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### Volume 72, Number 02 (February 1954)

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# ETUDE

*the music magazine*

FEBRUARY 1954

40 CENTS

PIANO • ORGAN • VIOLIN • VOICE • BAND • RECORDS • HI-FI



LUDWIG VAN BEETHOVEN

An Approach to Beethoven

by Claudio Arrau

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**Richard Ellsasser**

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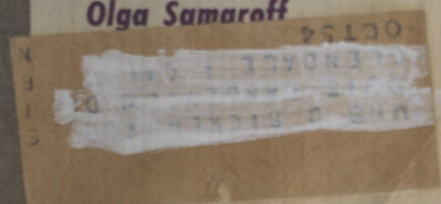
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# LETTERS

TO THE EDITOR

"Problems of a Genuine Musical Culture in America"

Dear Sir: In the November issue of ETUDE there is an article that I liked very much—the one by Paul Mocsanyi called, "Problems of a Genuine Musical Culture in America."

It is a sympathetic and stimulating discussion of the question which is always at the basis of any musical interest—how much we care—what we do—how much we should care—what we can do—to make music a constant enrichment of American life.

It is very intelligent of you to have an article of this sort, which appeals to the laymen who love music, as well as to the professional musician, since that gives your magazine an audience beyond the scope of the purely vocational.

Thank you very much.

Ethel Dean  
New York City

## Articles

Dear Sir: It was a great event for me when a pianist friend mentioned ETUDE as an accomplished music magazine. He is so right! Since then I have been an ardent admirer of your magazine. I am only sorry that I have made my acquaintance with ETUDE after such a long time.

I am very much interested in music and have been working on music for the last four years at the Conservatory of Istanbul, studying piano, harmony and voice.

Here, before going any further, I would like to list my gratitude to the American Library in Istanbul, where I find each issue neatly and promptly.

Since I am a graduate of the American College in Istanbul and also of the English philology courses of the University of Istanbul, I have no difficulty following your magazine with its contents of fine articles, useful information from the musical world of America and Europe and little pieces of music which introduce new names along with the ones I already know.

My friends eagerly ask me to tell them about your latest issues because most of them know either

little or no English at all.

(Miss) Gülseren Gök  
Istanbul, Turkey

Dear Sir: Music teachers and students, professional musicians and amateurs have often expressed their gratitude for the great variety of contributions in ETUDE. It is altogether fitting and proper that a physician adds a few remarks to testimonies of praise that professional musicians may offer with greater authority.

For the pediatrician, your articles on group singing and class teaching, beginner-courses and family music offer new hope in the struggle against passive listening to doubtful television programs, overstimulation by activities that stir up emotions and pathological imagination.

For the aging adult, "Teacher's Roundtable," "Questions and Answers" and "Pianist's Page" counterbalance the self-centered frustration of high blood pressure candidates. It is certainly a remedy to concentrate on measures and frequencies instead of calculating one's own pulse waves and electrocardiographic intervals.

I recently had to test the gait of a child who was discharged from the hospital after a skull fracture. The child strictly refused to leave the bed, until I played a familiar melody on the family piano.

An old, very religious lady, bedridden in the last stage of cancer, looked at me with the hopeless expression of wordless knowledge of the inevitable prognosis that comforting lies can hardly alleviate. On my last visit, I played her favorite hymn for her, and she sang.

These examples only illustrate that music appeals to emotions. However, the selection of articles in ETUDE comprises a wider field than the satisfaction of aesthetic and psychological desires.

Your piece introductions, "Who Knows the Answers?" and the Letterbox stimulate participation in hard work, the relentless prerequisite for any satisfactory hobby.

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Elizabeth A. Gest Guy Maier Alexander McCurdy William D. Revelli  
Nicolas Slonimsky

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## THE WORLD OF

# Music

Boris Goldovsky's New England Opera Theater presented Debussy's "Pelleas and Melisande" in Boston on December 6. This was the first performance of the opera in Boston in eight years. It was sung in English and the principals included John McCollum (Pelleas), Sara-Mae Endich (Melisande), Robert Gay (Golaud), Eunice Alberts (Genevieve), McHenry Boatwright (Arkel), Mildred Allen (Yniold), and Robert Mesrobian (Physician).

The Pennsylvania Music Teachers Association held its fourth annual convention in Philadelphia November 6 and 7 with headquarters in the Bellevue-Stratford Hotel. Under the leadership of Dallmeyer Russell, president of PMTA, the convention program was highlighted by a discussion of the

merits of certification for music teachers, and ways and means of helping adolescents continue their music. A tea was given in honor of Dr. James Francis Cooke, honorary president emeritus. The annual banquet of the association had William West Tomlinson, vice-president of Temple University as the principal speaker.

Roy Harris' Second Piano Concerto had its world premiere on December 9, when it was played by the Louisville Philharmonic Orchestra with the composer on the conductor's podium and his wife, Johana Harris, as soloist. At the November 18 and 19 concerts, Peter Mennin's Sixth Symphony was given its world premiere by the Louisville orchestra. Mr. Harris and Mr. Mennin are two (Continued on Page 8)

## COMPOSER OF THE MONTH



George Frideric Handel, composer of many notable works including the oratorio "The Messiah," is ETUDE'S composer of the month. Born in Halle, Germany, February 23, 1685, young Handel taught himself to play the harpsichord. When he was seven, at the insistence of the Duke of Saxe-Weissenfels, Handel was given organ lessons under Zachau and also training in other musical subjects. In 1703, he visited

Berlin where he was engaged as violinist in the German opera. Here began his friendship with Telemann the composer. In 1706, he went to Italy where in 1707, he produced his first Italian opera. Two of his oratorios were presented in Rome about this time with the violin-virtuoso Corelli as leader.

In 1710, we find Handel back in Germany where he accepted the post of Kapellm. to the Elector of Hanover. For several years he alternated between England and Germany filling responsible court positions in both countries. He was appointed director of the new Royal Academy of Music and produced a number of operas. His success caused much envy on the part of Bononcini and Ariosti. Two factions arose, with these two composers arrayed against Handel. The rivalry was bitter, ending only when Bononcini was caught in an act of plagiarism and was compelled to leave London.

In 1737, he suffered a stroke of paralysis brought on by overwork. However, he seemed to recover from the attack and then turned his attention to writing oratorios. It was in Dublin, Ireland in 1742 that "The Messiah" was first produced. The oratorio was written in 22 days, so great was the inspiration under which Handel created the immortal work. Other works flowed from his pen during the next few years but by 1759, his health again began to fail, aggravated by total blindness. He died in London, April 14, 1759, only a week after presiding at the organ for a performance of "The Messiah."

His works fill more than 100 volumes. The Sarabande (from Suite No. 11 in D minor) is included in this month's music section on Page 28.

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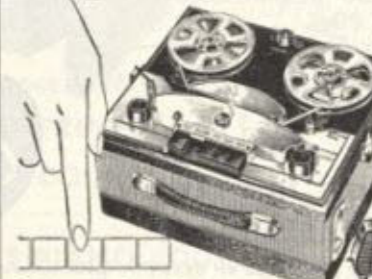
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# Musical Oddities

By NICOLAS SLONIMSKY

IN 1842, when the London publishers Wessel and Stapleton decided to bring out Chopin's music in England, they faced considerable opposition on the part of British music lovers. At that time Chopin was regarded in England as a salon composer not to be compared with such shining lights as, for instance, George Alexander Macfarren. The London "Musical World" described Chopin's music as "ranting hyperbole and excruciating cacophony." The powerful H. F. Chorley wrote in "The Athenaeum" that one could never tell whether Chopin played right or wrong notes in his recitals of his music, so crude was his harmony.

Wessel and Stapleton had enough of a cool business judgment to know how to overcome this opposition. They went to James William Davison, a mighty figure in London musical journalism, who had on occasion himself shot a few darts at Chopin, and asked him to write an introductory brochure for the proposed edition of Chopin's works—for a consideration, of course. Davison responded magnificently. He mobilized all his powers of Victorian rhetoric to extol Chopin's greatness. Whether he was entirely sincere may well be doubted. The brochure was published anonymously, and its authorship did not become generally known until much later.

In order to build up Chopin, Davison deemed it necessary to destroy all his potential rivals. "The prevailing tone of the most popular pianoforte music of the present day is unhealthy and vicious in the extreme," he wrote. "The love of beautiful and unaffected harmony seems wholly dead in the bosoms of modern composers, who, influenced by the clever trickery developed in the music of Messrs. Thalberg, Czerny, Herz, Dohler, and a host of others, of whom the bare mention is to us a matter of

infinite distaste, think nothing but new forms of claptrap arpeggiated into fresh showers of trivialities."

For all his venal venom, Davison was a writer of great gifts. In his brochure on Chopin, he gave thumbnail sketches of contemporary composers that are scintillating. He spoke of "the fantastic and headstrong Berlioz, the despiser of all systems, past, present and to come," "the wealthy Meyerbeer, whose celebrity is a paradox," "the ignis fatuus, jack-a-lantern, salamander Liszt," "the respectable John Cramer, whom all musicians consent to admit, provided they be not obligated to become acquainted with his compositions, unnumbered and unknown"; "the mystical Robert Schumann, with his charming and talented wife, the beautiful, admired, and universally wooed, Clara Wieck," "the gorgeous and lazy Rossini who in the oily fatness of his green maturity has taken to the composition of sleeky anthems."

Having thus demolished all contemporary composers, Davison concluded his blurb with these words: "The music of Chopin is a Koran for true believers, a Talmud to enlighten the dullness and capacity of infidels in art."

A COMPOSER sent a bound copy of one of his huge oratorios to a choral conductor. Some time later he asked a mutual friend to inquire about the fate of his work. "Oh, I use it all the time," replied the conductor. "My piano bench is too low, and the oratorio is just thick enough to provide the necessary elevation." (Note: The quip was later attributed to Toscanini.)

A lady went to a music store after she heard Victor Herbert's "Kiss Me Again" on the radio. She could not remember the title, and

explained to the clerk: "It is a waltz in 4/4 time, and it goes like this: one two three four—one two three four." She got the melody straight, though, and the clerk produced the music without difficulty.

Among musical lexicographers of yore, William Tans'ur (1706-1783) is a very curious figure. The strange name comes from his real German name, Tanzer. In common with other eighteenth-century writers, he made large claims for his product. The title of one of his books is typical: "The Elements of Musick Made Easy, or The New Harmonical Spectator, Being An Universal Dictionary of the Whole Art of Musick." He added this bit of self-appreciation in verse:

The technic part of Musick's here contained,  
Each useful term is fully here explained.

All stands in order, just and very neat,  
Our Musick introduction to compleat.

The longest entry in Tans'ur's book is devoted not to a musical term, but to a hairy spider, the tarantula. It is presented in the form of "A Genuine Letter from an Italian Gentleman, concerning the Bite of the Tarantula." It appears from this account that the vicious spider was in the habit of biting the tip of one's ear, and that this bite would "throw one into such madness as to destroy him in about a month's time." The only cure for the tarantula's bite was the playing of the Tarantella. The "Italian Gentleman" witnessed the horrible sight of a man "just a-going to expire." The people around him cried out: "Play the Tarantella." Unfortunately he did not know the Tarantella. He tried to play a jig "but to no purpose, for the man was as motionless as before." An old woman sang the tune for him, but did so "in such an unintelligible sound of voice" that he could not catch it. Another woman proved more helpful. "While I was a-learning the tune," continues the Italian Gentleman, "and happened to feel the strain of the first two bars, the man began to move accordingly and got up as quick as lightning." The tarantula victim was cured and went home. Indeed, "music hath charms!"

Mascagni could never duplicate the triumphant success of "Cavalleria Rusticana." When he produced his seventh opera, "Iris," it was a failure. Mascagni was dis-

heartened. "And I tried so hard to be spontaneous!" he exclaimed.

A MUSIC CRITIC once wrote facetiously that a rather tedious composition he had to review was as inspiring and as emotional as a paragraph in Grove's Dictionary. Yet some articles in that most respectable dictionary are lively to the point of flippancy. Here is a quotation that sounds more like uninhibited journalism than a lexicographical account: "He was a kleptomaniac. To this he added a reckless extravagance in money matters that amounted to criminality. His originality as a composer was questioned in his own day. Serious objection may be taken to his sixth pianoforte concerto in which not only the general idea, but even the most striking details are borrowed from Cherubini."

These sentences are taken from the article on Daniel Steibelt in the first edition of Grove's Dictionary. Steibelt was born in Berlin in 1765. He lived in Paris as a young man and wrote a piano sonata subtitled "La Coquette" for Marie Antoinette. Then he went to England, where "society made up its mind to overlook his discourteous and overbearing manners in consideration of his artistic merits." He married an English woman who played the tambourine. Steibelt wrote several piano pieces with tambourine accompaniment for her.

Despite his success in England, Steibelt never changed his careless ways of life. His ballet commissioned by a London theater was produced without an ending, because Steibelt failed to finish the music in time. On another occasion, the management had to ask Peter Winter, the German composer who happened to be in London at the time, to supply the missing numbers for Steibelt's uncompleted score.

In 1810, Steibelt settled in Russia, where he was in the service of the Imperial Court. He died in St. Petersburg in 1823.

What of Steibelt's music? One wonders how he could ever be considered a composer of merit. His piano pieces represent an incredible medley of meaningless arpeggios; his operas are poor imitations of the Italian school. His "Storm Rondo" was for many years a favorite in the London drawing-rooms. It can now be regarded only as a hilarious parody on program music at its worst.

THE END

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Music Lover's

## BOOKSHELF

By DALE ANDERSON

Music As An Art  
by Herbert Weinstock

Mr. Weinstock has written an able, sincere and oftentimes brilliant historical review of music as an art, stressing particularly the changes evolved in the structure of music. His 315 page book covers the art from the first Gregorian chant to the latest atonal grunt. The book is conceived upon a high level and presupposes that the reader has an advanced familiarity with musical literature. He notes for instance: "With Chopin and other composers of the high romantic period, moreover, this process began to pass the line of relatively equal interaction. To some extent—and often to a very large extent—a Chopin composition for piano is an emanation of the piano itself, grows as it does partly because Chopin explored the piano's unique abilities and accepted musical materials suggested by them. A Beethoven piano sonata, particularly a late one, often sounds like orchestral music transcribed; no one of Chopin's piano works could have been conceived for any other medium. Nor could Berlioz' orchestral pieces have been composed for any other means than the orchestra, which is in itself an important component of their very size, shape, and physiognomy. This quality of characteristic relationship, in which the medium plays a definitive rôle in the shaping of music, is pre-eminently a nineteenth-century procedure that would reach its most intense application early in the twentieth century. Guesses from close quarters are dangerous, but it appears to be losing force as our century progresses."

It is highly desirable for the music worker in orienting himself in the art, to consult as many authorities as possible, not necessarily accepting opinions as final, but weighing each observation in order to determine his own concept. Only in this way can individual freedom of thought be attained. In this light, Mr. Weinstein's "Music As An Art" is highly recommended as collateral reading for advanced students and professionals.

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You Can Teach Music  
by Paul Wentworth Mathews

Dr. Mathews, who is Professor of Music Education at the University of Missouri, has discovered the opportunity for a very helpful and practical book with a special appeal to class teachers whose training in music may have been restricted. Inasmuch as "all children love to sing," he has shown in the simplest possible language how the ordinary school teacher with slight musical knowledge of technical skill is able to acquire efficiency through actual self-development with the pupils. Through books that he suggests, through selected records and through Dr. Mathews' practical ideas and grasp of the over-all situation, the average teacher (few of whom do not already know elemental notation and the first principles of musical theory) should be able to attain a new musical horizon which should add great joy to elementary class work.

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Electronic Organs  
by Robert L. Eby

If everyone who owns an electronic organ were to purchase this valuable, 211 page book, written in so far as possible in non-technical language, the book would have an immense sale. The book is very important and comprehensive, and proves to be a most practical manual upon all electronic organs, American and foreign. It is written by a musician (formerly a professor at Wheaton College, Ill.) who is also a qualified engineer. The book gives the registration of all well known organs as well as charts and diagrams, which, to the lover of electronic organs, should be worth many times its price.

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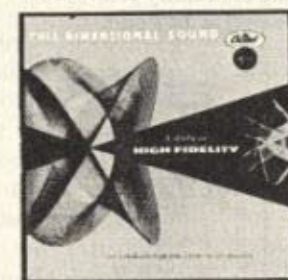
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## World of Music

(Continued from Page 3)

of five composers commissioned by the Louisville Philharmonic to write works for the 1953-54 season.

**Daniel Gregory Mason**, professor emeritus of music at Columbia University, composer, writer, educator, died in New York City, December 5, at the age of 80. He was a pupil of Clayton Johns, Goetschius, Chadwick and d'Indy, and was widely known as a lecturer on music. From 1910, he was asst.-prof. of music, Columbia University; from 1929-1942, MacDowell Professor of music there. He wrote many miscellaneous works in various forms.

**Mrs. Elizabeth Rend Mitchell**, music patron, and former chairman of the Children's Concert Committee of the New York Philharmonic-Symphony Orchestra, died in New York City on November 14. She was a pianist, having been a pupil of Rubin Goldmark and Rudolph Ganz. She was a member of the boards of the Musicians Emergency Fund and the Koussevitzky Music Foundation.

The National Association of Teachers of Singing held its ninth annual convention in St. Louis, Missouri, December 27-30. Well-known personalities in various fields appeared as speakers at several of the meetings, among these being Ira J. Hirsch, Kenneth Westerman, William Ross, Wilmer Bartholomew, Eugene Carrington and Georg Oscar Bowen. Leigh Gardine, chairman of the department of music of Washington University, was one speaker at the annual banquet.

**Dr. Albert Coates**, British conductor-composer, died in Capetown, South Africa, on December 11, at the age of 71. He was well known in the United States, having been conductor of the Rochester (N. Y.) Philharmonic Orchestra (1923-1926) and also guest conductor in 1920-21 of the New York Symphony. He was a pupil of Teresa Carreno and Artur Nikisch. He conducted opera at Elberfeld, Mannheim and Dresden. For a number of years he was senior conductor at the Petrograd Imperial Opera. He appeared in all the leading music centers of Europe including London, where he conducted a season of opera at Covent Garden and also led the London Symphony and the Royal Philharmonic Orchestra.

The Greater New York Opera Corporation presented in December a performance of "Aida," the third in its Verdi Festival of eight operas. The cast included Norma Jean

(Aida), Lillian Thomason (Amneris), Kenneth Lane (Radames), Ruben Marin (Amonasro), and Franklyn Ehrhart (the King). William Spada is musical director of the company.

**Achille L. Artigues**, for 35 years organist and music director at St. Mary's Cathedral, San Francisco, died there in November, at the age of 75. He was a pupil of Guilmant, Widor and d'Indy.

**Ossy Renardy**, noted young concert violinist, was killed in an auto accident in New Mexico on December 3. He was on a concert tour and was en route to Monte Vista, Colorado for a concert there on December 3. He was 33 years old and was at the peak of his career which had begun with his first tour of America in 1937. He had appeared with all the major orchestras of the United States.

**Leonard Bernstein** conducted four performances in December of Cherubini's "Medea" at La Scala Opera House at Milan, Italy. This marked the first time that an American-born conductor had been engaged by the world-famous opera company.

The Mannes College of Music in December presented Claire Coci, organist, and the Mannes Orchestra in a concert of music for organ and orchestra, a not too frequently heard combination. The orchestra was conducted by Carl Bamberger, and John Wummer was the assisting flute soloist. Works by Reubke, Boccherini, Handel and Poulenc were on the program.

**Issay Dobrowen**, Russian-born conductor and composer, at one time conductor of the San Francisco Symphony Orchestra, died in Oslo, Norway on December 9, at the age of 59. He had appeared as guest conductor of the Philadelphia Orchestra and the New York Philharmonic-Symphony. From 1924 to 1927, he conducted the Berlin Philharmonic, Berlin Folkoper and Dresden Opera. In 1932, he became a Norwegian citizen.

**Benno and Sylvia Rabinoff** (Mr. and Mrs. Rabinoff), presented all ten of the Beethoven Sonatas for violin and piano on a single program in New York City, on November 22. The concert began at 2:30 P.M. and continued through the evening with an intermission for dinner at five o'clock.

(Continued on Page 59)

"The secret of Beethoven is not fingers and notes, but inner feeling."



## An approach to Beethoven

From an interview with Claudio Arrau secured by Rose Heylbut

THE AVERAGE STUDENT, I find, approaches Beethoven under a twofold handicap. First, he is afraid of him, as a figure too colossal and aloof to be met on close terms; in second place, he attempts to penetrate Beethoven through his notes alone. Neither attitude is quite helpful.

To interpret Beethoven validly, you must make his music your own, letting it seep into your soul and then projecting it as something very personal. This means treating the music with respect, certainly, but without fear. There are a number of ways to facilitate such an approach.

Assuming that the student is ready for Beethoven at all, music study should be combined with a study of the man. Even a limited acquaintance with Beethoven shows why he cannot be played like Mozart or Chopin. And such acquaintanceship should be constantly and thoroughly deepened. Of this, more later.

