreutzer and other studies, not to mention many interesting solos. And these are more attractive material than anything Wohlfahrt wrote.

When I said that the Wohlfahrt, Kayser, Dont and Mazas Studies were the necessary preparation for Kreutzer, I was writing with the serious student in mind. A teacher can always modify the curriculum for the student who is happy just to "diddle along." But an ambitious student should prepare two contrasting studies, or at least parts of them, for each lesson.

It is not always necessary to use every study in the book. Gifted students may be allowed to skip, provided they develop well-rounded technique in both hands.

I would not suggest that a student master the fourth book of Sevik, Op. 1, while he is studying Rode. It should be introduced not later than Rode (it can often be given earlier), but the study of it should continue over a period of at least two years. Many advanced violinists return to this book again and again as a technical check-up.

I cannot agree with you that Mazas' Studies should be revised and condensed. Each study has a definite reason for being, and can be very helpful to this student or that one. Particularly I would not, as you suggest, eliminate the bowing studies. They are essential to the development of a sensitive, well-controlled bow arm. I wish you would refer to the issues of ETUDE for November 1946 and March 1947, where you will find the Mazas Studies discussed in detail.

You have an unusually clear-minded approach to violin study, which you say has been your hobby for thirty years. I know you will find in it continuing enjoyment.

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## Liberal Arts Are More Vital Than Ever

(Continued from page 21)  
the tenor of the conversation? What is the manner of speech and the characteristic style of utterance?

A study of relationships, therefore, should begin with a study of the cultural pattern. The individual art should first be seen in relation to these factors.

Secondly, the various arts should be considered in relationship to each other. An attempt should be made to grasp the impulses, motivations, and ideas common to artists of the period.

This is not to maintain that individual works of art in particular fields are necessarily parallel to individual works of art in other fields. It is straining the point to say that a certain Renaissance picture by Bellini may be the counterpart of a specific composition by Gabrieli. It is more accurate to say that certain influences were at work during the Renaissance to which both Bellini and Gabrieli were subject. These influences varied according to the media in which the artists worked, and according to personal qualities.

The basic purpose of the arts program is to arrive at a series of understandings of people and their times, their thought, their cultural pattern and their contribution to civilization in general. It aims at giving the student a perspective of life and history, making possible an intelligent and meaningful comprehension of the past and a thoughtful appraisal of the future.

The art-creations of preceding epochs are windows through which the soul of man is revealed. They disclose qualities men of former generations have possessed.

Only by arriving at an understanding of the individual arts themselves, seen in relation to each other, and as connected to the culture out of which they have proceeded, does one achieve any real apprehension of the values of the art of any period or place. The principal objective of the arts program in the school of the future should be the development on the part of the student of a comprehension of the man of the past of the quality of his mind and thought, and of the sensitivity of his soul, as revealed in his art.

## Relax and Improvise

(Continued from page 19)  
And, if he is at all musical, he will discover established relationships which can then be explained to him by his teacher.

For example: Some time or other, the young student will have to find out about the harmonic relationships of tonic, dominant, etc. It is, of course, a good thing for his teacher to explain all this to him—but it is better if he can find out the inherent musical values of these relationships for himself, simply by listening out for them and then hearing them (which is a very different thing!). No explanation is as effective as personal discovery. When the child feels that going back to the tonic gives him the restful feeling of going home, he has possessed himself of a basic fact. In second place, then, his teacher can talk to him about it.

While all children should be encouraged to play at the piano (in addition to playing on it!), those who guide them should be careful not to confuse a taste for "fooling around" with genuine improvising. By all means, let Johnny and Mary sit down and pick out tunes

and fill in chords. All they like! But let them also understand that this is not improvising. Improvising must make sense; it must come out with form and discipline. You may begin with "fooling around", but you have to go on with guidance.

Finally, I should say that children do better work if they are not started off at the keyboard too young. For the average child (in contrast to the possible genius), seven is a good age to begin; for then there is present sufficient natural coordination to take the pain out of counting, reading notes, adjusting to two clefs, and—above all—thinking about things and asking questions. That is a good age to encourage the child to play at the piano. He may surprise you by being able to improvise. And even if he never does that, he will still be getting the enormous advantage of doing something constructive for himself. In this day of music at the turn of a dial, enormous advantages will result from individual and active participation. In music as in other matters, one should stand captain of one's soul!