The first attitude to throw overboard is that Beethoven, as a "classic," must be taken mechanically, metronomically, and with a minimum of personal emotion. Nothing could be farther from the truth! Actually, there must be an emotional marriage between Beethoven and his interpreter, based on the right sort of emotion. This brings us to the question of sentiment versus sentimentality. Let me offer an example! We all know persons who suffer their difficulties with courage, making no moanings and settling their struggles on the

(Claudio Arrau, among the greatest pianists of all time, links his musical heritage back to Beethoven. Shortly after his official debut, at the age of seven, in his native Santiago, the Chilean Government sent Arrau to Germany for further study. There he worked with Martin Krause, who was a pupil of Liszt who, in turn, was a pupil of Czerny, who studied with Beethoven himself. Presenting all thirty-two of the Beethoven Piano Sonatas in a series of recitals during the current season, Mr. Arrau is well qualified to discuss an approach to Beethoven.—Ed. Note)

battleground of their own spirits. Such people have something genuine about them, which we feel and respect. On the other hand, we all know persons who tell of their hardships in a way calculated to excite sympathy, to bring tears to the eyes. We may be truly sorry for them, but after a while, we find ourselves trying to avoid them. They make too strong a demand on us, using personal feeling to attack our emotions and produce an effect. That is sentimentality, which is put on and off like a cloak and quickly becomes cloying. Genuine sentiment is never put to any use—it simply is there, arising from the innermost sources of the soul, and makes itself felt as something genuine. In the field of music, sentiment is what you honestly feel about a work; sentimentality is what is calculatedly put there (the overdone rubato, the over-oily tone, etc.) to arouse reaction.

In Beethoven, true sentiment is never arrived at too quickly, but honest habits of thought and study can stimulate its development. One shows respect for Beethoven by working from reliable editions (preferably the Ur-text), by observing all his indications, and by permitting oneself no capricious changes (of notes, of added octaves, of playing with two hands a passage which Beethoven wrote for one, etc.). Then, within the framework of Beethoven's wishes, one is free and need feel no fear!

As to tempi, I do not believe in metronomic mechanicalness. We know, from Czerny, that Beethoven himself played very freely, taking the same passage sometimes faster, sometimes slower. And there is no authority against similar freedom in tempi. Always within the framework of the marked tempo, there may be a certain elasticity, based on what one honestly believes Beethoven meant. For example, in the first movement of the Waldstein Sonata, the entire second theme should be taken slightly slower, with a certain freedom of phrasing, as in breathing. It is, of course, highly dangerous for the inexperienced novice-student to take liberties which could degenerate into license; but as the pianist gains maturity and insight, he should realize that the printed page is, at best, but an approximation of what Beethoven heard within him. And he should carefully assume the responsibility of finding and reproducing this inner (Continued on Page 62)

Franz Josef Haydn  
Kapellmeister for  
Prince Esterházy



Their Royal Highnesses Queen Elizabeth (then Princess Elizabeth) and her sister Princess Margaret Rose, when both were music students.

## Music's Royal Heritage

*From early times to the present  
royalty has bestowed many favors and much  
assistance to music and musicians*

by Verna Arvey

NOT ALWAYS have the monarchs of yesterday and today concentrated on battles and on court intrigues! Because history books have been so generous in recording their successes or failures in such fields, their cultural and recreational interests often have gone unnoticed. Hence it is sometimes surprising to discover how many of them were themselves musicians, or patrons of music. In fact, lessons in this art have generally been accepted as a necessary part of the education of royal children, thus making it possible for them to take positions of cultural awareness in adulthood. This has generally been true of royal courts in the past and has continued in many instances even into the present. Certainly, it has been a boon to practicing

musicians, since many famous composers owed their livelihoods to the persons who ruled in their respective lifetimes. They were able, by royal favor, to devote themselves to the creation of works now regarded as important.

Noblemen in all countries had their private orchestras, with conductors and composers attached to them. To cite just one example: in the time of Queen Elizabeth I of England, there were singing books in all the fine houses (following the Queen's example) so that four- or six-part singing usually followed a meal. The Linley family of England became musical when Thomas Linley (1732-1795), a carpenter, was sent to do a job at a Duke's home. There he heard good playing and singing and was

so impressed that he decided to become a musician. He went away, studied, and became famous in his day, as did other members of his family who succeeded him.

In addition, much of our knowledge of the history of music, musicians and musical instruments has come from documents concerning royal households. Because rulers often encouraged religion, their private musical establishments had a dual function: to contribute to court grandeur as well as to religious solemnity.

There has been one notable exception to the general rule: Catherine the Great, of Russia, who was tone-deaf. She wanted to hear and enjoy music, but could not. She wrote, "It is noise and that is all. I long to send to your society of medicine a prize for him who will invent an effective remedy against insensibility to the sounds of harmony." She even made fun of her early music-master who brought with him a bass singer who sang in her room and who, she said, "roared like a bull."

In sharp contrast to the Russian ruler was England's Henry VIII. Gossip-mongers love to waggle their tongues over his collection of wives, but how many of them realize that this man was renowned in his day as a composer and performer of music? Only because Henry VI of England (1421-1471) composed church music of value, it cannot be said that Henry VIII was England's first composer-king. But he surpassed Henry VI in his zeal, and definitely gained the distinction of having brought music into greater repute in England during his reign.

His love for music was encouraged by his mother, Elizabeth of York, who played the harpsichord and clavichord skilfully. In later years, she loved to listen to her own minstrels and reciters, and to watch plays. As a result, no one was surprised when her son, at seven years of age, was learning to chant, and at ten was a regular chorister in the Chapel Royal.

Many of Henry VIII's sacred compositions were written before he was twelve. These consisted of anthems and masses, of which one, *O Lord, the Maker* is sung even today in some English churches. Nineteen of his songs and ballads (one with French words) are still preserved.

His daughters (Mary, by Catherine of Aragon; and Elizabeth I, by Anne Boleyn) quite evidently inherited their father's love for music. Henry personally supervised Mary's study of the virginal and lute, and boasted of her musicianship. Once, by her father's orders, she received a trio of distinguished Frenchmen, entertaining them by playing "on the virginals."

One can imagine that the music-loving

Henry approved in even greater measure of his other distinguished daughter, Elizabeth, for her era was one of the greatest in English music. Religious music flourished under her; also the foundations of artistic keyboard music were laid. She remarked once to the French Ambassador: "I maintain at least sixty musicians, and in my youth I danced very well, composed ballets and music, and played and danced them myself." Indeed, she once dared the Scottish envoy to tell her who played the harpsichord better—she or Mary, Queen of Scots? The embarrassed man was forced to reply that she outshone his own Queen as a musician!

The Chapel Royal deserves space of its own because of its tremendous service to English music ever since the year 1135. Voices for it were chosen from among the best in the entire country. In 1200 it visited York with King John; in 1418 it helped Henry V celebrate Easter in Bayeux. (To Henry V's court was attached the musician Dunstable, father of many innovations.) Henry VIII took with him, whenever he travelled, a choir of six boys and six men (from the seventy nine members of the Chapel Royal) to sing Mass daily. Edward VI and Mary both had one hundred and fourteen in the Chapel, while Elizabeth glorified it by having among its personnel the elderly Christopher Tye, Tallis, Byrd, Gibbons, Morley, Tomkins and Bull.

To Byrd, at least, the honor was a questionable one. In 1577, he sent a petition to Queen Elizabeth, thus calling her attention to the loss he sustained as Gentleman of the Chapel Royal: "By reason of his daily attendance in the Queen's service he is letted from reaping such commodity by teaching as he formerly did."

Two kings (Charles I and later Charles II of England) availed themselves of the services of Nicolas Lanier, Master of the King's Musick under both of them. He belonged to a family active in the musical life of the English court for more than a century. He composed songs, and is credited with introducing the recitative into England.

With the passing of Charles I, the Chapel Royal ceased in England because Cromwell (who actually loved music) disapproved of choirs for public worship. In 1660 Charles II, who liked simple rhythms, decided that he would revive the Chapel Royal and combine it with his own private band for special occasions. This band was modelled after Louis XIV's "Vingt-quatre Violons du Roi" which used to play Lully's lively music and which had so struck Charles II's fancy during his years of exile at the French court. The band played at meals and state ceremonies and accompanied the monarch wherever he went. It was led by an official called "Master of the King's Musick." (Continued on Page 14)

## Personal Reminiscences of JACQUES THIBAUD

*The first violinist of  
the Paganini Quartet recalls  
personal characteristics of the great  
French virtuoso-teacher*

by HENRI TEMIANKA

WITH THE TRAGIC death of Jacques Thibaud last September, the world lost one of the most delightful and charming human beings who ever lived. How often does it happen that an artist may be great but the man small. And how significant that in spite of my ardent admiration for Thibaud as an artist, I have always first thought of him as a man, a human being who personified that charm and elegance which has so long been synonymous with French culture at its best.

I first met Thibaud when I studied in Paris. Under the auspices of l'Ecole Normale he gave a series of Master Classes. There must have been about twenty students—I still have the official photograph showing the group with Thibaud in the center—but the room was crowded to the doors with perhaps a hundred listeners. I played the *Romance in F* by Beethoven and the *Polonaise in A* of Wieniawski. When, at the end of the first section of the *Polonaise*, I took the high harmonic D with the utmost nonchalance on the G string, way up near the bridge where the eternal rosin lies, Thibaud jumped up from his chair and exclaimed:

"How old are you?"

"Eighteen," I said.

Thibaud sat down again, nodded and said:

"You won't dare do that twenty years from now. I know from experience."

After I had finished, a young girl got up to play. Thibaud stopped her when she fumbled a difficult passage, and asked:

"Why do you use that terrible fingering?" and the girl answered:

"My teacher gave it to me."

The teacher was right there and for anyone except Thibaud the situation would have been irretrievable. Thibaud turned to

the girl in mock despair and said:

"Of course, but you should never say that," and then he went and sat down near the teacher, put his arm around him and began to laugh with such infectious humour that soon the whole room was in a state of uncontrollable merriment.

Thibaud was ideally suited for the career of a virtuoso. While many of the prominent artists before the public live in a perpetual state of anxiety and fear, Thibaud carried his responsibilities with the careless air of a grand seigneur. On a number of occasions I dined with him in the afternoon prior to a concert scheduled for the evening. Many artists at that point are unable to get anything down except a poached egg or milk toast and weak tea. That was not Thibaud's way. First there was a round of double-sized apéritifs. Then Thibaud turned to the menu and the wine list and gave them the benefit of his most solemn attention, as befits a French gourmet of the highest order. He planned the dinner with as much care as a concert program and the results were equally felicitous. He treated waiters and guests alike with the exquisite courtesy of a true gentleman and we would spend most of the afternoon around the table, winding up the proceedings with the finest cognac and a great many stories. What particularly stands out in my memory is that even on these very earliest occasions Thibaud never treated me patronizingly though I was only a youthful student. And one day when he had been present when I played for Ysaÿe, he asked me to go for a walk with him, put his arm around me and gave me a long fatherly talk about all the things I should think about and study. It was a selfless thing to do, for Thibaud was extremely busy in his own career, and I had (Continued on Page 56)

Here's a teacher with imagination  
and know-how whose experimental work  
with young children has resulted in  
an amazingly successful

## Pre-Kindergarten School



All dressed up for one of the many interesting programs presented by the children.

by Catherine Yeakel Hoagey

AS A PARENT, how many times have you wondered, as you watch your baby develop into a two or three year old toddler, whether he had any musical ability? How many times have you watched him as he kept time with the band, or marched, or even banged on the piano until you thought you could stand it no longer?

Over and over again parents have come to me, as a piano teacher, and asked the question, "when can Johnnie start piano lessons, as he loves to sing little tunes, and he sits and listens to records, or music on television," etc.

After twenty-five years of teaching piano and experiencing the varied problems of children, as well as adults, how many times have I heard the expression from an adult, "if only I had practiced when I was young—now I'm sorry."

Many nurses, doctors, teachers, and men and women in all walks of life have come

to me and asked if they could take lessons at their age. Surely! Many want music for relaxation. The teacher wants it for her classroom. The mother may want music for the enjoyment her family will derive from it in the home.

After hearing these things over and over again, the thought came to me—why did these adults hate to practice, and why did they stop taking lessons? Basically something was wrong. Anyone enjoys something in which he or she is interested. Music must not be boring—it must be the way in which it is presented to a child that makes it interesting or dull, I concluded.

So I set out to specialize in the small child, and to see if I could create an interest. First, I started teaching piano to the five year old. I found that at this age I could hold his interest only up to a certain point, since the child could absorb very little more, due to his limited mental ca-

capacity at that very tender age.

I set upon the idea that a little child likes to play with other children his age, so why not try a small class of five year olds? After a very short time, it was quite evident that all the children were having a grand time, and what's more, they were really learning something. Competition was stimulating.

If five year olds got along so well, I thought, why not try four year olds, yes, and even three year olds might enjoy it. Thus started one of the few Musical Kindergartens for pre-kindergarten children—possibly one of the few in the country.

The interest grew so rapidly among the children and parents, that new classes had to be started to take care of all the children.

The entire basement of my home was made into Kindergarten quarters. Hooks for their coats were placed alongside the door where they entered, and soon even the smallest child learned to help himself. A mail box was placed close by, where the children delighted in mailing their letters—the letters being their lesson money, with amount clearly marked under the child's name. This avoided any confusion, while the children were assembling.

Seats were placed in the large hallway, where the mothers could wait for the children, or come and go at their convenience without disturbing the class.

Parents from other towns heard of the classes and brought other children, so more classes had to be started, with many mothers pooling cars. Between seventy-five and one hundred children from the ages of three to five attend each week.

The large classroom is equipped with tables of different sizes, games, blocks, toys of every description, a flannelboard, books and crayons, rhythm instruments, etc.

The children play and color until class begins. Approximately twelve to fifteen seems best for one class. Each group is held only one hour a week. This is just enough to keep the children interested without tiring them.

When class starts the fun begins. All the children are lined up against the wall while I "count noses." They all squeal with delight while they count along with the teacher.

I write many of my own little songs, suitable to a three and four year old, beginning the class with our opening song, "Hello, my Friends." Upon leaving we sing the same simple tune only supply the words, "Goodbye, my Friends" etc.

Following the opening song we have other songs and musical games. The children love to dramatize different animals, and stories. We have a rhythm band made up of instruments we devised from cast off ice cream boxes, boiler lids, bells tied to jar rings, etc.

The routine (Continued on Page 59)

## Chopin's Influence on MODERN MUSIC

It's interesting to note the "harmonic kinship" between certain of Chopin's works and compositions of some of the later writers.

by JAN HOLCMAN

FIFTY YEARS ago when musicologists studied the influence of Chopin on the work of Wagner (for instance, in "Tristan und Isolde" with its chromatic scales), no one foresaw that Chopin would deeply affect the development of modern music. After Wagner came the turn of Debussy and then of Scriabin; some of Scriabin's mazurkas, preludes and nocturnes could be considered as an extension of Chopin's works. And yet Scriabin, who is so to speak Chopin's musical cousin, is at the same time a composer with his own new conceptions.

In the same way, this influence can be found in the music of Debussy, Szymanowski and Prokofieff; and even such a distinct innovator as Bela Bartók is not completely free of it.

In some of the works of the composers just mentioned it is possible to note similarities with fragments of Chopin's compositions—precisely those fragments which constitute the most interesting harmonic aspect in his work. Detailed study of these similarities will convince us that they cannot be purely accidental.

It is not easy to define in one phrase the conception of an "influence" in composition. It means adoption, transformation of different elements, such as harmony, melody, rhythm and also—form. As is usual in the field of composition, "borrowing" is partly determined by musical reminiscences, and partly by the conscious adoption of new harmonies and modulations that the composer imitated had been the first to introduce. Such adoptions are sanctioned because they are a prerequisite for evolution in art, which cannot move forward in such abrupt jumps that the successor no longer contains any elements of his predecessor.

The influences can most easily be recognized by musical reminiscences which have somehow or other infiltrated into a work. These reminiscences go through curious cycles which can be called wanderings. Thanks to this they are sometimes completely transformed. This process of transformation is clearly illustrated by the following example of a fragment of Chopin's Mazurka in B-flat minor and Scriabin's C-sharp minor Etude (Opus 42). The harmonic kinship between these two fragments is obvious:



It is interesting to note that the modernists who borrowed some of their harmonic ideas from Chopin patterned themselves on precisely the least Chopinesque harmonies, i.e., not on "typical" ones, but on those which seemed offensive because of their sharpness and boldness, to the ear of Robert Schumann. This great composer and critic more than once shuddered at the numerous Chopinesque dissonances, which were incomprehensible at that time, although he greatly admired Chopin. What today seems to us an innocent idyll (for example, the first movement of Chopin's Sonata in B-flat) then seemed a collection of "false and malicious tones." The unexpected harmonic turn that strikes one in the very first measures of the B-flat Sonata only foreshadows what is perhaps Chopin's wittiest idea—the Finale, in which Schumann, not without reason, discerned a certain

(Continued on Page 50)

(Continued from Page 11)

This post has been continued in England. Queen Victoria's music-loving Prince Consort changed the band for a small body of wind instrument players to an orchestra. Sir Edward Elgar was Master of the King's Musick at the time of his death, being succeeded in 1934 by Sir Waldorf Davies who, in turn, was followed (1942) by Sir Arnold Bax (died October 4, 1953).

Pepy's diary speaks of a dinner in 1659, attended by Matthew Locke and "Mr. Pursell," who was related to England's greater composer, Purcell. After this dinner, the approaching return of the King was celebrated by a loyal canon composed by Locke. Then, when Charles II did indeed return, Locke composed the band music for the royal progress through the city and was appointed "Composer in Ordinary" to the King.

George III, who was King of England when the American colonies declared their independence, was an organist and music-lover who took pleasure in recalling some kind words Handel had directed toward him when he was a boy, at a time when he (Handel) was patronized by George II. (Handel had previously been in the service of the Elector of Hanover, and was pensioned for life by Queen Anne of England, the pension being increased by the said Elector as George I. At one time, when Handel's prestige was waning, the King restored it by the simple expedient of attending a performance of his newest opera, "Samson"). It was entirely fitting, then, that George III should often select Handel's music for his nightly orchestral performances in Windsor Castle.

George III's Queen, Charlotte Sophia of Mecklenburg-Strelitz, employed a separate Chamber Band, which was sometimes added to the King's orchestra to make a more impressive ensemble. One of her qualifications for marriage was that she was musical! Indeed, when she sailed for England to become Queen, she practiced *God Save the Queen* on her guitar to escape both boredom and seasickness.

George IV is remembered for his part in the Noblemen and Gentlemen's Catch Club (one of the early societies for singing Glee, founded in 1761). The members "took the chair by rotation," hence the King did his part by choosing the Glee in his turn and singing in it.

Mendelssohn, who played to Queen Victoria and Prince Albert in 1842, in turn heard the Queen sing. He praised her purity of voice and intonation, qualities which she retained for many years. Her teacher was the noted Lablache. Her patronage of orchestral concerts at Windsor Castle and her obvious reverence for music set an excellent example to her subjects.

Incidentally, the familiar strains of *Rule, Britannia* came from a masque called "Alfred," written for a garden party of the Prince of Wales by Thomas Arne, then thirty years of age. And Tosti, who composed the song, *Goodbye*, was in the service of both the Queen of Italy and the British Royal Family.

The present Queen Elizabeth of England and her sister, Princess Margaret Rose, are said to be good musicians. The young Queen at first played and sang by ear the popular songs of the day, then took to more serious practice. Her first teacher in 1930 was Mabel Lander, once a student of Leschetizky. She took lessons several times weekly and in her youth sponsored Thursday night madrigal singing parties in the palace for her friends. Princess Margaret now sings and accompanies herself on the piano, having a musical gift that is considered quite out of the ordinary.

Equally musical, it seems, were the rulers of old Scotland. James I, who reigned from 1406-37, was a poet, singer, and player of the tabor, flute, trumpet, shepherd's pipe, psalter, lute, organ and especially the harp. The night before his assassination was spent "yn synging and pypping and harpyng and yn other honest solaces of grete pleasance and disport." His grandson James III (reigned 1460-88) was the monarch who founded and richly endowed the Chapel Royal at Stirling. Not only did he carry an organ with him on his travels, but he entertained his bride by performing on the lute and clavicord on his wedding day!

His son James inherited his love for music and passed it on to his own daughter, Mary, Queen of Scots. She played the virginals and sang well to her own lute accompaniment. As a matter of fact, she shocked the puritans in her realm because she and her court "fiddled and sang and danced the whole night through." Musicians held a very great attraction for her: her interest in Lord Henry Darnley, whom she married, was aroused because of his fine lute playing; her liking for David Rizzio began when he sang to her and played on the lute. She thereupon invited him to fill an empty musical place at her court. His political influence over her came later.

Royalty was concerned in the beginnings of opera, too. It was none other than King René of Provence, who in 1462, celebrated the Eve of Corpus Christi by organizing a strolling masque, or ballet, called "Lou Gué." For this he composed all the details, including the music. Many of his tunes were remembered and faithfully performed for years afterward. "Lou Gué" has been considered one of the forerunners of opera.

More than a hundred years later,

what is now known as the very first real opera (Peri's "Eurydice") was performed at the marriage of Henry IV of France (1553-1610) to Mary de' Medici in Florence. The newlyweds were so pleased with it that they invited the librettist Rinuccini to Paris often during the following five years and made him a Gentleman of the King's Chamber.

The names of Louis XIV and Louis XV of France are familiar to music-lovers the world over. In their service were about a dozen members of the Philidor family, largely instrumentalists. Three generations of them covered the period of about 1600 to 1800, and many of them were considered important in the musical life of the day because of their court connections. Jacques Champion de Chambonnières was harpsichordist to Louis XIV, as his father before him had been harpsichordist to Louis XIII. Another musical favorite of Louis XIV was Michel Richard de Lalande (1657-1726) who directed his daughter's music, served as Superintendent of Music to the Court, and composed ballets and religious music. The King caused many of his motets to be "sumptuously printed." Nor must the name of Couperin the Great be forgotten. He was organist in Louis XIV's private chapel at Versailles.

The musician of that era who won the greatest fame, however, was Lully, who amassed money, property and a patent for nobility among other honors by virtue of being Louis XIV's favorite. He composed music for, and directed, ballets and operas; played violin and conducted orchestras. His duties and his rewards matched each other in their quantity and in their variety!

The ill-fated Marie Antoinette was said to have admired the work of the pianist and composer, Jan Dussek, and to have "tried in vain to retain his services." The name of Jean Francois Lesueur might be forgotten today, despite the fact that he was musical director to the Emperor Napoleon and to Louis XVIII as well. However, he happened also to have some pupils—no doubt attracted to him because of his court position—who later became famous as composers. Their present fame perpetuates his name. They were: Ambroise Thomas, Berlioz and Gounod.

The Scandinavian countries have long been noted for their cultural activities, sponsored by their rulers. We are told that not only did King Christian IV of Denmark employ and honor the English John Dowland, but he also maintained young and promising Danish musicians in London and Venice for the purpose of study. His court was a great center for musical activity, at first employing mostly foreigners, later tending to nationalize its music.

Denmark's present King, Frederick IX, carries this tradition on. He studied piano, violin and conducting (partly under his mother,

Queen Alexandria) and in 1952 conducted the Danish State Orchestra in a broadcast heard in the United States. He gave a clean, musicianly performance. (It is interesting to note here the existence of another contemporary music-lover, ex-King Michael of Roumania, a composer of serious music and a lover of American Jazz!)

Since 1526, music has held a prominent place in Swedish court functions, many artists having been educated at the expense of the Government. When Queen Maria Eleonora (a Brandenburg Princess) came to Sweden, she brought with her the Brandenburg court chorus, whose singing inspired many composers. Later, Queen Christina introduced ballet performances in the French style and imported a string ensemble of six fine violinists from Paris for the dancing she enjoyed so much. She imported, in addition, leading Italian and French singers in order to introduce Italian operas into the Swedish Theatre and is credited with having organized in 1623, the first complete opera company ever to appear in Stockholm. Her director of concerts was Bernardo Pasquini (1637-1710) born in Italy and formerly chamber musician to Prince Borghese. He composed operas, oratorios, and a number of harpsichord and organ pieces.

Among the most noted composers who received attention from the aristocracy were Beethoven; Weber (conductor of the King of Saxony's German Opera at Dresden); Wagner (helped by King Ludwig II of Bavaria); Anton Bruckner (encouraged by Emperor Franz Joseph); Francois Boieldieu (pensioned by Charles X and Louis Philippe of France); Orlando Lassus (in the service of Albert V of Bavaria and his successor William V, also recipient of an hereditary patent of nobility from Emperor Maximilian); Mozart (favored by the court of Vienna in his youth); Haydn (thirty years in the service of Prince Esterhazy); A. Scarlatti (in the service of Queen Christina of Sweden in Rome and of the Viceroy at Naples); D. Scarlatti (in the service of Ferdinand de' Medici and of the Queen of Poland in Rome); Berlioz (who adapted some of his own compositions for the orchestra of the music-loving Prince of Hohenzollern-Hechingen, in the Black Forest); and Tchaikovsky (admired by Alexander II).

As we look back upon the recorded history of music we may well reflect that its glories might not have been so great had the rulers in various countries and of various epochs not felt it their duty to support it. Undoubtedly there were notable omissions, but on the whole it may be said that their encouragement helped music to develop as a sophisticated art, in contrast to the spontaneous musical expression of the folk!

THE END



Camilla Williams

One of the younger stars on the musical horizon of the present tells about her training in

## Preparing for an Operatic Career

An interview with Camilla Williams secured by Gunnar Asklund

(Camilla Williams, Virginia-born and a graduate of Virginia State College, received her musical education on scholarships and two winnings of the Marian Anderson Award. Even the earliest concert engagements that followed her winning of the Philadelphia Orchestra Youth Concerts contest earned her the attention of Laszlo Halasz, then Director of the New York City Center Opera, and she was immediately assigned the rôle of Mme. Butterfly. Commenting on Miss Williams' spectacularly successful début, Geraldine Farrar said, "She is already one of the great Butterflies of our day."—Ed. note)

GOOD WORK is never easy and good operatic work is particularly difficult for the American singer because of the lack of theatres in which to train. Still, the effort must be made. In my opinion, its successful issue depends less on circumstances and more on the singer! After admitting that we need more music-theatres, it does little good to dwell on that fact. The thing is to create one's own opportunities for training. Naturally, one can't perform on stages that do not exist; one can, however, guide one's work to the point where it will open doors that do exist.

Prior to my début as *Butterfly* (1946), I had never acted on a stage. As a student, I had had some practice in an operatic workshop, and I have always observed professional performances. As a child, I had done a little toe-dancing which helped me feel at ease; but my deeply religious family objected to dancing, so it was stopped and I turned to the piano and later to vocal study.

That was my own preparation for opera and it wasn't a drawback since operatic work rests first on good singing. True, you act; you share in composing stage pictures and creating illusion—but the voice comes first. This marks the difference between operatic and dramatic acting and it should always be kept in mind.

In both training and use, the voice must be free, un-tense, and well supported, resonated, and projected. That is the basis on which everything else is built. The best luck is to find your right vocal teacher, who not only knows correct singing methods, but who, through sympathy and confidence, can make them work for you. I always feel best with a teacher who sings and teaches in a completely natural way—

Geraldine Farrar congratulates Miss Williams on her successful début in "Madam Butterfly."



singing should offer no more difficulty than breathing, walking, eating. It was my good luck to find such teachers in Mme. Marian Szekely-Freschl in Philadelphia, and Rose Dirman in New York.

The chief benefit I derived from them is the belief that most vocal problems can be cured by alert, aware concentration. You sing with your brain as much as with your voice! I remember two problems that troubled me. At one time, I felt that my tones became lustreless. I was breathing and resonating correctly and couldn't imagine what was happening to me. Then my teacher pointed out that I was developing a tendency to close my mouth. I was given no special drills or tricks to cure me; simply the warning to keep my mouth open. By concentrating on this, I broke the habit and my tones regained life and lustre. Again, I once fell into the habit of slurring my way up to a top note and again I found my way out by concentrating on the exact center of each tone and projecting my voice straight out. During the early years of study, I think we all tend to sing with the heart—to stress "feeling." Through experience, we learn not (Continued on Page 47)



*A young organ virtuoso whose concert  
tours have taken him to all parts of  
the country gives pertinent advice on*

## Playing the Church Service

*From an interview with Richard Ellsasser*

*Secured by Aubrey B. Haines*

"THE FUNCTION of organ music in the church is to unify all religious thought and emotion," says Dr. Richard W. Ellsasser, the twenty-six-year-old organist-choir director of Los Angeles' Wilshire Methodist Church. At age nineteen he could play all the Bach organ works from memory, and he has already traveled the continent many times giving recitals throughout the United States, Canada, Mexico, and Central and South America. Dr. Ellsasser has definite opinions on the proper use of the church organ for service playing, and he states these in no uncertain terms.

"Organ music should tie the service together. It should help the worshipper ascend to consciousness of God. It should give voice and reverence, too, taking the worshipper out of the business world and carrying him into higher consciousness."

With reference to the selection of the proper material for the various parts of the service, such as the prelude, offertory and postlude, he states, "I believe in avoiding loud preludes. I also object to very

loud organ offertories unless they should adapt themselves to the worship service. A few weeks ago the minister of our church was preaching on Martin Luther's ninety-five theses, and the great hymn of the day was *A Mighty Fortress Is Our God*. Here my organ offertory was gigantic—to denote faith, grandeur, and majesty—and so was the postlude. Therefore, I would say the organist should not necessarily avoid loud offertories and postludes so much as he should endeavor to adapt them to the worship service. If, for example, the service is one of tranquillity, prayer, and hope, the music (organ and choral combined) must fit accordingly."

It is sometimes a problem to know how to persuade the members of the congregation to listen to the organist's playing when they frequently enter the sanctuary in the middle of a conversation and continue talking as soon as they are seated. "The organist who hears the congregation in an uproar," comments Dr. Ellsasser, "and pulls out two stops in an attempt to counteract

it will only find that the people will raise their voices to drown out his playing. What I do is to push in two stops, making the music softer. The result is that the people tend to lower their voices in order to hear the music."

Certainly not all organ pieces possess equal value. How can one determine for himself whether a new composition has value or is largely worthless? And what values may be looked for in the works of composers of the past so as to determine whether they should be included in one's repertoire? "What a difficult question this is, and how many are the times a composition has deceived me after I have worked a month or two—perhaps even three or four months in getting it ready. Then what happens? I find either that it does not have intrinsically what I thought it had or else the reaction of our congregations decides it for me. An organist must always remember, too, that the value in a new composition must be evident upon a first presentation, because organ pieces played in the church are not like symphonic works. The listener may hear Beethoven's Fifth Symphony several times in a given season, but he does not hear new organ works repeated.

"I firmly believe, however, that many bad compositions were written by composers we consider great; a fact discovered most strikingly in performing the complete works of Bach. I should say that out of the 250 organ works of Bach which I played, I would list perhaps no more than fifty as great music. The rest are frequently pedantic, uninspired. Sometimes they are actually bad. To be sure, some of them are very youthful endeavors. In the same way I feel that the two fugues of Beethoven for organ are very poor music indeed, and I believe that most Beethoven scholars will concur in this opinion."

There is much that the young church organist should know as to practice methods and habits, and choice of repertoire. Also the amount an organist should spend for new music must be given consideration. "There is much advice one can give here. One great rule, I think, is to practice constantly and consistently. Usually an organist comes out of school, gets a church, and then becomes embroiled in many other occupations, so extracurricular that practice and the inspiration to practice seem to become negligible. Also I find that most young church organists, on obtaining their jobs, begin to play uninspiringly and unexcitingly. To them a worship service seems so prosaic that they lose initiative and inspiration after the first few months. When an organist ceases to feel like Daniel Boone, that is, ready to conquer new forests and to find new forests to be (Continued on Page 49)

## Music Comes to the "Little Red Schoolhouse"



Children and teachers greeting the Antonia Music Shelf musicmobile outside the "little red schoolhouse."

*A unique arrangement which has proved its worth in bringing  
music to children who otherwise would be deprived of it.*

*by Marion L. Briggs*

PICTURE for yourself a small school in a rather isolated area where the instructor must teach all subjects in the curriculum to children in grades one to eight. Then multiply this school by about thirteen like it in the rural and adjoining towns of Shrewsbury, East Wallingford, and Mt. Holly, Vermont. Here music instruction, not a requirement, is being introduced and supported by a novel project of leading citizens.

For the "Little Red Schoolhouse" this design, the Antonia Music Shelf and its musicmobile, is a godsend. It offers free a growing lend collection of music scores, records, record players, recorders, books of instruction and teaching methods, current music magazines (including ETUDE), and musical instruments. To make these materials more easily available to the rural schools in the several communities within the three towns it serves, the Shelf operates a volunteer musicmobile. It also awards small scholarships to deserving pupils who wish to pursue the study of music, and provides workshops and teaching materials for the area's grade school teachers.

The Shelf believes it has found a way to get children and adult community members interested in music and contribute to

their music appreciation. It also thinks it can help over-worked teachers institute and co-ordinate a music program in the schools, and the idea is working out.

Most of the teachers are married, and they are among those in an older age group who have gone back to teaching after several years of absence. The majority are not trained to teach music. They need help in planning and getting materials. For some, the use of record players and records is about the only way they can give music instruction or teach appreciation.

In its early efforts, the Shelf didn't know what was most needed or what to buy. Having about \$200 to spend the first year, its members asked the teachers what they wanted. Almost unanimously, they replied they wanted song books. With the remaining money, the Shelf purchased a number of soprano and alto recorders, deciding this ancient flute-like instrument would be a simple and pleasant one for children to play, often leading to an interest in other instruments.

One difficulty that developed was that teachers didn't always know how to play the recorder, or teach its use. As a result, the Shelf began working toward getting someone to teach the children and teachers

the use of the instrument. Its efforts were successful to the extent of obtaining an instructor to give a series of summer lessons to interested youngsters. They can attend free and have the privilege of borrowing the Shelf's recorders for study. A summer resident, a musician and wife of a Columbia University music professor, opens her barn to the classes, and the Shelf meets the expense of the teacher.

Summer residents play an important part in the activities and advancement of the Shelf. They give generously of their time and talent to add to the success of the local summer concerts, which are the chief source of the Shelf's funds. Among their numbers are professionally trained musicians and music teachers—a pianist and contralto, baritone, skilled accompanist, and flutist, who is the mother of the only woman flute player in the Boston Symphony Orchestra.

The Music Shelf had a small beginning. At first there was no musicmobile to facilitate the delivery, collection and exchange of lend materials. The Superintendent of schools, who is a member of the Shelf and interested in its advancement, took time to pick up or drop off loan requests of the various schools. (Continued on Page 48)



## New Records

Reviewed by  
PAUL N. ELBIN



A MAN WHO attempts to evaluate phonograph records is utterly dependent upon the playing equipment he uses. Whatever knowledge and judgment of music he has are useless unless he can believe what he hears from his own turntable.

These obvious truths are not exactly platitudes. The experienced player of records knows that the listener's pitfalls are many. Some are easy to observe. No one can possibly overlook an amplifier that won't amplify, a turntable that won't turn, a changer that won't change. But such failures of equipment are not so important as the booby traps that lie in waiting for the musical faithful.

Let me tell you about an experience of mine. Several years ago I bought a record changer that was said to be the finest available. It is a three-speed, constant-speed changer absolutely without wow or rumble—or so the company's modest advertising claims read.

The first record I played sounded wonderful, except that rumble developed when I began to apply the bass boost in normal proportions. The next record featured an unfamiliar singer labeled as a mezzo-soprano. "But her voice doesn't have true mezzo quality," my singing-teacher wife commented disappointedly.

A piano disc came later in the try-out, and it sounded rather good. Then we listened to a baritone, who, we decided, lacked resonance or simply wasn't in good voice for the recording session.

Maybe you have guessed the point of the story. The fixed-speed turntable had been fixed to run too fast. Because of the extra speed we avoided the piano "drawl" that results when a turntable is too slow. But the excess over 33 1/3 revolutions per minute transformed a mezzo into a soprano and a baritone into a near-tenor.

Moral: Get yourself a 25¢ stroboscope and check the speed of your changer or turntable. If it runs more than just slightly fast, or if it is the least bit slow, get into action quickly. If necessary, junk the ailing piece of machinery and get a table you know is accurate. Some of the latest models have a convenient speed adjustment, a pre-war luxury omitted from most post-war changers.

Last fall I had the honor of entertaining E. Power Biggs in my home for several days. The famous organist was fascinated by the high fidelity outfit in my record room, and he expressed himself favorably with enough enthusiasm to belie his English birth and upbringing. But as we played a Schweitzer organ recording, Mr. Biggs observed, "I wonder why he used the tremolo there." A little later we were playing one of Mr. Biggs' own Columbia recordings, when suddenly the artist exclaimed, "But there was no tremolo with the flutes."

This was conclusive. Despite a favorable stroboscope reading, there was a slight unsteadiness in the turntable—notwithstanding the fact that the manual table has an expensive hysteresis motor. Subsequent examination indicated that the turntable needed cleaning and minor adjusting.

Mr. Biggs knows a tremolo effect when he hears one, and his good ears pointed to a lesson for men who review records: Don't criticize Albert Schweitzer or E. Power Biggs unless you are absolutely sure of your record playing equipment. The fault might be right at home. That's the horrible thought that must occur to every reviewer after he mails his column.

The list of possible confusions can be multiplied. A noisy pre-amplifier can sound like surface noise—which a critic has a right to criticize in modern recordings. A poor equalizer can play hob with the mu-

sical qualities of a disc. An inadequate speaker can hide half that's on the record and bring out in brilliant relief the other half.

*Reger: Introduction, Passacaglia and Fugue, Op. 96*

For 18 seasons Pierre Luboshutz and Genia Nemenoff have been coast-to-coast concert favorites. Remington is busy now putting their popular two-piano repertoire on LP discs. The first release (199-147) featured Mozart's sonata in D major, opus 443, for two pianos, but noisy surfaces and hollow sound marred an otherwise excellent recorded performance. With the second Luboshutz and Nemenoff record we have a disc that conveys adequately the art of these two-piano veterans. The Reger work is new to records and new to most concertgoers, but it is a composition that merits the splendid performance and recording now available. The reverse side has light encore material. (Remington 199-143)

*Banchiere: Festino*

For a well-sung program of madrigals you are not likely to find anything among recent records better than Adriano Banchiere's *Festino* performed by the Primavera Singers of the Pro Musica Antiqua of New York. Conducted by Noah Greenberg, the three men and three women of the singing group display beautiful tone quality and excellent blend in the 20 unaccompanied pieces of Banchiere's "Fat Thursday" entertainment dating from 1608. Virginal interludes by Frescobaldi, Gabrielli, and others are furnished by Blanche Wino-gron. Recording is superior. (Esoteric 516)

*Schönberg: Verklärte Nacht*  
*Vaughan Williams: Fantasia on a Theme by Tallis*

Those who find lush string tone satisfying will get immense satisfaction from the

(Continued on Page 61)

## National Activation of String Instruction

by C. F. NAGRO

MANY COLLEGES, universities, public and private schools and studios throughout the nation have given special attention for over a decade to the promotion of interest in the study of the string instruments. During this time, articles have been published in many newspapers and in national educational and professional magazines concerning the importance of the rôle played by the string instruments in the educational program and in the social life of the American community.

Nation-wide activation of interest in the study of the string instruments, although almost generally unnoticed until the latter part of the thirties, has been alerted to unprecedented proportions through the activities of a number of organizations. The writer here gives credit to the principal organizations that have co-operated and aided toward the promotion of interest in the study of the string instruments from the time when "serious" attention was deemed necessary in order to boost activation for string instruction.

### The Music Teachers National Association

The MTNA, founded in 1876, through the initiative of Theodore Presser, founder of ETUDE, recognized the need for activating interest in strings at its 1946 meeting in Detroit. At this meeting, steps were

*It is interesting and  
revealing to note the extent of the  
activities of the national organizations  
having to do with promoting string instruction*

taken which later resulted in the founding of the American String Teachers Association. The 1946 Cleveland Biennial of the MENC brought together the MTNA and the MENC String Committees, thus effecting greater co-operative action from educators and teachers through the newly organized American String Teachers Association.<sup>1</sup> It is significant to note that this event probably marks the first time in history when representatives of nationally organized music groups met together to consider ways and means for strengthening interest in the study of string instruments.

### The Music Educators National Conference

The MENC initiated the principal impetus for national recognition of the string problem in the schools. The initial steps germinated from the investigations and studies of the "Curriculum Committee" project (1942-44), and the "Consultants' Council" (1944-45). Subsequent recognition of the problem resulted in the "String Instruction" project of the Advancement Program and the organization of the "Committee on String Instruction" (1946).

The string program was given special consideration in the resolutions, "A Declaration of Faith, Purpose and Action," that were presented and unanimously adopted by the MENC in Cleveland, April 1, 1946.

#### "String Instrument Promotion:

"In the stress and strain of modern living it is becoming obvious that the patient, time-consuming endeavor needed by pupils for the development of string instrument performance is being neglected. "We recommend that all music educators become aware of this trend and use their influence to encourage the interest of young folks in the string instruments, and make every effort to nurture this interest."<sup>2</sup>

The MENC has made a significant contribution toward string promotion at the national, divisional, state and local levels through the activities of the MENC Committee on String Instruction.<sup>3</sup> It has spon-

sored clinics, demonstrations, festivals, lectures and forums, and in addition has made available valuable literature and other aids for teachers.<sup>4</sup>

### The American String Teachers Association

The initial objectives of this organization were:

"The founders of the American String Teachers Association were conscious that the first objective of the organization must be to bring together all levels of string teaching: college, university, conservatory, private, public school."<sup>5</sup>

The organization of the ASTA has made available for dissemination helpful literature for strings. Various projects have been formulated and carried out through the Commission on Research, Commission on Teacher Education, Commission on Community and Youth Orchestras, and others.<sup>6</sup>

### The Violin, Viola and Violoncello Guild of New York

The diminishing interest in the study of the string instruments provided the initial motive for the organization of the VTG.<sup>7</sup> This organization, with Guild Chapters in many parts of the country, has made a valuable contribution in the furtherance of string activity. The Constitution of the VTG, adopted December, 1940, includes the following purpose: (a) "To encourage the wider study and appreciation of the violin as a cultural and social asset; (b) Through organization and mutual effort, to improve the welfare and standards of the violin teaching profession."<sup>8</sup> Notable contributions of the VTG have included the sponsorship of the National String Festival and Conference held annually in New York City.

In 1951, representatives from a group of co-operating organizations, known collectively as the National String Planning Committee, were brought together for the purpose of improving the string situation. The group of co-operating organizations included the Music Teachers National Association, Music Educators National Conference, (Continued on Page 57)

<sup>1</sup>All reference footnotes will be found at the end of the article.

A FEW WEEKS AGO a newspaper received a note of inquiry from a distressed young lady who wanted to know whether her boy friend, an alleged baritone, should "take vocal." His mother had urged this step but wrote the young lady, "I told him that's a lot of foolishness, just a waste of time and money." The complainant then drew conclusions from statements made concerning Perry Como, Johnnie Ray, Frankie Laine and Billy Eckstine who "never had a singing lesson in their lives," but have rolled up oodles of money nevertheless.