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# Junior Etude

Edited by ELIZABETH A. GEST

## DECEMBER BIRTHDAYS and ANNIVERSARIES

December 5 is the anniversary of the death of Mozart (1791).  
December 7 is the birthday of the Italian opera composer, Mascagni (1863) best known for his opera *Cavalleria Rusticana*.  
December 8 is the birthday of Finland's outstanding composer, Sibelius (1865).  
December 8 also recalls the day on which war was declared by America in the second World War (1941).  
December 10 celebrates the birthday of the Belgian-French composer, Caesar Franck (1822).  
December 11 is the birthday of another French composer, Hector Berlioz (1803).

December 16 is an important date, being the birthday of Beethoven (1770).  
December 17 recalls the date on which the Wright brothers made their first airplane flight at Kitty Hawk, North Carolina (1903), staying aloft for 12 seconds and covering 150 feet!  
December 18 is the birthday of the American composer, Edward MacDowell (1861) and also of Carl Maria von Weber (1766).  
December 23 is the birthday of another Italian opera composer, Puccini (1858), composer of the opera, "Madame Butterfly."

## CHRISTMAS PRESENTS

How many things do you want for Christmas? No doubt your list is rather long and about this time of the year a great deal of thought

*Christmas List 1949*  
mother and dad, recordings  
Aunt Ethel, life of composer  
Cousin Ella, suite to ETUDE  
Robert, metronome  
Brother and me, duet book

is given to such matters.  
When you are making out your own list, add a volume of compo-

sitions by your favorite composer, an interesting book about music and a recording or two. In this way you will increase your musical library and these gifts will be of lasting value.  
And when you are making out your lists of presents to give to your musical relatives and friends, they also would enjoy receiving good music books, or a subscription to ETUDE and some good recordings of their favorite music or composer. These make worthwhile presents which will be enjoyed for many years.

## QUIZ No. 48

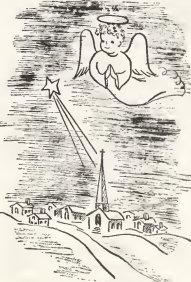
### Arithmetic and Spelling

(Keep score. One hundred is perfect.)

- How many half-steps from C-flat to C-sharp? (10 points.)
- How many whole steps from D-flat to A-natural? (5 points.)
- What are the letter names of the diminished seventh chord in the key of G-minor? (15 points)
- How many thirty-second notes are equal to a dotted eighth tied to a dotted sixteenth? (10 points)
- What is the letter name of an augmented fifth from C-sharp? (10 points)
- How may the value of four thirty-second notes, plus four sixteenth

- notes, plus one eighth note be expressed in one note? (10 points)
- How many sixteenth notes equal a double-dotted quarter note? (10 points)
- What are the letter names of the mediant triad in the key of D major? (15 points)
- How many triplets of eighth notes can be played in one measure of four-four time? (5 points)
- What is the letter name of the leading tone in the key of F-sharp minor? (10 points)

Answers on next page



Merry Christmas

## THE NEW CAROL

By LEONORA SILL ASHTON

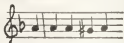
CHARACTERS: Rev. Phillips Brooks,\* clergyman. Mr. Lewis Redner, his organist. Boys and girls, as many as desired.  
TIME AND PLACE: Philadelphia, Pennsylvania; December, 1863.  
SCENE: Interior with piano, table and chairs. Mr. Brooks sits by table, reading; enter Mr. Redner.

MR. BROOKS: Good morning, Lewis.  
MR. REDNER: Good morning. The organist, a beautiful day, sir.  
MR. BROOKS: Lewis, I have something to say to you. I know you are busy with the choir, preparing the music for Christmas music for you to write some but I would like you to write some for a carol I have written for the children. Do you think you will have time to do it?  
MR. REDNER: Certainly, I will, Brooks. Just let me have the words.