The Editor in commenting on this subject drew some very astute conclusions. He wanted to know what one would think of a surgeon who had never studied anatomy, but who was doing all kinds of operations.

As a matter of fact, singing is often

success. There are some, of course, who escape this and seem to float into the empyrean on wings that never tire. In such instances it is personal magnetism which exerts an untold influence on the listener. Turning my memory back on a much-beloved and highly worthy artist, I think of the first time and also of the last time that I heard Harry Lauder. I do not know, but I assume that he did not spend too much time in studios singing under the instruction of some teacher of singing. He had his own way of putting over a song, and it was so inimitable that no one has ever produced his complete identity, although many have tried it.

A like instance seems to have been that of Chaliapin, but I have a vague recollection that he was graduated from some conservatory in Russia. At any rate he gave

forth in the first paragraph of this little essay, the matter of "values" must be kept in mind. Most of the young men and women whom I have met in New York, coming as they do from remote places, villages and hamlets or even farms, have a great purpose in mind. They aspire to concert or grand opera, and would only accept a job in a noisy, smoky, smelly place when on the point of starvation. This is, of course, highly commendable, but unfortunately too often unreachable. There is "always room at the top" is an old saying of doubtful validity because on the way to the top one may so often slide on the avalanche into an abyss. So many factors enter into this that one must have a wide acquaintance with the field to appreciate the situation fully and to have even an inkling of what goes on in some of the studios and managers' offices.

## Vocal Lessons for the Would-Be Singer?

*A well-known voice authority discusses this thought-provoking question and gives out with sound advice.*

by IRVING WILSON VOORHEES

a matter of trying to imitate some voice that one has admired, and since about everything these days is recorded and can be reproduced in one's living room, it is possible to play a given number over and over, singing with the voice and endeavoring to catch every utterance, every note, every syllable.

Many young singers are excellent imitators. They can mimic with astonishing precision; that is, they can do so for a time, but later on the voice begins to have an edge on it, and vocal failure is just in the offing. A good natural voice is a great gift, and should be respected as such. However, it does happen too often that talented persons depend too much on their talent, become a law unto themselves, and consider that they were selected by the Almighty to do great things without benefit of any human agency. This is a form of egomania in which *self* is the principal figure. It is surprising how far such immense conceit may carry one—all the "good breaks" seem to fall just within his grasp, but a day of reckoning is sure to appear, and the eventual pay-off is disastrous.

Night club singers and vaudeville artists are usually people of very great talent. They have a pleasing personality and social graces which are good to behold, but it does happen sometimes that their conceit overrides every other personable quality. Moreover, there is an element of jealousy in almost all of us, and too much bragging by the other fellow on what he can and does do, brings a feeling of envy and eventually one of disgust, so that there is a descending line as well as an ascending line of

the impression that he was born to song, and that no effort was required to bring any audience to his feet. Of course, he studied Grand Opera, and anyone who has seen him as *Boris Godunoff* will remember those great sonorous tones which floated over an audience like the breath of the gods. I feel sure, however, that he would have advised this young baritone who is in doubt about working with a teacher to learn the fundamentals thoroughly and completely.

There is a difference, too, in the kind of singing one wishes to do. The girl who wrote to the editor certainly did not have grand opera in mind. Her goal was the money at the end of the rainbow, regardless of any artistic aims. She may have been engaged to marry the fellow, therefore she can scarcely be blamed for wanting him to go out and rake in the shekels as fast as his hands could work! Jazz and Blues singers entertain a large group of night hawks who wish to be entertained on a lower level than maintains in grand opera. In fact, such an audience would probably hurl catcalls and shrieks at anyone who tried to sing "Böhème" or "Butterfly."

In making a comparative study of a theme of this sort; that is, the theme set

Many years ago I wrote an article for the Ladies Home Journal in which I set forth some of these items, but I was much disturbed when the nice title I had chosen was replaced by "What the Singer is Up Against." It seemed so commonplace and I had wanted to be so highminded, but when I penned a slight remonstrance, I was told that the title would hold as is because it had been set there by the hand of the late Edward W. Bok! And who was I to tell Mr. Bok what to do? At this remote distance, I see why and how he was right, for the singer is always up against something, usually an unfavorable something such as a laryngitis or last week's rent.

If one must earn his living by his voice, his way is likely to be roughly paved and hedged about by a path of thorns, and that is just where "the rub" comes in. Relatively few who "take up vocal" have the means to carry through the many years of preparation. They too often are obliged to put in a hard day down town and go for a lesson at the end of the day when they are so tired that the bed is calling them. Such difficulties are inevitable, and most young people have to endure these trials. However, it is not always, in fact it is seldom true

(Continued on Page 58)

AS PIANISTS grow older they must constantly watch their pianistic pace. Many men over 45 or 50 tend to play lighter and faster than necessary whereas women of the "uncertain" age often let their tempos sag. The pace of both sexes frequently becomes erratic and unsteady.

The remedy I have found to assure playing in strict time is to use an electric metronome like this: Practice any rapid movement; for instance Mozart's Turkish Rondo, setting the metronome on short beats, four to a measure, ♩ = 144—152. Play softly and exactly in time; then change to ♩ = 200—208; again, play *exactly* in time. Often you will hear slight or even glaring unevenness of the beats. When you have ironed out the erratic spots, try the Rondo up to tempo, ♩ = 120—132; you will rejoice in the steady, relaxed speed.

The "trick" with any piece is to set the metronome for short beats—eighths or sometimes even sixteenths—to compel each note to fall into its proper time space. . . . All pianists, young and old, should often employ the metronome in this way; but never for more than a minute or two, for it is impossible to concentrate on it for a longer period.

### Speed Security

If you are a student with strong fingers and fluent facility, but are unable to play rapid pieces securely in tempo, ask yourself this: "As I play, how far ahead of the actual playing spot is my mind?" (Probably stuck right in the notes you are playing!)

If, in your practice, you constantly compel yourself to think a measure or at least a half measure ahead of your fingers you will find your speed control miraculously improving. Such training is difficult, for it takes intense concentration; but it can be done if you will persist.

At first apply it to four-octave scales or arpeggios. For example, think your scale in patterns of eights. Play the first pattern rapidly but think only of the final "D" thus:



Then pause . . . now when you begin to play the next pattern think only of the final "E" . . . next, of the "F," etc. . . .



At first it is better to concentrate on a single note objective. Later, when you practice rapid pieces, think ahead in patterns and short phrase shapes.

Just as expert sight readers take in the measures ahead, so you must also see

## Watch Your Pace—Speed

## Security—

## Contradictions—

## and other important matters

by GUY MAIER



"what's coming" in your mind's eye before you get there! . . . Never confine your mind to your playing groove.

play them. Here are some good recently published items. None will repel you after you know them:

### Contradictions

Readers often accuse me for apparent contradictions in my articles. They complain, "In August 1936 you said so and so, then in December 1942, this . . . and now, something completely different. Which is true? What are we to believe?"

How many times do piano teachers hear the same accusation from their students! "Oh, Miss Bizzybee, last week you told me to play loudly here, but now you say it should be soft. I'm all mixed up!"

Just shows, doesn't it, that we are not hard-fact scientists but fluid artists. For us, truth is not immutable, but growing, changing, expanding. . . . "Since last week," you tell your pupil, "I, too, have been studying, and I hope, growing. So, more mature now, I believe that Beethoven didn't want that phrase played so loudly."

That's the way it is. . . I would not dare to reprint today many of the "principles and precepts" I hailed twenty years ago as absolute truth. . . . Heaven forbid!

### Spicy Contemporary Music

Give your 'teen age students more bitter-sweet contemporary pieces. Holding them always to old-fashioned "I, IV, V" music is deadening. Youngsters love dissonance; they've been "raised" on it via radio, television, movies. Almost no dissonance repels them.

The music you assign need not be outrageous or hideous; there are enough spicy pieces to choose from to satisfy all tastes. I guarantee that you will like them after you've taught the compositions and have seen the relish with which the young people

Wigham—*Puppet Mischief* (Ditson)—a hilarious second year piece.

Glover—*Knives and Forks*—(Marks)—Ditto!

Stevens—*The Organ Grinder's Monkey* (Summy)—Ditto!

McKay—*Navajo Lullaby*—(Ditson)—quiet, smooth, lovely—second year.

Foldes—*From a Story Book*—(Heritage)—Ditto!

Coffey—*Clowns* (Ditson)—Wonderful!—See music section, ETUDE, Nov. 1953.

Kassern—*March and Polka*—(C. Fischer)—Both are short, snappy, delightful—fourth year.

Wigham—*Puppy's Tale* (Ditson)—A very funny and dashing encore—fourth year.

Arnold-Kahn—*Pixied Piccolo* (Mills)—"Popular" music at its best—fourth year.

Herrarte—*Six Sketches* (Elkan-Vogel)—Unique and extremely effective short pieces—fifth year—in spots very dissonant.

Agay (Editor)—*"Bartok is Easy"*—Presser—15 excellently edited little pieces—fourth and fifth year.

### What Has Happened to Two-piano Playing?

On a recent misty-moisty summer evening I was walking along the ocean drive at the top of our Santa Monica palisades, when a motor car with trailer rolled slowly by. The trailer box was shaped like a grand piano standing up on its long side, with enough room in it for two pianos. . . . Then suddenly it dawned on me that this was the kind of trailer used by several of the well-known duo-pianist teams on tour.

Heavens! I (Continued on Page 63)

## TEACHER'S ROUNDTABLE

### PIANISTIC NEWS

The Piano Teachers Information Service, 509 Fifth Avenue, New York, is issuing a Quarterly Newsletter which will prove of interest to the profession; being independent and un-affiliated to any firm, it evaluates impartially all publishers' releases, with excerpts so one can see the music at a glance. Besides, it includes a listing of current magazine articles on piano teaching, latest books on music, piano recordings, summer courses offering piano methods, and a directory of music publishers.

Its selection of the "best piano works of 1952" for young pianists was announced recently in The New York Times. The winners were: *Navajo Lullaby* and *Hi-Way Scene*, by George Frederick McKay; *Rain on the Roof, A Western Story*, and *My Toy Trumpet* by Elizabeth Rogers; *Andalucian Dance* by Alec Rowley; *Carousel*, by Johan Franco; *The Willows are Waltzing*, by Ernest Lubin; *The Children's Day* by Elie Siegmeister; "Inc'nin Kitabi" by Ahmed Adnan Saygun; *Music for Children*, by George List; *The Whistling Sailor*, by Margaret Lyell; and *Little Dutch Dance*, by Louise Bushnell Carroll.

My congratulations to those lucky winners!

### ONE MAN'S OPINION

I read a Stravinsky story in *Life* magazine in which he called Wagner's lyric dramas "rubbish and racket," and Debussy's "Pelléas et Mélisande" the "biggest bore in opera." Some of my pupils are questioning me about that. They play Clair de lune and other pieces and we all love Debussy. I have a complete recording of "Pelléas et Mélisande" and I think it is a beautiful work. I will appreciate it very much if you will let me know your opinion.

(Mrs.) H. F. W., Ohio

I read that article and was shocked by it. When Stravinsky refers to Wagner not only as "rubbish and racket" but "a horrible offense against good taste," and calls "Pelléas" the "biggest bore in opera," there is something wrong somewhere and it is neither with Wagner nor Debussy.

The explanation is easy: it is impossible for Stravinsky to appreciate anything but the kind of music he stands for, namely, his own. He has become the prisoner of a personality that is too strong to permit or even tolerate eclecticism. Early in his career he broke away from what most of us consider as the fundamentals of musical beauty. His art seemed to discard whatever inspiration

or emotion had previously been his, and it turned toward a violence and aggressiveness suggestive of sledge hammers and riveting machines. How then could he be moved by the ecstatic apotheosis of Isolde's Love Death, or feel the strong emotional reflex which grips most of those who listen to the last scene of "Pelléas et Mélisande," so deeply impressive in its simplicity?

Théophile Gautier once wrote: "It would be good to have a police regulation forbidding certain names from jostling with others, and I believe it would be advisable to write beside certain reputations: 'No dumping here'." You can mention this quotation to your pupils, and also ask them to figure out what Wagner and Debussy would think of Stravinsky's productions of the last few decades, if they could hear them.

### OH! MISTER CHOPIN

Some of the hitherto unpublished letters of Chopin appearing in the Wierzinski biography have caused much surprise among those who considered him as a supreme patrician living exclusively within the loftiest spheres of idealism. They certainly throw a new light upon certain aspects of his personality and *modus vivendi*, and some of the statements are expressed so frankly and colorfully that they cannot be reproduced here. No less astonishing are his judgments of other famous musicians. Liszt particularly. Here is one of them:

"When I think of Liszt as a creative artist, he appears before my eyes rouged, on stilts, and blowing into Jericho trumpets fortissimo and pianissimo; or I see him discoursing on art, on the nature of creativeness and how one should operate. Yet as a creator he is a donkey. He knows

MAURICE DUMESNIL, Mus. Doc., discusses one man's opinion, a Chopin biography and gives information of value to all piano teachers.



everything better than anyone. He wants to attain Parnassus on another man's Pegasus. This is *entre nous*—he is an excellent binder who puts other people's works between his covers. He is a strange man; he is unable to wring from his own brain any least thing that has worth before God or man, but his mouth waters for other men's work as a cat licks for cream. He covers up his poverty of inspiration with clever tricks, and he will so bedazzle and bewitch you with his acrobatics that you'd swear he is an artist of genius, whereas actually he is only a most adroit trickster. There are people who admire him, but I still say that he is a clever craftsman without a vestige of talent."

Amazing, isn't it, for whatever opinion one may have of him, Liszt remains the creator of the "Faust Symphony" and the piano Sonata in B minor. But now let us see what a great musician has to say about him, nearer to us. Says Maurice Ravel:

"What does it matter if there are defects in the work of Liszt as a whole? Are there not enough qualities swarming in this tumultuous gusher, in this vast and magnificent outpour of musical matter from which several generations of illustrious musicians have drawn? It is to these defects, of course, that Wagner owes his sometimes over-declamatory vehemence; Richard Strauss, his rapturous salesmanship; Franck, the heaviness of his elevation; the Russian school, its picturesque and sometimes tawdry brilliancy; the French school, the extreme coquetry of its harmonic grace. But do not these authors, so different from one another, owe the best of their qualities to the really prodigious musical affluence of the great pioneer? In a form sometimes awkward and sometimes plentiful, can one

(Continued on Page 52)

### WHAT IS AN ORGAN POINT?

• In one of my compositions I have found below the bass staff the words, "Double Organ Point" and I wish you would tell me what this means.

—Mrs. J. E. Y., N. Dakota

An organ point is a long-continued or constantly repeated tone, usually in the bass, sounding while all sorts of harmonies are going on at the same time. It is often called pedal point because the original use of this device was to hold down an organ pedal while playing varying harmonies with the hands on the manual keyboard, thus producing a variety of dissonances. I assume that a double organ point would be two such tones held (or repeated).

—K. G.

### CLASS LESSONS OR PRIVATE?

• How long can a child take music as one of a group, and yet get the value of private lessons? I was once a music teacher, and I always gave private lessons, but now I am paying the same amount as for private lessons and my own child is attending a class, so I wonder about it.

—S. V. M., South Carolina

It is a matter of opinion. Many teachers continue to prefer to give private lessons, but I personally favor class piano for at least a year or two. It is true, of course, that many piano classes are badly taught, but I have also seen a great deal of very poor private teaching. So it seems to depend on one's opinion—and the situation.

My reason for favoring class instruction in the early stages is that in the first place, children like to do things together so they look forward to meeting other children whether it is at a piano class, a party, or even washing dishes in the kitchen! Second, the class lesson is usually an hour in length, and this gives the teacher a chance to work at musicianship rather than devoting the entire lesson to the mechanics of playing an instrument. Third, children often learn from each other more quickly than they learn from a grown person, so it frequently happens that a quicker child will say to a slower one: "Let me show you how to do that," and often the slower child catches on at once. There is also an element of competition in the class lesson, and sometimes children are spurred on to harder work so as to keep up with the others; just as some adults work a little harder in various ways so as to "keep up with the Joneses!"

Perhaps I ought to add that in my opinion the best piano classes are those in which the teacher tries to put together in one

## QUESTIONS AND ANSWERS



Conducted by KARL W. GEHRKENS, Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College.

group the children who are able to go at approximately the same rate of speed. Thus the slower child is not frightened because he is with a group that doesn't go too fast for him; and the brighter child is not bored because he is working in a group of children who are either quicker than average or else do more practicing. So I conclude my answer by stating that if I had a child of my own I would rather have him or her in a good piano class than under private instruction under even an equally good teacher.

—K. G.

### ABOUT A CHOPIN MAZURKA

• In the November 1952 issue of ETUDE there is a Chopin Mazurka on page 29 listed as Op. 67, No. 3. I think I heard the same tune a while back with slightly different time values and called Chopin's Les Sylphides, possibly Op. 70, No. 1, or Op. 64, No. 2. Will you kindly clarify?

—W. A. M., California

Both the notes and the opus number of this Mazurka are correct as they appeared in the November 1952 issue of ETUDE. You are right when you recall that it occurs in the score of *Les Sylphides*, a ballet based on various compositions of Chopin's. But I suspect that your memory has slipped if you recall it with different time values, unless you heard a very faulty performance of the music. Although I do not have the score of the ballet at hand, I should be surprised if the rhythms have been changed. In the *Victor Book of Ballets and Ballet Music*, the melody of the first eight measures of this Mazurka is given, and appears exactly as it does in ETUDE.

The ballet, *Les Sylphides*, bears no opus number, since it is merely an adaptation of various Chopin compositions. The two opus

numbers you have given do, however, belong to two of the pieces that appear in the course of the ballet. The entire musical score for this ballet consists of the following works of Chopin: Prelude in A, Op. 28, No. 7; Nocturne in A-flat, Op. 32, No. 2; Waltz in G-flat, Op. 70, No. 1; Mazurka in D, Op. 33, No. 3; Mazurka in C, Op. 67, No. 3; Waltz in C-sharp minor, Op. 64, No. 2; and Waltz in E-flat, Op. 18, No. 1.

—R. A. M.

### WHAT DO THE DOWN-TURNED STEMS MEAN?

• In Czerny's *School of Velocity*, Op. 299, Bk. I, No. 5, I am puzzled by the down-turned stems on the upper staff. The left hand is occupied with scale passages, so it would seem impossible to play these notes with down-turned stems with the left hand without marring the smoothness of the scales. Please let me know what to do.

—Mrs. W. L. J., Iowa

The notes with down-turned stems are to be played with the right hand. As you say, the left hand is busy with its scale passages, and these should not be interrupted. The down-turned stems on the treble staff mean merely that there are two "parts" or "voices" on this staff, and I suggest that in order to clarify this to yourself you leave out the scale passages entirely for a few times, playing the upper voice on the treble staff with the right hand, and the lower voice with the left hand, making both voices sound as smooth as possible. Now try playing both voices with the right hand alone, again trying for a fine legato. Finally, when you get the feeling of a "duet" in the upper parts, add the scales below as a sort of accompaniment to the two singing voices.

—K. G.

# Technique and Musicianship

*There is much that organists may do to broaden their knowledge and become more expert in the technique of their art.*

by ALEXANDER McCURDY



Dr. Alexander McCurdy

SINCE NO ONE else seems inclined to do so, I rise to utter a few words in defense of those often-maligned individuals known as musicologists.

There are almost as many jokes about musicologists as about mothers-in-law. One definition of a musicologist is that he looks down on anyone who sings or plays an instrument. Another is that the musicologist "knows all about music, and hates it."

It must be granted that musicologists are learned men. Much of their learning is specialized knowledge. Some of it is incomprehensible except to other specialists. A monograph on medieval lute tablature which created a furore in musicological circles might seem to working organists and choirmasters—let us admit it—somewhat remote from practical music-making.

Not all musicologists are ivory-tower specialists, however. Being on the same faculty in Princeton, I often see Julius Herford, a man with snapping dark eyes and an insatiable curiosity about music. He has spent his life taking works of music apart, dissecting, analyzing and forever asking, why? How? What did the composer mean by this? And what should it signify to us, the interpreters?

Herford has an almost architectural view of music, a structural sort of vision enabling him to see each part of a work in its relation to the whole. It is something to hear him discuss a work like the Bach "St. John Passion," pointing out with irrefutable logic how every chorus, aria and recitative fits into the overall plan, which would be unbalanced or topheavy without it.

These matters are seen by Herford not as abstract speculation but as vital problems of performance. In his teaching he takes the sound view that music is written to be per-

formed rather than written about. His learning and enthusiasm are contagious. Several outstanding conductors have told me that they owe their success to the influence of this man. Herford also teaches many organists during the course of each year, usually giving them a completely new outlook on music. Many a disenchanted musician has taken a new lease on life, musically speaking, by studying with this man.

Many organists who play such a well-known work as Brahms' chorale prelude on *Lo, How a Rose E'er Blooming*, are unable to recognize the original Praetorius tune. I have done some discreet investigating to learn to my chagrin that this is true. Which brings up the question: How many of us, learning a new composition, take the trouble to sit down to analyze it thoroughly, even before mastering the notes?

The marvelous literature of organ music is especially rich in fugues. The fugue is to the organ what the symphony is to the orchestra, what the sonata is to the violin. On no other instrument than the organ can a fugue be played with absolute clarity and independence in the different voices.

As a consequence, most organists play fugues. That is, they play the notes of fugues. Whether they come within hailing distance of the effect intended by the composer is another matter.

My own belief is that it is well for the organist to have attempted to write a fugue or two himself. Mere academic information on the subject is not enough. There is no way to learn the function of the stretto, for example, like attempting to put one together. If one makes a hash of the job there is no harm done and the experimenter has gained new understanding (and admiration) for the almost magical ease with which these

formidable difficulties are overcome by Bach and other masters.

A fugue is a complex musical organism, whereas a chorale prelude is a simple one. Yet even the simple forms will repay close study. How many organists have analyzed even a few of the chorale preludes in the "Orgelbuchlein?" They are among the most fascinating works which one can have before him. Simple, yes; but for all their simplicity they contain wonderful subtleties of design. Close study of these works will broaden one's understanding and make for better performance.

Those of us who have worked with students know that they tend to be pretty much wrapped up in themselves and their own particular instrument. I well remember hearing students discussing a Philadelphia Orchestra concert of the night before. The violinist was ecstatic over the string tone; the oboe player could only talk about how Mr. Tabuteau played the oboe solo in the Brahms Third Symphony; and the trombone player was chagrined by an entrance of the brasses sixteen measures too soon. (This, of course, was many years ago.)

Now it is natural and perhaps inevitable that during one's student days one is concerned with minute details of the music. There is so much to learn—fingerings, phrasings, tempi, dynamics. All one's energy is expended in merely learning to play the notes.

After one has passed this student phase, it is then possible to spend time in study and reflection, holding the music at arm's length,

(Continued on Page 56)

*Various questions of interest to violinists are here discussed in detail and suggestions given for their solution.*

# What Is Advance Fingering?



by HAROLD BERKLEY

"... And will you please tell me what Advance Fingering means and how it is used? I have seen references to it in your pages several times in the last year or two, but never, so far as I remember, any description of it. ... I would appreciate your telling me all about it. ..."

Miss H. L., Texas

Your letter gives me a welcome opportunity to comment on a highly important detail of violin technique. It is a long time—nine years—since I wrote anything about Advance Fingering, and the subject does not deserve such neglect.

Essentially, this technical device is the placing of a finger on a string in preparation for a note that will be played a moment or so later. Generally, this preparing finger grips the string simultaneously with the finger that is at the moment stopping the sounded note. The finger action can be thought of as playing a double-stop—with the important reservation that the note being prepared is not sounded until it is required in the phrase. The technique will perhaps be better understood if a few examples are given. The square open notes indicate the Advance Fingering.

Ex. A: Caprice No. 1, Rode



In this example, the first finger is placed

on the E behind the G in preparation for the first note of the next group.

Ex. B: Caprice No. 5, Rode



Here the fingers move as though double-stop eighths were being played, while the bow moves in sixteenths. The same is true of Ex. C, where, if the fingers are held down wherever possible and Advance Fingering is used on the last two notes of each group, the bow moves in sixteenths and the fingers in eighths.

Ex. C: Caprice No. 3, Rode



The following example from the G minor Concerto of Bruch is simple, but the Advance Fingering technique helps enormously to play the passage cleanly at the required tempo:



The two examples which follow, from the first movement of Lalo's Symphonie Espagnole, illustrate other variations of the same principle:



A noteworthy example is the so-called cadenza section of Kreisler's Praeludium and Allegro. All the broken sixths in this passage should be fingered as though the two notes were sounded together.

Examples could be cited by the hundred, but I think the foregoing will enable you to understand the general principle of the technique. Once grasped, it can easily be developed further by using thought and imagination.

The student need not wait to use the principle until he is working on Rode or Lalo: the studies of Kayser and Kreutzer contain much material for its elementary application. In fact, any passage involving broken arpeggios or repeated string crossings is material for its use.

When the player is so familiar with Ad-

vance Fingering that he uses it without conscious thought, he will find that technical passage-work has become a great deal more solid, and, because of the elimination of many independent finger motions, that there has been a corresponding increase in facility of fingering.

For a Speedy Staccato

"... I will appreciate your advising me how one can increase the speed of staccato bowing. I have a fairly good staccato when playing four notes to a beat at about  $\text{♩} = 88$ , but am unable to go faster. I have tried to use as little bow as possible. ..."

Miss S. T., Ohio

It would have helped if you had told me how you produce your staccato, whether it is with a loose, "kicking" motion of the hand, or whether with a stiff hand and arm. As things are, I have to guess, and my guess is—judging from your given tempo—that you make it with a loose hand. If I am right, you can immediately increase the speed by deliberately stiffening the whole arm, and pushing the bow along from the shoulder.

As a long-time reader of this page, you may think it strange that I should advocate any stiffening of the right arm, writing as often as I do about the need for relaxation. But the staccato is the only bowing that can be helped by stiffening; every other is hindered.

Try tightening up your arm from shoulder to wrist, leaving the wrist joint itself loose, and then make that "kicking" motion of the hand. The speed of your staccato should increase at once.

All the foregoing remarks were based on the assumption that you play the staccato with a relaxed arm. If my guess was wrong, and you already stiffen your arm, then your best course is to rebuild your staccato technique from the ground up. As you already have a fairly rapid staccato, it should not take long—not more than a month.

If rebuilding seems to be indicated, bear in mind that the staccato is actually the result of two co-ordinated motions: (A) a series of very short Up bows made by the forearm, and (B) a co-ordinated series of accents made by sharply turning the forearm towards the body and just as sharply relaxing—the well-known Rotary Motion.

Control of Motion A must be acquired first. The (Continued on Page 50)

# William Kapell



An informal sketch by his teacher Olga Samaroff



(The musical world was shocked last October at the tragic death of the young piano virtuoso William Kapell, which occurred in a plane crash in California [see *ETUDE* World of Music, January, Page 56]. Perhaps no more fitting tribute could be paid to the memory of this fine artist than to reprint here an article written by his teacher, the late Olga Samaroff, at the time young Kapell was studying with her. This appeared originally in the *RCA Victor Record Review*, and is reprinted in *ETUDE* with the kind permission of RCA VICTOR DIVISION of Radio Corporation of America.—Ed. Note)

ONE DAY in 1936, Dorothea Anderson LaFollette, whom I had previously known as a fine pianist and teacher in New York, asked me to hear a young pupil of hers, William Kapell, with a view to having him continue his studies with me. When she waxed enthusiastic about his talent, I could not refrain from asking her why she wanted him to study with someone else. She answered my question with one frank sentence: "Madam, he is very difficult, and I am hoping you can manage him."

When I heard young Willy (aged fourteen) play, I realized just what a challenge it would be to educate such a temperamental youngster, but I recognized his talent at once and decided to accept him. He was awarded a scholarship with me at the Phil-

adelphia Conservatory of Music (later winning for three successive years a fellowship in my class at the Juilliard Graduate School of Music), and so began a ten year association with the most gifted, lovable, unpredictable, often inspiring, sometimes exasperating and altogether unique member of my large musical family.

There was never a dull moment in those ten years so far as Kapell was concerned. He and I had one initial battle. He brought me his first assignment—a Beethoven Sonata—with a wild assortment of mistakes. Before he had played eight measures I decided not to correct them and I let him storm through the first movement without comment.

He gave me several questioning side glances, as though he wondered whether he could get away with murder at his lessons with me. Then I closed the book and told him that if he needed to be told an F-sharp was an F-sharp, and a quarter note was a quarter note he would have to seek another teacher. I told him that if he really learned the Sonata and did all he could with it, I would give him a lesson on it, otherwise not.

Young Willy understood, and after that we got along famously. This seemingly trivial incident was in reality very significant because it was the beginning of Kapell's self-development under guidance

which, in a measure, accounts for the fact that his strong musical individuality could assert itself in the way it did at an early age. Being constantly thrown on his own, but with uncompromising demands on my part for sound musicianship, and a rigorous development of tonal and technical means, Kapell acquired the independent interpretative insight and artistic self-discipline which has enabled him to curb his fiery temperament and reduce the musical exaggerations of his boyhood days to a point where all the intensity of his artistic nature can serve the re-creation of a composition without damage to the score. Luckily, his own desire for perfection grew apace and when he began to win big contests and face the musical responsibilities of a real career, he was ready for them.

In recent years, when ordinary lessons became superfluous, Kapell has continued to seek criticism from me, from time to time, probably because he knew it would be utterly objective. It has perhaps served as a balance when he occasionally met—as every artist of his caliber and pronounced individuality does—bewildering extremes of praise and blame. The blame usually came from less successful pianists or their friends. Professional critics, as a rule, have recognized his gifts with unusual unanimity

(Continued on Page 50)

## The Buffoon

The juxtaposition of major and minor thirds is a common device in certain kinds of contemporary music. However, it is not new. Beethoven and Brahms both used the device each in his own way. Play this piece with spirit.  
Grade 3  
DMITRI KABALEVSKY

Allegro (♩ = 130)

From "Pianorama of Easy Pieces by Modern Masters," compiled, arranged and edited by Denes Agay. [410-41026]  
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*ETUDE*—FEBRUARY 1954

No. 110-01457

# Sarabande

(from "Suite No. 11, in D minor")

Handel's music is essentially simpler than that of his great contemporary, J. S. Bach, but no less convincing. While not intended for the modern piano, this "Sarabande" and variations will "sound" if played with fullness of tone and clarity in the rendering of the several voices. Grade 3

GEORGE FRIDERIC HANDEL

## Andante sostenuto (♩ = 60)

## VARIATION I. Poco più animato (♩ = 96)

## VARIATION II (♩ = 92)

# Dreams of Spring

STANFORD KING

*Allegretto pastorale*

PIANO *mf*

*a tempo*

*rit.*

*f* *Fine*

*p*

*cresc.*

*cresc.*

*D. C. al Fine*

*mf*

*dim.*

*p*

# Puppet Mischief

MARGARET WIGHAM

*Allegro* (♩ = 132)

PIANO *p lightly*

*f*

*p*

*f*

*p*

*L.H.*

*R.H.*

*f* *rapidamente*

*a tempo*

*p lightly*

*f*

*p*

*rit.*

*p R.H.*

*mf*

*f*

*R.H.*

*L.H.*

*pp*

*rapidamente al Fine*

*ff*



## Palatino

VLADIMIR PADWA

Moderato (♩=126)

*mf*

From "Roman Suite," by Vladimir Padwa. [130-41130]

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*cresc.*

*dim.*

*rit.*

*a tempo*

*cresc.*

*dim.*

*rit.*

ETUDE-FEBRUARY 1954

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# Dancing Puppets

## PART III

WILLIAM SCHER

Allegretto (♩ = 80)

PIANO

Meno mosso

Tempo I

## PART II

Allegretto (♩ = 80)

PIANO

# Dancing Puppets

## PART I

WILLIAM SCHER

Allegretto (♩ = 80)

PIANO

Meno mosso

Tempo I

## PART II

Meno mosso

Tempo I

## Grand Partita in D Minor\*

BERNARDO PASQUINI  
(1637-1710)Freely transcribed for Organ by  
Giuseppe Moschetti

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## Variazione 14

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\*Concluding variations  
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# Angels, Ever Bright and Fair

(From "Theodora" 1749)

GEORGE FRIDERIC HANDEL

Edited by Ebenezer Prout

**Larghetto** (♩ = 72)

**SOPRANO**

**PIANO**

An-gels, ev-er bright and fair, An-gels, ev-er bright and fair, Take, oh, take me, Take, oh, take me to your care, take me, take, oh, take me, An-gels, ev-er bright and fair, Take, oh, take me to your care, Take, oh, take me to your care.

*colla voce* *f a tempo*

Speed to your own courts my flight, Clad in robes of vir-gin white, Clad in robes of vir-gin white, Clad in robes of vir-gin white! Take me, Angels, ever bright and fair, Take, oh, take me, Take, oh, take me to your care, take me, take, oh, take me, An-gels, ev-er bright and fair, Take, oh, take me to your care, Take, oh, take me to your care.

*colla voce* *f a tempo*

# Solvejg's Song

EDVARD GRIEG, Op. 23, No. 1  
Arranged by N. Clifford Page

CLARINET in B $\flat$

Un poco andante

*p con molta espr.* *f*

PIANO

*mf* *p* *pp* *p*

*dolce* *mf*

*L.H.* *pp* *p* *f* *pp*

*cresc.* *mf* *cresc.* *p* *f* *pp*

*rall.* *p* *pp*

Allegretto con moto

*molto leggiero e delicatamente*

\* see footnote

*pp una corda*

*simile*

Tempo I

*rit.* *ppp*

*Lento*

*p tristemente* *p*

*colla parte* *ppp*

\*To avoid breaking these chords and facilitate delicacy, the upper note in R.H. may be omitted, and the upper note in L.H. taken with thumb of R.H. (12 measures)  
From "The Ditson Clarinet Player's Repertory" [434-40079]  
Copyright 1936 by Oliver Ditson Company

No. 130-41131

Grade 2½

# Parade of the Color Guards

EDNA BAYLOR SHAW

PIANO

Marcia con moto

*f* *mf*

*p poco a poco cresc.*

*f* *mp*

*Fine*

*sempre staccato*

*mp* *cresc.*

*p* *mf* *poco ritard.* *mp*

*D. C. al Fine*

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Grade 1½

# Wild Flowers

(Waltz)

GRACE C. KAISER

Moderato (♩=120)

PIANO *p dolce*

*Last time to Coda*  $\Phi$

*mf*

*D.C. al Coda* *rit.*

$\Phi$  CODA *rit.* *p*

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No. 110-40287  
Grade 1

# A-Rub-A-Dub

MAE-AILEEN ERB

Moderato

PIANO *mf*

A - rub - a - dub! A - rub - a - dub! A - rub - a - dub I go, A - rub - a - dub! A -

rub - a - dub! We're march-ing to and fro. Rub, rub, rub - a - dub, Dad-dy calls it noise!

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Rub, rub, rub - a - dub, But it's fun for boys. A - rub - a - dub! A - rub - a - dub! A -

rub - a - dub I come! A - rub - a - dub! A - rub - a - dub! I beat my lit-tle drum.

No. 110-40284  
Grade 1½

# Bubbles

A. LOUIS SCARMOLIN

Moderato (♩=126)

PIANO *mf*

*L.H.*

*L.H.*

*R.H.*

*Last time only* *rall.* *Fine*

*p*

*L.H.*

*L.H.*

*L.H.*

*D.C. al Fine*

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# My Piccolo

ANNE ROBINSON

**Moderato** (♩=44)

PIANO *mf* I have a lit-tle pic-co-lo and like to prac-tice too, I think I could

*cresc.* e-ven play a lit-tle tune for you. *f*

*(Piccolo solo)*  
*R.H. plays two octaves higher*

*mp* Did you no-tice how I watch'd my

*mp* phras-ing just so, I have-n't stud-ied long, but I'm do-ing fine I know.

## PREPARING FOR AN OPERATIC CAREER

(Continued from Page 15)

to neglect the heart, certainly, but to blend it with the controlling brain, that helpful monitor which stands a little apart from emotion, warning us to work toward the intelligent effect.

While the voice is still in the building stage, avoid music for which you are not yet ready. Songs and arias should not be approached too quickly nor too recklessly. I think it's a good idea to use Mozart as the transition between Concone and repertoire. His works offer the best schooling in line and phrase.

The operatic candidate must also know languages—really know them. It isn't enough merely to reproduce sounds. I make it a point to coach French, Italian, and German repertoire with a teacher who is thoroughly at home in each language, capable not only of giving authoritative guidance in pronunciation and phrasing, but of talking to me, correcting my conversation, explaining grammar, syntax, idiom. It is sometimes tempting to sing in a language you don't understand, but I think it's a mistake. Without resources that go further than the actual words to be sung, something gets lost—perhaps a measure of sincerity.

Altogether, the singer should know more than singing! I strongly believe in college training. It takes time, to be sure, but it yields more than four years of rewards. Academic discipline develops the very qualities of mind one needs for singing and acting. Courses in art, psychology, literature build an excellent background for the analysis and portrayal of character. And the various drama and opera workshops found in most colleges, provide some preparation for stage work.

A knowledge of the fundamentals of stage deportment is certainly useful—still, gestures aren't acting. The bridge that carries one's meaning across the footlights is sincerity—the sincere projection of the character's truth. First, of course, you find that truth by studying the character and all about her; by thinking about her. Next, you bring out of yourself all you've put in. I have no idea how to tell others the way to do this. My own method is to live the part, doing only what the character would do. This stage is difficult! When you first try to become another person, you approach her emotionally. Only later, when her traits and habits have become second nature, are you ready to pull back and listen to the monitor in your brain. Gradually, then, the happy moment arrives when you can, simultaneously, feel your way as the character, and direct

your actions mentally. After that, you can act the part.

When I first began stage work, I found great difficulty in knowing what to do with myself when I was not in action. In solving this most important problem, I had the rare luck to be advised by one of the greatest singing-actresses of all time, the beloved Geraldine Farrar. Never has Miss Farrar told me how to conceive a part, what gestures to make, or how to make them. She has, however, most kindly set before me general principles of guidance, basing them on the integrity of her own approach to art, and thus strengthening me in my efforts to work out my own effects. From Miss Farrar, I learned the importance of remaining at all times part of the play, of the surroundings, of the group playing with me. This generous advice helped me more than I can say. Now, when I am not busy singing or acting, I become a passive part of the full scene, looking at the other performers, listening to them, following them, never letting my attention wander from them and the meaning of the moment.

A stage director will tell you what to do at given moments—but this isn't enough. Each performer must take these directions into himself, letting them mature within him until he can give them back as part of himself. In staging the same opera with different casts, for instance, the same director will give the same instructions as to entering center, turning left, etc. Yet no two performers execute them in identically the same way. And if two should do so, something is wrong! A sincere performance cannot be built on imitation.

It was again Miss Farrar who made me aware that the full effectiveness of operatic work depends chiefly on voice quality. Together with stage pictures and dramatic lines of progress, one must keep the velvet on the voice—for without it, nothing else matters. This requires a solid background of natural, untense singing, without forcing of any kind. It also requires the ability to keep oneself under full control. A person who is harried, rushed, nervous, cannot sing with velvet quality. This, in turn, means constant care of the entire physical organism—proper rest and diet, avoidance of nervous wear-and-tear whether it comes from too much work or too many parties. Above all, the singer should be natural, and stay that way! If you sing well and project your work with sincerity, stage effects will follow—and opportunities will follow them!

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## MUSIC COMES TO "THE LITTLE RED SCHOOLHOUSE"

(Continued from Page 17)

Now in operation three years, the Shelf finds several of its requests come from community groups wanting to borrow music for their entertainments.

One function of Antonia Music Shelf is to commemorate the musical efforts of a beloved local citizen who worked for the success of the summer concerts and general advancement of music in the area. Her trained soprano voice was popular at local gatherings and her interest in helping deserving music students toward a music education was outstanding. From this woman, Mrs. Antonia Salois, the Shelf takes its name.

Every year the Music Shelf holds four or five meetings of its about twenty-five members to discuss new ideas for expansion or changes needed. Local teachers are members and attend. A part of each meeting is given to bringing out points or materials that might be helpful to these teachers in developing a school music program.

In its second year, the Shelf tried the Children's Record Guild service, which gets out a record a month on the principle of the Book-of-the-Month Club. This experiment cost the Shelf about \$12 a year and provided records for children age five to nine. Favorites with the youngsters were "Rusty in Orchestraville," the "Nutcracker Suite," and "Peter and the Wolf."

Two years after it was inaugurated in 1950, the Shelf instituted a scholarship program. Individual scholarships were small, offering about nine \$10 grants annually to three children in each of the three towns the Shelf served. But these small scholarships were adequate for their purpose, which was to approximately cover the tuition for a three-week summer music course in nearby Rutland high school, or pay for the first few lessons on a musical instrument. The Shelf hoped in this way to develop the children's interest in music or playing an instrument. They might then want to go on to learn to play well enough to participate in the band or orchestra, when they later went to high school outside the area, or to study professionally to promote some individual talents.

When children express an interest, selections for scholarships are recommended to the Shelf by teachers. Renewals are sometimes granted in deserving cases. Without the help and incentive of these scholarships, some youngsters with the desire to study music just wouldn't get around to it.

Recently one boy not only asked for a scholarship, and got it, but requested a violin on loan from the Shelf. These enabled him to begin his first music lessons. A little Finnish girl, age eleven or twelve, took a \$10

scholarship to start accordion lessons. She enjoys these so much that she is asking her family to have an accordion sent to her from Switzerland. A large colony of Finnish people in the area make the accordion a very popular instrument.

In the spring of 1953, the Shelf started a musicmobile. People volunteered the use of their cars and themselves as drivers. Accompanied by the Shelf librarian, who also gives his services cataloging the loan collection, volunteers take turns once a month visiting every rural school in the area with representative Shelf materials.

Children are eager to report to their teacher in the morning that they heard "Strauss waltzes last night," or saw "Swan ballets" on television. After studying MacDowell at school, they are able to recognize the composer's music over the air, whereas before his music had no meaning for them.

The present location of the Shelf's central collection is in the home of the Shrewsbury town clerk, which is usually open during the day because the clerk has her office there. Either children or adults may go in and make a selection. They simply sign out what they borrow and sign in what they return.

In its early years the Shelf secured funds from summer concerts by passing the hat. This method has now given way to the custom of charging a regular admission, with half-price for students. The concerts remain, however, an important source of funds.

Although there is nothing new in communities working together in a project, this is something particularly needed in rural areas to develop music programs and music appreciation. Rural schools are still with us and, so long as they are, they are likely to need help in including music in the curriculum.