MR. BROOKS (holding sheet of paper): Here they are, Lewis, and I will tell you how I happened to write them. As you know, three years ago I visited the Holy Land at Christmas time. I can never forget the scene as we drew near Bethlehem—the sun sinking behind the hills and the purple dusk falling over the olive trees. We came to a field, which, we were told, was where the Shepherds received the message of the Angel. Shepherds were present when we were there, too, watching over their flocks. Then as the twilight deepened, I saw the little town of Bethlehem, with the stars shining down upon it.

MR. REDNER: It seems as if I can see it all, too, from your beautiful description of it.  
MR. BROOKS: Well, Lewis, I have written it in verse. You think of a tune for it while I look for a book in my study. I do hope you

will have something ready in time for Christmas. Here is the poem. MR. REDNER: Indeed I will, sir. I promise you that. (As Mr. Brooks leaves, Mr. Redner sits at the table and reads the poem, exclaiming: "How beautiful!" He writes a few notes on paper; shakes his head and crosses them out. Writes some more, tears the paper with an impatient gesture, exclaiming: "I hope I can find a good melody. These are such lovely words!" Suddenly he bends his head as though listening to something. Off stage is heard, very softly:)



Melody may be played by a violin or sung softly by children. He bends over paper with pencil poised in air and listens again, from behind the scenes is heard again:



He writes rapidly, exclaiming: "I have it! I have it!" (Enter Mr. Brooks.)  
MR. BROOKS: I see you are still working, Lewis. Have you found a melody?

MR. REDNER: I think I have something, sir. I'll play it for you as soon as choir rehearsal is over, but I must go now. The children are waiting for me.  
MR. BROOKS: Thank you, Lewis. And it will be finished in time for Christmas. I am so happy. (Mr. Brooks resumes his reading as Mr. Redner goes to choir practice. In a moment a recording of a familiar anthem or hymn is heard, off stage, followed by a few lines of "O Little Town of Bethlehem," sung by children.) Listen, what do I hear! The children are singing my verses. It sounds like a prayer. As Chateaubriand said, "Music is the child of prayer and the companion of religion." (Mr. (Continued on next page)

\* Born in Boston, 1835, died 1893. One time rector of Trinity Church, Philadelphia. His statue stands in Copley Square, in Boston, Massachusetts.

## Junior Etude

Redner returns onto stage.)  
MR. REDNER: Well, Mr. Brooks, you will be glad to know the Christmas anthems are going very well indeed. And I asked some of the children to come in now and we will try your new carol and see if you like my melody. (Enter several children. Mr. Brooks greets them, shaking hands. One child goes to the piano, ready to play the accompaniment. Duet may be used, if preferred. Mr. Redner goes to door and beckons to other children.)  
CHILDREN (enter singing): Oh, Little Town of Bethlehem! How still we see thee lie; Above thy deep and dreamless sleep The silent stars go by. Yet, in thy dark streets shineth The Everlasting Light; The hopes and fears of all the years Are met in thee, tonight.  
MR. BROOKS: Oh, my children, (Curtain)

you sang it beautifully! And dear Lewis Redner, I cannot express what is in my heart for your beautiful melody. (Turning to audience): I would like you all to join these children in singing Mr. Redner's lovely music. Mr. Redner, then read the poem to you first, and then lead you in singing. You will, will you not, Lewis?  
MR. REDNER: Indeed I will, sir. (Turns to audience, reads the first verse—above—and the second verse aloud. The third and fourth verse can be added at choice. He then conducts with his arm as the audience and children sing the carol):  
For Christ is born of Mary And gathered all above; While mortals sleep and Angels keep Their watch of wondering love. Oh, morning stars together Proclaim the holy birth! And praises sing to God the King And peace to men on earth.

## RESULTS OF AUGUST ESSAY CONTEST

Class A, Richard Slack (age 15), New York.  
Class B, Virginia Brooks (age 14), Massachusetts.  
Class C, Shirley Ann McIntyre (age 11), Ohio.

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Richard Slack (age 15), New York.