Music in the "Little Red School House" may be considered by some "an extra beyond the call of duty," but efforts such as those of the Antonia Music Shelf are bringing the day nearer when it may be recognized as an essential.

"I have great faith in the rural school," says one teacher. "We have individualized instruction and a school-life situation that city schools can envy, but we have lagged in the arts."

In the days of consolidation, this is an interesting statement, typical of the individuality and independence of the granite state. It shows there are teachers who, in spite of overcrowded classrooms and schedules, regard their work with pride and optimism, and are willing to help make a little better what is perhaps not so good.

THE END

## PLAYING THE CHURCH SERVICE

(Continued from Page 16)

conquered, then it is time for him to find other work, probably outside the field of music.

"The same can be said of choice of repertoire. So many young people just out of college are inspired to start learning new music. But after two or three months in a church they begin using their same old repertoire as though nothing new had been written. And one may find in many churches throughout the land organist's using the same material they employed five or even ten years previously. As to the minimum an organist should spend for new music, I feel this is dictated by the amount of money that can be spent wisely. But certainly at least one or two new selections a month should not bankrupt anybody."

Dr. Ellasser's ideas on the interpretation of Bach's music are pertinent. How can the student or church organist so play Bach compositions as to make them sound like music? "When one talks about playing the works of a composer in his own individual style he becomes a part of that great argument which has separated the organ world during the last two decades. Some say that Bach should be played the way he would have played his music in his own day, while there are many of us who hold that Bach was so forward-look-

ing, so exceptional in his advanced thinking, that if he were alive today, he would use every resource of the modern organ. However, I think that one can find a happy medium. I personally, for instance, cannot envision playing pre-Bach and Bach music as though it had just been dusted off from an old museum shelf. On the other hand, one can completely destroy the original intent of the composer. My advice to the organ student when playing in public is never to sacrifice music for exhibitionism.

"Many of the so-called baroque players fail completely. I feel, in bringing out the beauty in Bach's music. They play as if the music was a museum piece. The organist should treat Bach's works as music—not as tawdry exercises. I admit there is much of Bach that is not worth playing, but this is true of every composer. In playing a Bach chorale-pretude, for example, the organist should think of what Bach was attempting to say spiritually, for here the technical equipment is unimportant. So one must return to the composer again and from thence modernization and individuality can spring."

Many organists today play much music not actually written for the organ. There is also a large amount of piano music transcribed for or-

gan, to say nothing of the arrangements from Wagner which one may hear from time to time. "Wagner was the master instrumentator of all times. No organist, no matter how great, can really reproduce Wagner. And why should he? Or why should we try to reproduce any amount of piano music in organ transcriptions? There is so much first-rate and great organ music available today that it seems cruel to select transcriptions. One notices that symphony orchestras very seldom perform a transcription of an organ work. Why then should we rob symphonic literature? Are we not admitting that either we have not searched long enough or that there are no first-rate organ works?"

On the subject of electronic organs for churches, Dr. Ellasser makes interesting comments. "Frankly, I feel that a church is better off installing an electronic organ, whether it be Hammond, Baldwin, Wurlitzer, or Connsonata, than putting in a four-, five- or six-thousand-dollar pipe organ. For one thing, a church that can afford no more than this in a pipe organ certainly does not have money for its upkeep. With an electronic organ very little upkeep is required. I think these instruments are worthy church organs if played correctly. I can see no noncultural aspect in the use of such instruments, even though they may be frequently employed in skating rinks or other places of

amusement. It is a matter rather of the way they are played. How many times recently have I played a Hammond organ in recital only to have an organist, sometimes French-trained, say, 'I didn't know that a Hammond could do this.' The organ had not changed; my approach had."

Concerning the actual installing of an organ, pipe or electronic, Dr. Ellasser feels that there should be expert advice given to those responsible for this part of the church's activities. "I am always personally overjoyed when churches write to me, sending various specifications of instruments they are considering and asking my advice which I am always willing to give free of charge and obligation, because I feel that such a church is on its toes."

"As for the right placement for the console and the pipes, there is no standard plan to follow. Each situation is completely different. Therefore I do not think there is an overall rule that can be stated. Lack of room and acoustical properties—such things are important considerations which mean that each installation must be individually planned."

In a day when the young church organist becomes lost in a veritable maze of extracurricular activities, it may be well for him to take note and see, in the example of Richard Ellasser, what the position of organist of a church can amount to.

THE END

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## VIOLINIST'S FORUM

(Continued from Page 25)

bow should be placed on the string some three or four inches from the point, some pressure being exerted; then it should move towards the middle, without relaxing the initial pressure, in a series of short, sharp, evenly-spaced Up bows. The tempo should be fairly slow: in sixteenths at about  $\dot{J} = 76$ . At first the notes will probably not be rhythmically even; if this is the case, the slow tempo must be kept until they are under control. From then, the player's endeavor should be to decrease gradually the amount of bow used for each note. At the same time, the speed of the notes should be gradually increased, always bearing in mind the need for rhythmic exactness.

The tonal results of this sort of practice are not likely to please you; go ahead with it anyway—it is an essential basic exercise.

It can well be that you will find a rapid and clearly-articulated staccato evolving of itself from this manner of practicing; if so, then no work need be done on Motion B.

If, however, a satisfactory staccato does not materialize, then the second Motion must be practiced, in the following manner: hold and place the bow as described above, then move it slowly and *without* any break towards the middle, while making a series of short, sharply-produced accents by means of the Rotary Motion of the forearm. The

pressure comes from the arm to the bow-stick through the grip of the first finger, which must not be relaxed.

Practice Motion B with the same exercises that you used for Motion A, at the same tempi and with the same number of notes to each bow. You should continue to work on Motion A, in all tempi; otherwise you may lose control of it while gaining control of the second Motion.

As soon as you have a fair control of Motion B, and can play it evenly, try to combine the two motions. I think that by this time you will have a very fair staccato. If it is not yet rapid enough, stiffen your arm and push the bow along from the shoulder.

In these exercises you must not allow any independent motion of the hand in the wrist joint: the hand and forearm should form a straight line and work as a unit. Some people find it helpful to raise the right shoulder when playing the staccato. Try this, but do not consider it essential.

The course of study I have outlined may not be necessary for you, but if it is—be patient. Patience and intelligent perseverance can produce a good staccato, just as they can produce a good trill and a good spiccato, both of which were formerly also considered to be natural gifts and not to be taught or learned.

THE END

## CHOPIN'S INFLUENCE ON MODERN MUSIC

(Continued from Page 13)

amount of maliciousness, impertinence and mockery.

It was not easy for Chopin to make new harmonies acceptable. He often met with a great lack of comprehension, just as our own contemporary innovators often meet with a wave of indignation. Chopin's views on this matter are best illustrated by the following fragment from one of his letters to Delphine Potocka:

"... I speak about music to people less and less. I am in vogue but few understand me *au fond*. I think that this is as it should be for those who write only for contemporary taste will be forgotten tomorrow. If one only shook and banged the old chain everything would become motionless. One must add an original link to the chain. The more it is

original, the greater the step forward."

Chopin also feared that his best compositions would not be appreciated. In one of these letters he wrote:

"It is known that people will not always distinguish between a trifling work and a masterpiece, and they will always play things that should be thrown into the fire."

Nor are there lacking critics who attack Chopin for his "romanticism" or "schoolmasterliness" (this term was first used by Liszt in reference to Chopin's Scherzo in B-flat\*).

We should advise them to re-study the Sonata in B-flat minor, the Etude in E-flat minor, and the Prelude in A minor; that is, those compositions that once frightened the musicians. In music, sugar or even icing is a relative thing. As against the early Mendelssohn and Grieg, Chopin seems almost acidulous, while compared to Prokofiev and particularly Schoenberg, he might seem as sweet

as syrup. As for those "false and malicious tones," it must be noted that even today we are inclined to pin similar epithets in the compositions of Stravinsky or Hindemith. Is it not possible that some day even these ultra-modern harmonies will appear as "an innocent idyll?"

But let us return to the problem of influence. In his musical ideas, Chopin was several decades in advance of his successors. It is sufficient to mention the magnificent Prelude in A minor with its fantastic harmonies—the matter of its key has remained a subject of dispute up to this day. Could one conceive of a work by another composer of the same period, which would not have a key different from the one marked? It is difficult to establish the key of the Prelude in A minor although Chopin marked it quite clearly. To many it sounds as if it were in E minor, others insist that it is in G major and almost no one hears it in A minor.

This Prelude has its history. In Chopin's lifetime Kleczynski called it "peculiar," and advised against playing it. Whether this academic advice was inspired by prejudice, or resulted from the markedly gloomy mood created by the Prelude, we do not know. Another Chopinist, Schultz, saw in this work a horror "from which there is only one step to madness." One might resort to many literary phrases and superfluous words—words beautiful and irrelevant—to criticize this little mas-

terpiece, but to characterize it correctly there is only one way—that of detailed analysis of the work. Such an analysis would show that, aside from the natural beauty of the Prelude, everything in it that surprises or fills us with indignation is first-rate from the point of view of its organic harmonic proportions—and even bears the mark of genius. But those who seek in this Prelude the sweetness of Chopin's harmonies and romantic moods will be cruelly disappointed. They will find only strong dissonances which succeed each other monotonously. They will also find a mood—but it will be a mood of total depression.

The influences of the interesting and inventive harmony of this Prelude can be perceived in a fragmentary way in Bartók's second Hungarian Dance, where we find an analogous progression of chords, though in a somewhat livelier tempo.



As for modernism, the Etude in E-flat minor, which is bold in its harmonies and modulations, and in which we see Scriabin "with a naked eye" pales beside this Prelude. (To be continued next month)

## WILLIAM KAPELL

(Continued from Page 26)

and three continents, North America, South America and Australia have rung with ecstatic eulogies of his playing. Next summer he will leave for Europe to fulfill engagements as soloist with major orchestras in the largest cities, as well as a schedule of many recital appearances.

It is fortunate that his head has not been turned, and one indisputable proof of this fact is his attitude towards his repertoire. He has such a tremendous reverence for certain great masterpieces of piano literature that, although none of them hold any technical difficulties for him, he wants to wait—as he himself puts it—until he "grows up to them inside."

He is right. It is relatively easy for a young pianist to approach such music as the last two concertos of Beethoven, or the second one in B-flat by Brahms, with the help of careful coaching by an artist teacher, or by the dangerously easy road of imitation, but to project them *from within* is a very different matter, and that has always been my aim in

teaching Kapell, as well as his own definite goal. And so he is playing his way into the hearts of great audiences, performing the music of which he is already completely master, and thus making one of the truly outstanding pianistic careers of his time.

On the human side Kapell has gotten himself into more hot water than any other member of my musical family, largely because he follows his impulses, says exactly what he thinks and totally lacks the capacity to play politics. But every one who really knows him loves him for his sincerity, his loyalty, his generosity and his innate kindness. His idiosyncrasies are most amusing. A passion for the telephone brings calls from all parts of the world to his intimate friends, usually in the middle of the night. Nobody but Kapell would telephone from Buenos Aires to Vallejo, California, without a truly urgent business or professional reason. He rarely departs from any place without leaving something behind, and in the

(Continued on Page 61)

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## Violin Questions

By HAROLD BERKLEY

### Advice About Strings

*A. B., California.* The question has never arisen in my experience, but I cannot see how playing the mandolin could be detrimental to your violin playing. (2) There is no kind of string "that is best for the violin"—so much depends on the individual instrument. Gut strings sound better on a very brilliant violin, while steel strings will often improve a dull-toned instrument. For most violins, however, the following is a good compromise: a steel E, an aluminum-wound gut A, an aluminum-wound gut D, and a silver-wound gut G.

### A Tell-tale Clue

*Miss R. D., Michigan.* Your three violins are all German factory products worth at most \$100. Of course, I have only your descriptions to guide me, but the line "Made in Germany" on the "Stainer" label is a certain indication of its origin. The violin is worth probably \$60 or \$70.

### A Factory Imitation

*Miss M. H., Kentucky.* Caspar Duifoprugcar was born about 1514 and died about 1571. He made lutes and guitars but, so far as is known, no violins. The many violins bearing his name are mostly factory products worth less than \$100.

### Concerning Guarnerius

*J. W. A., Virginia.* So far as the books at my disposal show, there was no Joseph Guarnerius making violins in Cremona as early as 1650. So the label in your violin is probably a fake, and, the label being spurious, the chances are that the instrument is not old Italian. If you are anxious to have it appraised, I'd suggest that you bring or send it either to Rembert Wurlitzer, 120 West 42nd St., or to Shropshire & Frey, 119 West 57th St., both addresses in New York City. As you have discovered, there are two Joseph Guarneri: one of them the son of Andreas, and the other—the greatest violin maker after Stradivari—known as Joseph del Gesu. But the first of these was born

in 1666, and the second in 1698.

### To Clean a Violin

*J. P. B., Connecticut.* A good mixture for cleaning and polishing a violin is the following: fine, raw linseed oil, seven parts; oil of turpentine, one part; clean water, four parts. Shake thoroughly before using, and use very little at a time. Don't polish with the same cloth you use for applying the mixture, but do polish until all trace of tackiness has disappeared.

### Ole Bull Not a Violin Maker

*P. L. P., New Jersey.* A violin bearing the name Ole Bull branded on the back is almost certainly a German factory instrument worth perhaps \$100.00. Ole Bull was a violinist, and he was doubtless unaware that his name was used in this manner.

### In Appreciation

*Miss S. F. S., Florida.* It was thoughtful of you to write telling me I did not need to answer your first letter, as you had found out the answers to your questions. I enjoyed both your letters and I wish you much happiness from your violin playing. Don't worry about your English—it is very good.

### An Interesting Letter

*F. K. C., Federation of Malaya.* Your J. B. Vuillaume "Strad" copy, if in first-class condition, might be worth as much as \$2500 in the United States. F. N. Voirin bows vary a good deal in quality and price. If your bow is one of the better ones, it could be worth \$150-\$200. Whether or not you should trade your good Collin-Mezin violin for a broken up Guadagnini is quite a question, and I cannot help you with it very much. It all depends on how badly the Guadagnini is broken, whether you can have it well repaired, and whether the repairs will stand up in your climate. It was good to hear from you again and to learn more about your collection of violins.

THE END

### TEACHER'S ROUNDTABLE

(Continued from Page 22)

not even perceive the embryo of the clever, easy and limpid development of a Saint-Saëns?"

In my own personal opinion Ravel struck it right, and Chopin may have yielded to one of his occasional tem-

peramental impulses, never stopping to think that his writings would be brought before the world later on. But "Verba volant, scripta manent," spoken words fly away, while the written words remain. THE END

## Organ Questions

Answered by FREDERICK PHILLIPS

*Q. Does it injure a modern pipe organ to play it when it is cold? I have practiced in cold churches for thirty years, and have thought the only hardship was on the organist. Quite recently I was told it is bad for the organ.*

*A. L. B.—So. Dak.*

A. We grant that it is sometimes pretty hard on the organist, but we do not remember ever hearing or reading that it is injurious to the organ. Generally speaking, the more proper use the organ gets the better it is for the instrument, and we do not believe that coldness would constitute an exception to this rule. Since pipes and reeds, however, are subject to climatic contraction or expansion, there is a possibility that in a cold church there would be a slight variation in pitch in the different parts of the organ, causing a certain degree of "out-of-tuneness", but this would not indicate any injury.

*Q. We are interested in the purchase of a new organ. The present instrument has four ranks, unified under single expression, and has outlived its usefulness. Can you suggest specifications for a new instrument, and would you advise incorporating any of the present instrument in such a new organ. Please also suggest several companies competent to undertake such work. The church has an average attendance of 125, the choir runs usually about 12, but has at times gone up to 25. The sanctuary is built in old style with pews arranged in a semi-circle. The ceiling is arched to a height of 40 feet, and the room is approximately 60x45 feet. The walls are plastered and the floor is entirely carpeted. My own suggestion would be an instrument of about seven ranks, with draw knobs, full couplers, and adjustable pistons, under separate expression.*

*C. W. G.—Penna.*

A. We are sending you the names of several reputable organ manufacturers, who will be glad to confer with you as to the type of organ best suited to your needs. We hardly think it would be practicable to use any parts of the present organ in a new instrument, and it should be possible to set up a fairly good organ of seven ranks such as you

mention. William H. Barnes, in his "Contemporary American Organ," suggests the following as a very satisfactory plan for a small organ: GREAT—Open Diapason, 8', 73 pipes; Chimney Flute, 8', 73 notes; Dulciana, 8', 73 notes; Harmonic Flute, 4', 73 notes; PEDAL—Bourdon, 16', 32 pipes; SWELL—Diapason, 8', 73 pipes; Chimney Flute 8', 73 pipes; Salicional, 8' 73 pipes; Dulciana, 8', 73 pipes; Harmonic Flute, 4', 73 pipes; Cornopean, 8', 73 pipes.

For these smaller organs we believe it is better to have the entire organ under expression.

*Q. (1) I have studied organ for over two years and plan to attend the Yale School of Music. My teacher is undecided on what books of harmony, counterpoint and theory to use, as to enter Yale I have to take an examination in harmony and counterpoint.*

*(2) Where I play the organ I have been asked if it is possible to enlarge our one manual organ to two or three manuals, or if it would be cheaper to buy a Hammond or Wurlitzer.*

*(3) In my choir work I should like to use only the four solo voices, (S.A.T.B.) instead of eight or ten voices. Should I do this, or use the whole choir?*

*W. C.—Conn.*

A. (1) While the facts of harmony, counterpoint and theory are the same, the methods of approach and the phases of each subject are handled differently, and in order to study something which will particularly fit you to take the Yale exams, we suggest that you write to the Yale School and ascertain which authors and books on these subjects they recommend for preliminary study.

(2) We doubt the feasibility of successfully converting your organ to a two or three manual instrument, and certainly the purchase of a Hammond or Wurlitzer would be less expensive. However, we suggest that you consult with one or two reputable organ manufacturers.

(3) Unless you have a very good reason for dispensing with the extra members of your choir, why not keep the soloists as soloists, and for quartet work, and use the other members for full anthems or divided parts?



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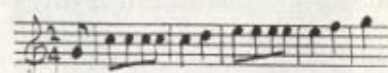
# Junior Etude

EDITED BY ELIZABETH A. GEST

## Great Composers and Melodies

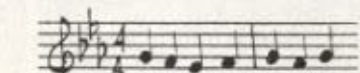
by William J. Murdoch

DID YOU KNOW that sometimes we can find traces of familiar tunes in the music of the great composers? We can not always find the familiar tunes note for note in the composers' works, but we can find enough of their familiar structure and melodic line for us to identify them if we keep our ears open.



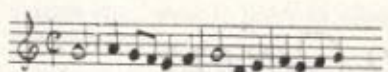
Academic Festival Overture—Brahms

Brahms, for instance, included a melody, but with different rhythm, in his well-known Academic Festival Overture. . . . Compare this melody with our *Farmer in the Dell*.



Piano Concerto—Beethoven

Another example is in Beethoven's Emperor Concerto for piano and Orchestra. Did you ever notice anything familiar in the second theme of the first movement? Does it remind you of *Mary Had a Little Lamb*?

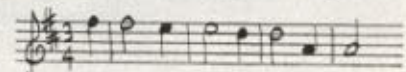


Violin Sonata No. 3—Bach

What about this one? Change the rhythm a bit and what do you find? Would you say it reminds you of *London Bridge is Falling Down*? It certainly does, but it also happens to appear in the fugues in Bach's Sonata No. 3 for Violin.

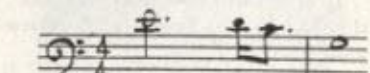
The melody of *Hail, Hail, the Gang's All Here*, which is found

in Gilbert and Sullivan's opera, "The Pirates of Penzance" (with the words "Come, friends, who



Trout Quintette—Schubert

plow the sea") is similar to the melody Schubert used in his famous Trout Quintette. Brahms also moulded a melody on the same pattern and used it as a brass theme in the finale of his Symphony No. 1.



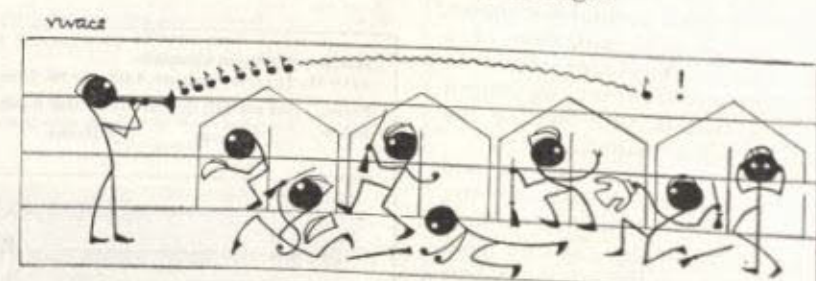
Symphony No. 1—Brahms

Schubert used a melody in the third movement of his Fifth Symphony that reminds us of a familiar song of childhood. What is it? *Where, Oh! Where has my little dog gone*? Do you recognize it?

Sleepy head, stay in bed?  
"It's time to get up," says the bugle.

"Come on out, every Scout,  
It's time now for chow," says the bugle.

Come or go, fast or slow—  
Do just as you're told by the bugle.



Peala

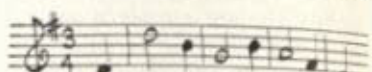
Another melody everyone knows is *The Old Oaken Bucket*. And where in the classics can we find it, or at least a theme that recalls it? In the third movement of Tchaikovsky's Third Symphony.



Symphony No. 3—Tchaikovsky

By themselves, such well-known folk-type tunes are not worth much, but when they are used, with a few slight changes, by master composers they take on great beauty and meaning. The composers were probably never aware of any similarities between their

melodies and other tunes, but they have shown us that it takes more than a melody to make a great composition. Even the best melody in unskilled hands can sound ordinary, but the most ordinary tune, in the hands of a great master, becomes a work of lasting art. Perhaps you will find some more similarities when you listen to fine music. It is inspiring to find what the masterful composers can do with melodies which remind us of



Fifth Symphony—Schubert

the melodies of nursery rhymes, class rooms and camp fires!

## Project for February

PLAYING instruments and making music is lots of fun. People like to hear music, but they never could if no one played. It is always nice to be asked to play your pieces for your friends, or at recitals or to take part in contests and auditions, and if you learned your pieces well and memorized them accurately you will always enjoy playing for people.

But, what do you do when some one asks you to play a piece for them that you have never seen, or perhaps it's an accompaniment for a singer or for your violinist friend, or for a glee club group, or just for your social "gang" who would like to sing, or to have you play one of their favorite things. Can you do it well? Not even if it is easy?

You would not want to be obliged to memorize the book you

are reading, or something in the newspaper, or letters from your friends, before you could enjoy such things, because you are able to read English whenever you see it in print or in writing. But with music it seems to be different. Music students all learn to memorize extremely well, even long, difficult compositions, because memorizing is demanded and expected of them. But these same students are always busy with their ordinary practicing and there is no time left to develop their sight-reading ability, and so, this remains tucked away in far corners of their brains, maybe forever.

So, let's all do something about improving sight reading skill during the month of February. Let everybody, but especially pianists, spend at least ten minutes every day on sight reading, and more if it can be "worked in." Perhaps your teacher will let you devote five minutes of your regular practice time to this and you can add your own extra minutes.

Exchange music books and sheet music with your friends; use your hymnals; look up some music books in your homes. Sight read triads, chords, arpeggios, skips, passages, rhythm patterns, sequence patterns, melodies, basses, duets, accompaniments, and of course, short but complete compositions. If you are already a fairly good reader you will add phrasing and dynamics. Select your material in different keys, major and minor. Keep good rhythm.

It will help in reading to remember—  
(Continued on next page)

## No Junior ETUDE Contest this month

### Project for February (continued)

ber that octaves are always found on a line and a space (never on two lines or two spaces); thirds and fifths are always on two lines or two spaces (never mixed); triads, in root position, are always on three lines or three spaces (when inverted they include lines and spaces). Try reading sometimes with one hand while the other hand holds a piece of paper

between your eyes and the keyboard. Let your fingers be your eyes as they feel the black and white keys. Your teacher will suggest some other aids for you to include in your sight-reading project.

At the end of February write to Junior Etude and tell about the results of your Sight Reading Project of the Month.

## Orchestra "Quickie" Game

Write the word ORCHESTRA on the blackboard or on your sheet of paper. See how many words you can write, using only the letters found in orchestra. The player who has the longest list of words at the end of a given

number of minutes is the winner. (You'll be surprised, but over one-hundred-fifty words can be made from the letters in this word without using any plurals, two-letter words or words which use the same letter twice in the spelling.

## Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

You may be surprised to receive a letter from Greece. I love music very much and have graduated from high school and perhaps I will be a teacher. My father teaches me violin and English. Perhaps you read in your newspapers about the terrible earthquakes here in my country. We had some in my town recently but not like the big ones in the islands. I would like to receive letters from Junior Etude readers in America and other countries.

Marina Marior (Age 18), Greece

I have found ETUDE a great help in my music study. I have studied piano five years and hope to make music my career. I have played at some of the

organizations in our town and have played several times with accordions and violins. I hope someone will write.  
Sandra Strezo (Age 13), Indiana

I am a student of piano at the Laperal Piano School in Manila. Our school has subscribed to ETUDE for many years and our library has some numbers as far back as 1922. I find your various articles very helpful in my music study as we use them for reference in our Music Appreciation class. I would like to hear from others who study music.

Ruben H. Hilario (Age 20),  
Philippine Islands

The following would also like to hear from readers. *Sammy Parks* (Age 9), played piano in music festival and received a high mark. Wants to become fine pianist. Hobby is piano playing. *Rita Welty* (Age 10), Pennsylvania, plays piano and violin and hobbies are swimming and reading; *Katherine Norman* (Age 15), Missouri, plays piano and trombone in High School Band; *William Messinger* (Age 15), Wisconsin, studies piano, has advanced rapidly and hopes to become a concert pianist.



Music Study Club—De Funiak Springs, Florida

Frances Childers, Linda Garrett, Diane Goff, Patricia Goff, Donna McClellen, Diane Pickett, Patricia Pickett, Lynda Clellen (Ages 6½ to 13).  
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## TECHNIQUE AND MUSICIANSHIP

(Continued from Page 24)

so to speak, in order to see it in larger perspective.

It is sometimes said that organists generally are good musicians, with a wider knowledge of music as a whole than that of most instrumentalists. I wish that this were invariably true, for I fear it sometimes is not. At any rate it ought to be. Our training gives us a broad variety of experience. In our studies we learn the repertoire of both piano and organ. Our work as choirmasters brings us in contact with vocalists and vocal literature. In oratorios and cantatas we are always arranging and transcribing music originally written for orchestra. With such diversified, stimulating musical experiences we ought, musically speaking, to be able to see beyond the ends of our noses.

That this sometimes does happen is shown by men like Marcel Dupré, who in his edition of Bach gives a complete analysis of every prelude, fantasy and fugue, not to mention the

excellent fingering and pedaling suggested, but who remains a well-rounded musician rather than a Bach specialist; Albert Schweitzer, whose zeal for music transcends the literature of his own instrument and who lately has taken part in experiments to re-create the violin bow used in Bach's day; the late Albert Riemenschneider, whose editions of the Bach chorale preludes are a model of scholarship but who was more than simply a Bach scholar; and Clarence and Helen A. Dickinson, who have done a great service over the years in helping musicians appreciate the music, and what is more, the text of many important works.

These are some of the names people have in mind when they speak of organists as "generally good musicians." They ought to serve as models for the rest of us. We may not equal or outdo them, but we can assuredly follow their example.

THE END

## REMINISCENCES OF JACQUES THIBAUD

(Continued from Page 11)

known him very little until then. His concert schedule was incredible: once he played 59 concerts in a period of two months.

The great Belgian violinist Marsick had been Thibaud's teacher as well as Enesco's and Flesch's, and I think it was to commemorate the 25th anniversary of Marsick's death that the three famous pupils went to Marsick's birthplace Jemappe and played Vivaldi's Concerto for three violins. Thibaud and Flesch had a wonderful time relishing the old days at the Conservatoire, but Enesco, Flesch told me afterwards, was much more serious and spent most of the time studying and working.

Thibaud had no use for pompousness and loved to make fun of himself. Once, when he had not played too well in an orchestra rehearsal, he said to me:

"I played *comme un cochon* (like a pig) this morning, didn't I? Never mind—I shall play worse tonight!"

One day I was with him in his room at the Europejski Hotel in Warsaw, and Tasso Jannopoulos, his wonderful pianist, was with us. Thibaud was packing halfheartedly, the train was leaving in an hour. As usual we started telling stories and soon were holding our sides with laughter. Thibaud stopped packing altogether and sat down and relaxed with a cigaret. It was only about fifteen minutes before train time that Jannopoulos was finally able to get him to toss the rest of his things into the suitcases. He caught the train with seconds to spare.

No one who has heard Thibaud in his prime play Mozart, or the Sym-

phonie Espagnole, which really belonged to him, the *Rondo Capriccioso* and the *Saint-Saëns Concerto*, will ever forget the experience. He played them exquisitely. But I have other wonderful memories of the Beethoven Concerto and Romances, and of his Sonatas with Cortot and his trios with Cortot and Casals.

Thibaud's tone was as unique a phenomenon as was Kreisler's or Ysaÿe's. It was as French as Chanel No. 5, as pure and limpid as crystal, as sensually beautiful as a Renoir. He had a surprisingly high bow arm, turned his violin way over towards his left side, and used an enormous shoulder pad.

He was a true French patriot and suffered grievously from the tragedy of France in the last war. I think one of his sons was killed on active duty. Few men are able to go through life without making enemies, but I believe that Thibaud was one of those rare persons who invariably aroused the affection and goodwill of everyone he came in contact with. He was a completely integrated personality, a man of great gallantry and a superb artist who represented the very essence of French culture and tradition.

A handsome man of fine stature, Thibaud at the height of his powers was a glamorous figure. To the Europe of a generation ago he represented the romantic conception of the gentleman artist. I remember a typical photograph of him sitting on a bench in the Bois de Boulogne, wearing a Homburg hat, cream coloured spats, and holding a pair of gloves and a walking stick in his

right hand.

Queen Wilhelmina of Holland was not a concert goer, but when Thibaud played in The Hague, the glamour of the event was attested to by the red carpet extending across the sidewalk to where her Majesty's carriage rolled to a stop.

Thibaud belonged to an age that has passed, and all the other great artists of that generation, alas, are

disappearing one by one, according to the inexorable laws of life and death.

Many of them have gone in recent years, among them Rachmaninoff, Koussevitzky, Huberman, Schnabel, Busch, Schönberg, Prokofieff and Bartók.

We should cherish them in our hearts, for they have enriched our lives beyond measure. THE END

## NATIONAL ACTIVATION OF STRING INSTRUCTION

(Continued from Page 19)

National Association Schools of Music and the American String Teachers Association.<sup>9</sup>

National activation of string instruction has brought together music educators, conductors, and string teachers from every state of the Union. Today, it can be said that there are many people concerned with the problem working with zeal and devotion to promote interest in such instruments and to guide talented children in the attainment of unlimited pleasure from the study of the string instruments.

The following organizations have given significant assistance and support to the national string promotion movement.

### The National Federation of Music Clubs

This organization has encouraged string study and performance in solo categories, ensemble and orchestral groups.

### The National Music Camp

The National Music Camp at Interlochen, Michigan, founded in 1928, has created and developed interest in string study, orchestral and chamber music performance. Children from nearly every state of the Union have been in attendance at the camp.

In addition to the National Music Camp, there are now many other music camps helping to foster string interest throughout the country.

### The National Recreation Association

This organization has been instrumental in providing musical fare in the form of community orchestras, ensembles, etc., in many communities throughout the country.<sup>10</sup> It has also sponsored the National and Inter-American Music Week movement formerly conducted by the National Bureau for the Advancement of Music.

### The American Symphony Orchestra League

The American Symphony Orchestra League was formed for the benefit of American orchestras and their public.<sup>11</sup> In the spring of 1953, this

organization initiated its program of educational projects concerned with conductors, managers, layworkers and musicians.

### The National String Teachers Conference

The Conference held its first meeting at Interlochen, Michigan, in the summer of 1951.<sup>12</sup> The group participates in discussions and lectures on string problems, including demonstrations and chamber music performance.

### The National Association of Amateur Chamber Music Players

An organization providing a directory of interested string players located in many cities and towns throughout the country.<sup>13</sup> Members may be called upon to perform with other members visiting or passing through a given town.

In addition to the preceding organizations, the following representative groups have also given national support in the promotion of the string program through investigation, publicity, exhibits and other assistance: The National Music Council, the Music Education Exhibitors Association, The Music Publishers Association of the United States, the Educational Press Association of America, the American Music Conference, and the National Association of Educational Broadcasters. The last named organization has been instrumental in broadcasting musical programs from coast to coast as an educational service of great value to the cause for good music and music education everywhere.

<sup>9</sup>Finney, Theodore M., "Music Teachers National Association," *Etude*, November, 1948, p. 658.

<sup>10</sup>Morgan, Hazel Nohaver, *Music Education Source Book*, Music Educators National Conference, Chicago, 1947, p. XI.

<sup>11</sup>Waller, Gilbert R., "Milestones in String Advancement," *Music Educators Journal*, January, 1951, p. 32.

<sup>12</sup>Minimum Standards for String Instruments in the Schools, Recommendations for Improvement of the Teacher Training Curricula in Strings, and The Importance of Strings in Music Education.

<sup>13</sup>Haskell, Duane R., "The American String Teachers Association," *The Music Journal*, May-June, 1949, p. 27.

<sup>14</sup>American String Teacher, "Commissions of the

(Continued on Page 59)

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## VOCAL LESSONS

### FOR THE WOULD-BE SINGER?

(Continued from Page 20)

that the student who is backed by plenty of money from home gets all the breaks and becomes great through his own efforts. Nature seems to demand the hard way to success in most instances, and even though one is quite willing to take that road and endure rigid privations, there is no assurance that the results will be satisfactory.

Some of the most heartrending instances of failure are based on what may and must be called ill luck, for in spite of the best kind of breaks, such a singer may have gone on and on with only slight recognition and with no financial success. And even when the great goal is obtained, it is still capricious, and the much-coveted place on the roster of The Met quickly vanishes. A short contract of two or three years and the name does not appear on the roster of singers for "the forthcoming season."

It seems to me, after a lifetime of experience, that not only the fundamentals of singing must be learned from a teacher and applied assiduously, but also the fundamentals of living must be strictly understood. Years ago I wrote a little book entitled, "Hygiene of the Voice," which is now out of print, but it aimed to give pointers to singers on the care of the voice, particularly on *what not to do!* This is a much abused subject for we have either the vocal coddler who fairly faints at every draft of fresh air, avoids social gatherings and remains in bed too much, or we have the musical libertine who smokes two packs a day, drinks anything and everything, keeps all kinds of hours, mostly out of bed, and goes right on earning, or supposedly earning, his \$200 a week regardless of consequences.

Many years ago when I was living in the vicinity of Columbus Circle, I had the good fortune to have among my patients many different kinds of singers, and it was a fine school for me in which to make observations. One midnight just as I was about to retire, I was confronted at my door by a man and woman who seemed in distress. He was holding his handkerchief to his face and did not utter a sound. The woman gave me his name and told me that he had suddenly lost his voice while imitating a high B-flat of a tenor who could really produce it at will. The voice broke and the vaudeville artist of great fame was not only voiceless from a singing viewpoint but was speechless as well. He had nothing but a hoarse whisper.

I examined this patient with great care although I knew instinctively what had happened. In making this supreme effort at imitating a tenor he had so strained his throat as to produce a hemorrhage into the vocal

cords. The story was that he had made an excellent living for many years in show business, but had never studied voice. He had put himself through the paces as to habits without regard to his God-given talent. Nothing could happen to him, he thought—he was immune to any catastrophe. In fact, he could not have spelled the word let alone pay any attention to its meaning. He had a crooked nose from encounters in boxing. The partition was so bent that all of his breathing was done on one side; the other being almost completely closed. Moreover, he had infected tonsils with frequent sore throats to which he never gave more than casual attention, and there was some post-nasal discharge. I explained what the condition was, that it would require treatment over a period of at least two weeks with a fair chance of recovery.

"Well," said he, "you will have to explain this to my manager. I am indispensable to the show. Here's his phone number." All of this was said in a whisper.

I got his manager out of bed or maybe he merely awakened at the sound of the bell. At any rate he was furious.

"Two weeks without singing?" You're crazy, doctor! Why I'm paying this man \$2,000 a week. You've got to make him sing."

My answer was a full explanation of cause and effect, and I outlined my method of procedure. The manager hung up, and that was that. I made an appointment with this singer for the next day, but he did not appear at that time or even later. Somebody sent him to a neighboring city where he was told that all he needed was a tonsillectomy and the voice would return. This was undertaken, he suffered an unexpected hemorrhage and major surgery was necessary to save his life because of loss of blood. Here was a case of bad management and some bad luck. His family have always referred most kindly to my good advice and to the bad management in other hands. He never sang again and has long since passed on.

Lessons in the techniques of singing? Why, of course. This is the kindergarten where the alphabet must be learned before reading can be undertaken. The idea for future progress is as simple as that. Training in the fundamentals is merely applied common sense. Choice of a teacher is important, but unfortunately, there is no guiding rule to help one. About the only criterion is furnished through hearing pupils under training, and perhaps, hearing the teacher herself explain to a pupil what is required.

I have always favored a complete

study of a candidate's physical condition before beginning lessons. Too often there are physical difficulties in the general bodily system, or in these parts of the respiratory system which demand good health based on good sound physique. The experienced laryngologist may be able to tell the type of voice at hand, whether it is high, low or medium because of the anatomical set-up. Deep voices tend to have long flat vocal cords with low tones predominant, while short, thick chords are likely to produce high tones. This is the law of vibrating bodies according to physics. There are many variations, of course, and no throat specialist can be absolutely sure of the range of a voice simply by looking at the anatomy. But it does help to know what the voice is, or is likely

to become, in range and vocal power. The laryngologist should be visited for other reasons than sore throat or laryngitis. Prevention of infections and of those conditions which come from faulty singing—for example, vocal nodules—is possible through accepting the recommendations of a laryngologist. However, I disapprove of any laryngologist attempting to teach singing. On the contrary, the teacher should not advise throat sprays, gargles and home treatment in general. The two fields are interdependent, but should be allowed to merge through co-operation and understanding of vocal problems from each viewpoint, that of the teacher of singing, and that of the laryngologist who knows something of the vocal art.

THE END

## A PRE-KINDERGARTEN SCHOOL

(Continued from Page 12)

is varied as I sense the mood of the children. I am always prepared with a musical game or story, a finger play or little dance, a flannelgraph story, or any number of "tricks up my sleeve." Many times a puppet talking and telling a story, is far better than if I tell it myself.

Group activity worked wonders. At first the rhythm band was poor, but when those who paid no attention to rhythm, heard and sensed the beat of the drum Johnnie played in strict time, the others soon realized there was something to work for, other than just banging on the drum. Soon the marching improved, too, and everything improved with it. There was competition, and this was fun.

I devised a method of learning notes, and by mid-year all the little ones know all the notes on the staff, plus many other musical terms. By the end of the year, each child knows nearly a dozen composers and can tell stories about each, as well as recognize some of their compositions and pictures. Instruments are studied and each child can recognize the brass, woodwind and percussion, from a picture.

The parents and children were so thrilled, that a second year class had to be started. For their second year I prepared more advanced work, but equally as interesting and fascinating.

By the end of the two years, each child has a thorough musical foundation and any one of them can sit down and play the piano. When they find they can really play they ask to take lessons, and so I found my problem of developing and stimulating interest was solved!

All the children participate in a Spring Recital where friends and relatives gather in the large hall or church and watch their little ones perform. For most children, it is their first performance in public,

and how proud the parents and all the relatives are as they see their children march in and do their part with the group. Many of the funniest things I have ever experienced have happened at these recitals. I usually remark before the performance, "anything can happen," and it usually does! The years work seems really worth while when I see those tots up on that stage, just doing their best to "show off all they know for Daddy and Mommy." You say a three year old is too young for music! I only wish I could retain in my mind what some three year olds can grasp and remember.

The second year pupils are the "Graduating Class," and march in slowly to the Graduation March. Each child is dressed in a gown made out of an old sheet, and a cap made to match the gown with a curtain pull for a tassel. Each has a big red bow at the neck. In their turn they perform, followed by presentation of diplomas. Following this, one of the members of the class leads them in the Alma Mater, a little song which I wrote for the graduation ceremony. The whole recital is usually very short, so as not to tire the small tots or the audience. I have always found long recitals to be boring to most people, so I definitely guard against that.

The success of a venture like this, however, depends largely on the personality and patience of the teacher. One must love children and live in the child's world while she is with him. She must laugh, play and listen to him with whole-hearted interest. If she can't do this, she will never be a success no matter what material she uses.

One of my greatest joys is to know that I have created many little friends. Recently, as we were driving through town, my seventeen year old daughter remarked, "You know, Dad, Mother has little friends waving and

calling hello from practically every street in town." What better reward than the love of these little ones! What better satisfaction could I ask for, than to feel that all their lives they may possibly harbor music as a joy forever.

THE END

## NATIONAL ACTIVATION OF STRING INSTRUCTION

(Continued from Page 57)

American String Teachers Association, "American String Teacher," April, 1953, p. 16.  
"The Violin Teachers Guild, Fiddle and Bow," The Violin Teachers Guild, New York, Winter Issue, January, 1950.  
"The Violin Teachers Guild, Constitution of the Violin Teachers Guild of New York."  
"Haskell, Duane H.: "National String Planning Committee," American Music Teacher, November-December, 1951, p. 10.  
"National Recreation Association, "A Peoples' Chorus and Community Orchestra," Recreation, September, 1944, p. 299.  
"Thompson, Helen M., "The Score on Orchestras," Music Journal, March, 1953, p. 31.  
"American String Teacher, "String Teachers Meet at Interlochen," American String Teacher, Fall, 1951, p. 7.  
"American String Teacher, "National Association of Amateur Chamber Music Players," American String Teacher, Fall, 1951, p. 11.

THE END

## WORLD OF MUSIC

(Continued from Page 8)

Four American composers are to be featured during February on programs broadcast by Station WFLN in Philadelphia. Each program will include a personal interview with the composer and the playing of several of his works. The composers to be thus honored are: Vincent Persichetti (February 1); Samuel Barber (February 8); Eldin Burton (February 24); and George Rochberg (February 27).

Rudolph Reuter, pianist and pedagog, a member of the faculty of the American Conservatory for 23 years, has been awarded the degree of Doctor, honoris causa, by Capital University at Columbus, Ohio. In his many concert tours he gave first performances to a number of important works.