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Handel	Handel's Musical Charm	June 317	Hand		



# "Merry Christmas"- SAY IT WITH



## ARTISTIC CHRISTMAS CARDS *created especially for* MUSIC-MINDED PEOPLE

Envelopes included with all cards

Message of card shown below each illustration



No. 304 \$1.25 per box (25) 4" x 5"  
"and a Holiday of Good Cheer"



No. 1003 \$2.50 per box (25) 4 1/2" x 5 1/2"  
"Let us be instrumental in bringing you new wishes for an old season"



No. 502 \$1.25 per box (25) 4" x 5"  
"Always in tune with a note of cheer for a merry Xmas and a happy new year"



No. 1506 \$3.75 per box (25) 5" x 6 1/2"  
"Variations on an old theme—a Christmas melody in harmony with the New Year"



No. 1504 \$3.75 per box (25)  
5" x 6 1/2" steel engraved  
"Holiday Cheer"



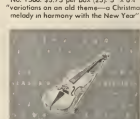
No. 501 \$1.25 per box (25) 4" x 5"  
"On wings of song comes the sweetest wish of all... happiness all ways, always"



No. 1505 \$3.75 per box (25) 5" x 6 1/2"  
"Earth and heaven sing—music fills the air—joy in everything—gladness everywhere"



No. 2501 \$6.25 per box (25)  
5 1/2" x 7" steel engraved  
"Harkened to the carolers, voices ringing clear... Yuletide greetings and a glad New Year"



No. 1501 \$3.75 per box (25)  
5" x 6 1/2" steel engraved  
"A serenade of the season to express every wish for your holiday happiness"



No. 1502 \$3.75 per box (25)  
5" x 6 1/2" steel engraved  
"and a Happy New Year"



No. 1503 \$3.75 per box (25)  
5" x 6 1/2" steel engraved  
"on our toes to wish you the happiest of holidays"



No. 1004 \$2.50 per box (25) 4 1/2" x 5 1/2"  
"on a tree full of wishes for holiday cheer"



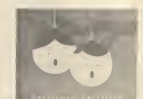
No. 503 \$1.25 per box (25) 4" x 5"  
"plucked from the heart—a string of good wishes for the happiest of holiday seasons"



No. 2502 \$6.25 per box (25)  
5 1/2" x 7" steel engraved  
"a holiday duet so sweet to your ear a merry Christmas, a happy new year"



No. 1001 \$2.50 per box (25) 4 1/2" x 5 1/2"  
"The only tune that we can play is for a happy Holiday, Jingle Bells... Jingle Bells..."



No. 1002 \$2.50 per box (25) 4 1/2" x 5 1/2"  
"A duet of good wishes—a very Merry Christmas, a very Happy New Year"

### EXCEPTIONAL VALUE!!

Musical Christmas cards—the kind you'll be proud to send! They're distinctive, attractively boxed, colorful—with appropriate sentiments.

Personalize them by having your name imprinted on each card. Imprinting costs: 25—\$2.25; 50—\$2.50; 75—\$2.75; 100—\$3.00, each additional 25—25 cents. These charges are in addition to prices of cards as shown above. Be sure to PRINT clearly the name or names to be imprinted.

### USE THE ORDER BLANK ON PAGE 64

Clip it out, fill in your order and mail to us. Please allow two weeks for delivery.

These cards come 25 to a box. We're sorry we cannot send less than 25 of one number! However, we have a

### SPECIAL ASSORTMENT!

One of each of the 16 cards shown above—all sixteen—\$2.00! No Imprinting on this assortment.

### INTRODUCING Gee Gee Clef!

The Christmas Greeting Doll

16 Different Cards for \$1.00!

Each one is individual, cute, lively, likeable, colorful, musical, full of rhyme and the Christmas spirit! Attractively boxed. Young people—especially music students—will want to send them this Christmas.



Charge for imprinting Gee Gee Clef cards in addition to cost of cards: 1 box, \$1.75; 2 boxes, \$2.75; 3 boxes, \$3.25; 4 boxes, \$3.50.

**THEODORE PRESSER CO., Bryn Mawr, Pennsylvania**