John Brownlee distinguished baritone of the Metropolitan Opera has been engaged to succeed the late Friedrich Schorr on the faculty of the Manhattan School of Music. Mr. Brownlee will continue with his opera and concert engagements, his teaching schedule being adjusted accordingly.

"The Secret Life of Walter Mitty," a fantasy-opera by Charles Hamm of Cincinnati was the winning work in the annual composition contest conducted by Ohio University. The opera had its first performance last July given by the Opera Workshop of Ohio University. Mr. Hamm also received a cash award of \$250.

(Continued on Page 64)

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## WILLIAM KAPELL

(Continued from Page 50)

wake of his travels, a forwarding of objects ranging from overcoats to fountain pens goes on from one year's end to the other. But he never forgets his music, and I have been able to sit at his concerts, even in the beginning of his career, without any of the anxiety a teacher usually feels when a pupil is on the stage.

An important feature of Kapell's artistic make-up is his pronounced talent for painting. I have some of his paintings hanging in my apartment. Even connoisseurs, without knowing the identity of the artist, have praised them and expressed profound astonishment when I told them Kapell had done them without any training whatsoever. When he is not at the piano or reading (which is a passion with him) he is never happier than he is with a paint brush in his hand, trying to capture some beauty of nature which has struck him. I believe this talent has much to do with his sensitivity to "tone color" when playing the piano.

Another characteristic trait is the catholicity of Kapell's musical taste. Even though he chooses to wait before placing certain great master-works on his programs, he is in reality equally at home in classical, romantic, impressionistic and modern music. The fact that he has been able to play seven different recital programs and ten concertos in public

before reaching his twenty-fourth birthday last September is an almost unprecedented achievement. The recital programs ranged from Bach, Scarlatti and Mozart to Prokofieff, Shostakovich and Villa-Lobos—the concertos from early Beethoven and the Brahms D Minor, to Rachmaninoff and Khatchaturian.

During his student years I mapped out for him, as I do for every pupil, a complete recital program of varied styles and two concertos, one classic and one romantic or modern, to be learned during the current year. This plan was frequently upset when Kapell fell violently in love with some composition outside of our list and brought it into his lesson instead of the one he was supposed to bring. When his ardor was thus aroused, there was usually so much beauty in his playing of the substituted work that no teacher could have maintained uncompromising severity towards his straying from the prescribed path.

Thoroughly equipped as Kapell is, both musically and technically, already possessing a repertory an artist of forty might well envy, and blessed with an uncanny communicative power, his future seems assured. I believe that those who already speak or write of this young American in terms of artistic greatness will never have to eat their words. THE END

## NEW RECORDS

(Continued from Page 18)

recording of these works by Leopold Stokowski and "his" symphony orchestra. Schönberg's "Transfigured Night" responds impressively to the Stokowski treatment, though the "Night" seems as long as ever. Vaughan Williams' combination of the 16th and 20th centuries as seen by Stokowski is more *misterioso* than mystical. Apparent use of synthetic studio reverberation detracts from the natural sound of the strings. (RCA Victor LM 1739)

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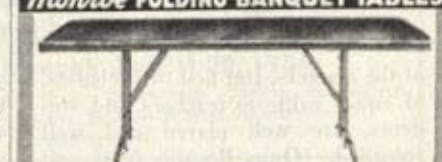
Tchaikovsky: 24 Pieces for the Piano, Op. 39

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(Continued on Page 62)

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## NEW RECORDS

(Continued from Page 61)

of the masters. Her first two releases, of equal value to teachers and students, are well played and well recorded. (Opus Records 6001 and 6002)

### Widor: *Organ Symphony No. 6 in G Minor, Op. 42*

According to M-G-M, the ten organ symphonies of Charles-Marie Widor are to be recorded by Richard Ellsasser, young American virtuoso, during the next two years. This first release indicates that the series will be worthwhile. Played on the romantic-sounding organ of the John Hays Hammond, Jr., Museum, the G Minor Symphony is given an orchestral treatment that wrings the last ounce of drama from the score. High-fidelity enthusiasts as well as those who are not happy about the baroque trend in organ playing will anticipate the nine Widor discs to follow. (M-G-M E3065)

### Scarlatti: *Sonatas* Handel: *Suite No. 5 in E Major* Bach: *Partita No. 6 in E Minor*

Walter Gieseking's revived popularity in America will be well served by the excellent reading he has given these early keyboard works. The Scarlatti sonatas (Longo 23, 275, 413, and 443) are models of the "miniaturist" style, while the "Harmonious Blacksmith" suite of Handel and the seven-part Bach suite are played as crisply as you are ever likely to hear them on a piano. For music lovers with wide range phonographs Columbia should have noted on the cover that this English recording must be played with the treble "flat." (Columbia ML 4646)

### Stravinsky: *The Rake's Progress*

Columbia's record-version of the most-discussed opera of the decade provides an ideal means of studying the controversial work. Though an official Metropolitan Opera production featuring the orchestra, chorus, and soloists of the Association, the recording was made under studio conditions, thus enabling the composer-conductor to use a small orchestra throughout and the harpsichord for recitatives as originally planned. Though Stravinsky deliberately speeded up the tempi slightly for the recording to compensate for the loss of stage action, otherwise the recording is closer his intent than the actual stage production. Recorded with meticulous care and with splendid tonal results, Columbia's "Rake's Progress" conducted by the composer is a recording that has been historic from the moment of its release. (Columbia SL 125—3 discs)

### Benét: *John Brown's Body*

Stephen Vincent Benét's narrative

poem of the Civil War, adapted by Charles Laughton, has been recorded by the actors and musicians who staged the arrangement in New York and elsewhere during the past two seasons. A strikingly dramatic production, the recorded "John Brown's Body" actually gains in listener impact over the stage production. The choir directed by Richard White, using music arranged by Walter Schumann, contributes greatly. Betty Benson and Roger Miller are the soloists. For a near-perfect mating of music and drama hear this novel recording. (Columbia SL 181—2 discs)

### Shostakovich: *24 Preludes for Piano, Op. 34*

M-G-M has a right to boast that Menahem Pressler's recording of these preludes is "one of the finest piano recordings to hit long-play." The preludes running through the major and minor keys which Shostakovich wrote in 1933 are as much fun as the celebrated "Age of Gold" polka. For instance, there's a march in 5-4 time, and there's lots of parody. Dedicating his recording to the Steinway centennial, young Pressler plays the varied preludes in suitable style and always with sympathetic understanding. Since the composer delighted in extremes of bass and treble, it is fortunate that the engineers gave us a disc clean from top to bottom. (M-G-M E3070)

### Szymanowski: *Symphonic Concertante* Rachmaninoff: *Rhapsody on a Theme of Paganini*

Works such as these belong to Artur Schnabel in the thinking of most music lovers. Though his remarkable recording of the Rachmaninoff "Rhapsody" dates from 1949, this new LP edition is superior to many of today's releases. The performance is not only powerful, as it must be, but is powerful in a civilized way. The orchestra is the London Philharmonia under Walter Susskind. The Szymanowski "Symphonic Concertante," written in 1931-32, is a Rubinstein favorite. (RCA Victor LM 1744)

### Brahms: *Symphony No. 3 in F Major, Op. 90*

My favorite Brahms symphony is always the one heard last. Right now it's the F Major. London's new recording by the Vienna Philharmonic conducted by Karl Böhm is a model both of tradition and of profound respect. Böhm knows how to mould the work without overdoing the contrasts or underestimating the underlying tension. Given solid FFRR reproduction, the Vienna performance will do better than hold its own against eleven other LP competitors. (London LL 857)

(Continued on Page 64)

## AN APPROACH TO BEETHOVEN

(Continued from Page 9)

significance. We must avoid the mechanical, cultivating lyricism and penetration into inner moods.

It is part of our age, perhaps, that the inner qualities are made secondary to bar-beating, to speed, to a wish to thrill rather than to touch, to a terrible fear of boring, of not being a success with everybody! Possibly the time has come for a reaction against this kind of pleasing-everybody regimentation, and a new effort in the direction of inward understanding, projected by genuine and wholesome feeling.

As to the purely pianistic approach to Beethoven, one can interpret him only after the basic finger-difficulties have been overcome and the creative forces can be given free flow. Difficult passages should be practiced as exercises—not merely repeated, but analyzed for the particular sources of difficulty. The specific problems thus revealed should be solved according to the player's personal needs. In the last movement of the Appassionata, for instance, the left hand passages are difficult. How should they be played? In any way that will make them sound right! It isn't a matter of theory and hand-positions. Experiment! Develop new theories and hand positions of your own! Too many students try to solve all difficulties in terms of motions and techniques already mastered—I prefer to approach each problem on its own terms, forgetting routine, and developing my own means of solution.

The musical approach to Beethoven presupposes a knowledge of Haydn and of Mozart (especially his darker, more somber works, such as the Sonatas in C-minor and A-minor, and the C-minor Concerto), plus a sound background of polyphony through Bach. It is not wise to begin Beethoven with either his more popular sonatas (the ones with "names"—Pathétique, Appassionata, Moonlight, Waldstein, Hammerklavier, etc.) or even with the first in the series (which is by no means a beginner's piece!). As a start, the Easy Sonatas are best—G-Major, Opus 49; G-Major, Opus 79, followed by G-Major, Opus 31; B-flat Major, Opus 22, and C-Major, Opus 2 No. 3. These should be not merely learned and finished, but lived with, repeated, thought over, absorbed. One must have patience to grow slowly, to wait for meanings to come from inside in genuine organic development. The secret of Beethoven is not fingers and notes, but inner feeling! (Which is why it is so deplorable that the young artist, today, is expected either to make one great, smashing success, or to fade from the public scene!) Only as this inner feeling develops should the more difficult sonatas be approached.

These later works (from Opus 90

on) show Beethoven becoming more and more esoteric. While their interpretation is possible only to the initiated, their study should be begun at a fairly early age—17 or 18. At such time, the student must realize that he cannot play them, but is simply getting to know them as a basis for the life-work their understanding demands. At the same time, one should study Beethoven's entire later language—the Ninth Symphony, the later Quartets, the Cello Sonatas. (However, one should begin technical work on the Fugue of the Hammerklavier Sonata and the Diabelli Variations at a comparatively early age, again simply as studies.) From this full later expression, one may often draw analogies which help in understanding the piano works. For example—the Arietta in the second movement of Sonata Opus 111 has a certain similarity of feeling with the Dank Gesang of one of the later Quartets. If the feeling of the Arietta is hard to grasp (and it is!), a study of the Dank Gesang can furnish a clue. By learning the Sonatas from memory, by living with them thoughtfully over a period of time, one comes to understand Beethoven's full utterance and, from it, to evolve one's own interpretations.

It is this inner utterance which comes first in Beethoven. One cannot master him through form and technique alone. Hence it is not wise to stress form too heavily. The harmonic structure of Beethoven is relatively simple; genuine musical perception will feel it without too much talk about scale sequences, chord structure, etc. Indeed, too much talk makes one over-conscious, and over-obvious in interpretation.

And now it is time to come back to the study of Beethoven the man, which I touched on earlier, and which should go hand in hand with a study of his works. Any valid interpretation of the Sonatas takes for granted a deep knowledge of Beethoven's life, his times, his style, his period, the kind of human being he was. It is important to know his musical and spiritual rules—the effect upon him of the cultural and historical setting in which he wrote—the influences, for instance, of Imperial Austria, of the French Revolution, of the Sturm-und-Drang of German Romanticism, of Goethe—the fact that he was the first musician to consider himself the equal of royalty and to resist flunkey treatment—his assertion of the dignity of the individual.

It is further important to understand the instrument for which he wrote, and its points of contrast with today's piano. In Beethoven, for instance, one finds many authentic long pedal signs, as in the last movement of the Waldstein Sonata,

where the left hand alternates between tonic and dominant. What to do about them? You must pedal quite as Beethoven tells you to—but you must do it from the viewpoint of result rather than of mere mechanics. In other words, you must know the resonance of his piano; you must know that it had less resonance than ours, and you must compensate for this difference so as to bring out the effect Beethoven wanted. What you must do is to play the 16th notes as softly, as delicately, as possible, thus avoiding the clashing discord of tonic and dominant. The point is that you

must give back the feeling Beethoven wanted, and you can do this only by knowing his instrument and the effect of his pedal-markings upon it, and then constructing the equivalent effect on our piano through the use of quick pedals, only half put down and quickly released again.

In the last analysis, the interpretation of Beethoven grows slowly, over a life-time of study and work, out of the fullest possible knowledge absorbed into one's spirit and given back again without metronomic mechanicalness and without fear.

THE END

## WATCH YOUR PACE

(Continued from Page 21)

thought . . . This makes me feel like one of the ancient gram-pops of today's generous crop of paired players. (The other grand-daddy is Lee Pattison.) . . . For we can truthfully say without boasting that much of the popularity of two-piano playing was due to our years of pioneer barn-storming in the roaring twenties.

Then I wondered what had become of the art of two-piano playing during the last twenty years. Had it progressed? Was it more exciting? Have the dozens of today's teams brought anything new or invigorating to it? . . . Reluctantly I had to admit that I could find but little pleasure in today's vista. Almost all of the teams have become stereotyped; they are smooth technical machines whose sleek, ingratiating pianism becomes boring after fifteen minutes. . . . The high excitement and hazard have gone out of them.

By its very nature two-piano playing is first of all a game of give-and-take whose chief quality is flare and excitement. How many teams can you name that lift you from your seat and make you want to shout? Secondly, we know, of course, that most two-piano music is entertaining, yet how many two-piano concerts are truly "entertaining?" Thirdly, contrary to popular belief, there does exist serious and meaty music for this combination. Yet, how many teams ever play solid works besides some Bach arrangement, or the Mozart D Major Sonata, the Brahms-Haydn or the Saint-Saëns-Beethoven Variations? . . . Who among them has had the courage to go across the country offering revealing performances of Debussy's superb "En l'air et Noir" suite,

or Reger's towering "Variations and Fugue on a Theme of Mozart," or Brahms' own two-piano setting of his F Minor Quintette, or Bach's glorious "Goldberg" Variations, either in the Rheinberger-Reger transcription or in the pianists' own version?

Today's teams are too tailored. The sparks do not fly because of the insistence on merging two players into the same technical and temperamental mold. . . . Pianistically they are excellent; as stylists they fail.

## Artist Versus Pianist

. . . A young lady put me on the spot today by asking sweetly: "What would you say is the difference between the playing of an artist and that of just a pianist?"

. . . I hemmed, hawed and coughed, but finally came up with this: A pianist, or piano-player is concerned primarily with the technique of his instrument and his own ego. Therefore, he is seldom able to fully realize and communicate the music. The artist, however, is the music. At the moment he is the incarnation of the composer whose music he is recreating. . . . He breathes the breath of life into every shape, phrase, mass and form of it. He lets you breathe together with him as he plays. He never rushes you along breathlessly, but always gives you the sense of participating in his recreation of the music.

"Is that all there is to it?" queried the student. . . . Then I had to admit that we must await some learned treatise or profound book on the subject from some one who knows better than I.

(Ph.D. or M.A. candidates take notice; this subject would make a good, if tough thesis!)

THE END

## An Important Announcement

Beginning in the March issue ETUDE will have the honor to present a series of three articles on the use of the flutes in the sacred choral and vocal works of Bach, written by one of the greatest Bach authorities, the late Dr. Albert Riemenschneider. These articles are from an essay written originally as a lecture to be delivered by Dr. Riemenschneider in the Library of Congress. His long illness and subsequent death prevented this important event from taking place. ETUDE deems it a privilege to be able to present these articles to its readers.

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## NEW RECORDS (Continued from Page 62)

**Beethoven: Concerto No. 3 in C Minor, Op. 37**

At least ten concert pianists having recorded this concerto, Rudolf Serkin, despite his reputation, might well have stayed out of the competition until he felt more rested or better disposed to give the concerto his best. He cannot complain that the orchestra disappointed him, for Eugene Ormandy leads the Philadelphia orchestra in a first-class performance. Serkin tends to alternate between indifference and heavy-handed overplaying. Technically the disc is not one of Columbia's best. (Columbia ML 4738)

**Adam: Giselle**  
There's British understatement in the London Records announcement that the "recording quality of this disc is really on the remarkable side." Any American hi-fier will agree. *Giselle*, more than a century old, has never lost its appeal to modern ballet audiences, and this stunning performance by the *Orchestre du Théâtre de l'Opéra de Paris* is certain to revive interest

among discophiles. Richard Blareau, conductor, achieves an authentic reading which, combined with outstanding recording, makes this record a delight to recommend. (London LL 869)

**Bach: Orchestral Suites Nos. 1, 2, 3 and 4**

Fritz Reiner leads the RCA Victor Orchestra in a sparkling reading of the four suites, but it is doubtful whether the people who love Bach most will be satisfied. Like everything Reiner conducts, his Bach suites have vitality in abundance and there are passages of great beauty. On the other hand, he tends to overwork the swell shutters and some movements are driven so hard (for instance, the Gigue that closes the third suite) that listener exasperation now and then must be expected. The recorded tone is much better than Columbia's Prades Festival recording of these suites, but Casals' Bach is always sincere and unaffected. (RCA Victor LM 6012—2 discs) THE END

## WORLD OF MUSIC (Continued from Page 59)

### COMPETITIONS (For details, write to sponsor listed)

• National Federation of Music Clubs special Steinway Centennial Award. A \$2,000 scholarship for advanced piano study. State auditions begin February 15. Finals in New York City, last week in April. Details from Miss Ruth M. Ferry, National Chairman, 24 Edgewood Avenue, New Haven, Conn.

• National Federation of Music Clubs Twelfth Annual Young Composers Contest. Total of \$500 in prizes. Closing date March 25. Details from Halsey Stevens, School of Music, University of Southern California, 3518 University Avenue, Los Angeles 7, Calif.

• National Symphony Orchestra Composition Contest for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestral Association, 2002 P Street, N. W., Wash., 6, D. C.

• Kosciuszko Foundation Fifth Annual Chopin Competitions. Scholarship awards of \$1,000 each to a pianist and a composer. Closing date March 1. Details from the Kosciuszko Foundation, 15 E. 65th Street, New York 21, N. Y.

• The Mannes College of Music Composition Contest for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.

• Midland Music Foundation Composition Contest. Awards of \$2000, \$1500 and \$1000. Composition for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttles Street, Midland, Michigan.

• National Association of College Wind and Percussion Instrument Instructors, composition competition for wind or percussion instruments. Guaranteed publication for the winning composition. Closing date March 1. Details from Dr. Sanford M. Helm, School of Music, University of Michigan, Ann Arbor.

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HYMN OF THE LAST SUPPER (Holy Week).....	Demarest	E $\flat$	E $\flat$ -g $\sharp$	.60					
		D $\flat$	d-F $\sharp$	.60					
		B $\flat$	b $\flat$ -E $\flat$	.60					
JERUSALEM (Palm Sunday).....	Parker	G	d-F $\sharp$	.50					
		F	c-E	.50					
		E $\flat$	b $\flat$ -D	.50					
KING'S WELCOME (Palm Sunday).....	Whitehead	F	c-g	.60					

LENTEN DUETS				
BEHOLD THE MASTER PASSETH BY Hammond	S.A.	F	.60	
O SALUTARIS HOSTIA, O Holy Father (E.L.).....	McCabe	S.A.	F	.60
THERE IS A GREEN HILL FAR AWAY Gounod-Page	S.A.	F	.50	

## EASTER SOLOS

ALLELUIA!.....	Humphries	F	b $\flat$ -F	.60	*O MORN OF BEAUTY from "Finlandia".....	Sibelius-Matthews	A	A-F $\sharp$	.60
ALLELUIA from "Exultate, Jubilate"	Mozart	F	F-a or c	.50	PANIS ANGELICUS from "Messe Solonnelle" (Or general).....	Franck	A	G $\sharp$ -F $\sharp$	.50
CHRIST THE LORD IS RISEN TODAY	Jordan	D	d-F $\sharp$	.60			G	F $\sharp$ -E	.50
COME, JESUS REDEEMER (Adapted to the melody of "A Dream").....	Bartlett	G	d-g	.60	REJOICE GREATLY from "The Messiah".....	Handel-Prout	B $\flat$	E $\flat$ -a $\flat$	.50
ETERNAL LIFE.....	Dungan	D	c $\sharp$ -g	.60	THEN EASTER DAY WAS BORN	Turner-Maley	F	E $\flat$ -a	.60
		B $\flat$	a-E $\flat$	.60			D	c-F $\sharp$	.60
HAIL GLORIOUS MORN (Obb.)..	Geibel	C	c-D	.60	WOOD OF THE CROSS.....	Byles	C	d-F	.50
HOSANNA (E.F.).....	Granier	B $\flat$	d-g	.50			A	b-D	.50
		G	b-E	.50					
I KNOW THAT MY REDEEMER LIVETH from "The Messiah".....	Handel	E	E-g $\sharp$	.50	EASTER DUETS				
LIFE ETERNAL.....	Nash	C	d-g	.60	EVERY FLOWER THAT BLOSSOMS, Not A Sparrow Falleth.....	Rockwell	S.A.	E $\flat$	.60
LORD'S PRAYER.....	Preyer	D $\flat$	d $\flat$ -F or g $\flat$	.60	I AM THE RESURRECTION AND THE LIFE	Stults	S.A.	G	.60
		B $\flat$	b $\flat$ -E $\flat$	.60					
(Or general) .....	Shenk	E $\flat$	d-g	.60	REJOICE AND BE GLAD.....	Marks	T.Bar.	F	.50
		C	b-E	.60					

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