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Volume 71, Number 06 (June 1953)

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Etude

the music magazine

JUNE 1953
40 CENTS
\$3.50 A YEAR

In this Issue . . .

The Amazing Versatility
of American Singers

Blanche Thebom

The Grand Manner
in Piano Playing

Esther Jonsson

Do You Put
the Words Across?

James Melton

What Have You
Got to Sell?

James Francis Cooke

The Flutist's
Technical Problems

John Wummer


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by Schak Bull (see page 12)

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LETTERS

TO THE EDITOR

Organ Articles

Dear Sir: I enjoy ETUDE so very much and have for years. I especially wish to commend you for the very interesting organ articles by Dr. McCurdy. He writes with a warmth and vitality which readily communicate themselves to readers. Also I gained inspiration from the organ article concerning the conference with Flor Peeters, the Belgian virtuoso. The fact that you put a Bach prelude for organ in this issue was fine. Keep up the good work!

I like other departments, too, but enjoy the organ ones the most since that is my specialty.

Betty Daland
Milton, Wis.

Articles

Dear Sir: I hardly think it possible that your magazine could be improved. I have taught music (piano and voice) to underprivileged children. I have no certificate to qualify as a music teacher, but with the help of your magazine I have tried to teach children not only to perform, but to love music and to make it become as much a part of their lives as eating and playing. Time will tell if I have succeeded. But your ETUDE with the article that there were no musicians in the penal institutions has been a big help in securing the coöperation of parents. If music could be a "must" in all schools as are other required courses of study from the first grade on, how much it would mean to all children! Too many are financially unable to take lessons, and parents are not interested because it is not a "must" in school.

Mrs. Frank White
Winter, Wis.

Dear Sir: I enjoy ETUDE very much and by reading it from cover to cover I gain much knowledge that I would miss otherwise. I feel that it is a "must" for my musical progress. The different pieces are a great help for my sight reading and study purposes. I also consider the composer and look up other compositions that he wrote, plus

making a thorough study of his life and times. I study music history, music as a language and an art, keyboard harmony, and music theory. I vary my practice from one week to another. Classical music is my favorite as I believe it forms the basic foundation that musicians need so much.

Edna Webster
Paola, Kansas

Dear Sir: I have had my subscription to your fine magazine just a year and a half. I have enjoyed it every month, but did not think of taking time to tell you so until I read the paraphrase of I Cor: 13 in Dr. Dumesnil's column in the March issue. I haven't read anything quite so thought-provoking for a long time.

I am a freshman music major at Monmouth College and am looking forward eventually to teaching music in schools and privately. I have been studying piano and clarinet for almost ten years and began organ two years ago. I have participated in as many musical activities as possible: accompanying, teaching, performing, all as extra-curricular activities.

I read ETUDE from cover to cover each month as soon as it comes and enjoy learning about all the different aspects of music. Needless to say, I especially enjoy the articles on piano, organ and teaching as these are my special interests. However, I have learned a great many other things about music as well.

Betty Jean Noton
Monmouth, Ill.

Dear Sir: The excellent habit of preparation for position in playing is not here belittled. But there are those pupils who become so dependent on position that they are slow, reluctant, or just plain lazy in learning to read notes.

This teacher hunted out some old ETUDEs and found several pieces for young players which made one hand follow the other in simple scale or chord pattern, both above and below middle C.

(Continued on Page 3)

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Vol. 71 No. 6

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Letters to the Editor

(Continued from Page 1)

The device made them move their hands often and they had to learn what notes they were supposed to play from the staff. After the groans faded they were proud of the accomplishment and enjoyed the change and added ability.

Mrs. Robert R. Lancaster
College Station, Texas

His lessons usually followed a similar pattern as he always brought his enthusiasm of the moment to his lesson. Had I said to the boy, "Forget your baseball, you are here to play the piano," his frustration of the moment might have developed into a profound dislike for all musical expression.

I believe that we should endeavor to "tie in" the experience with which a child is already familiar with the one with which he is unfamiliar.

In the case of the "Dawdler" if very young, "spur of the moment" jingles relating to her interest might be sung to the rhythm of material being used. If an older child, use many pieces which have title appeal.

Our aim is to develop within the child a love and appreciation of all things beautiful, especially music. Therefore, piano playing should be a joyous experience in their every day life.

Mrs. M. M. Weed
Hartford, Mich.

"Diane Who Dawdles"

Dear Sir: I just read with interest the article, "Diane Who Dawdles" in the November 1952 issue of ETUDE. I was reminded of a similar experience in my teaching. A seven year old lad came rushing breathlessly in for his lesson. Tossing his baseball and glove into a chair he said, "I can't stay long; there are forty fellows waiting to play baseball with me." I replied, "Fine; here are eight measures of music. Play two measures, you have made first base; four measures, second base; six measures, third base, and all eight without a single error and you will make a home run."

THE COMPOSER OF THE MONTH



IT IS FITTING that in June—the month of roses and romance—ETUDE should pay homage to that great leader of the German Romantic school, Robert Schumann, who was born at Zwickau, Saxony, June 8, 1810 and died at Endenich, near Bonn, July 29, 1856. His talent asserted itself at an early age, the first evidence of which were compositions written at the age of seven. At eleven he wrote choral and orchestral works without any previous instruction. From 1820-28 he attended the Zwickau Gymnasium. In 1829 he began his studies with Friedrich Wieck, whose daughter Clara was later to become Schumann's wife. An unfortunate accident, the result of trying to give independence to the fingers by practicing with the little finger suspended in a sling caused such injury to the hand that it ruined his career as a piano virtuoso. He then devoted his entire attention to composition and literature. Some of his most important works date from this period. In 1833 he with friends formed the "David Club," and began publication of the *New Journal of Music*. Later in 1837 he wrote the famous "Davidsbündlertänze."

In 1840, he married Clara Wieck, overcoming her father's serious objection to the match. From this year dates the beginning of his career as a composer of songs, some of his most lyrical works being produced during this period of his life. In 1843 he became associated with Mendelssohn in the newly formed Leipzig Conservatory. In 1844 he toured Russia with his wife Clara and then settled in Dresden. In 1846 his wife gave the first performance of his Piano Concerto, conducted by Mendelssohn. Meanwhile his health began to fail as a result of overwork and in 1853 signs of a mental breakdown became evident. In 1854 at his own request, he was placed in an asylum where he died in 1856.

Schumann's place in musical history is a prominent one. His piano pieces, his orchestral works, his vocal and choral compositions—all mark him as a figure of the first rank in all the history of the art he represented.

His piano solo *Whims (Grillen)* is included in this month's music section on Page 28.

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Musical Oddities

By NICOLAS SLONIMSKY

WHEN THE GREAT German philosopher Hegel was told that some of his far-fetched theories disagreed with scientific facts, he replied: "So much the worse for the facts." Many biographers of famous musicians seem to have a similar disdain for facts. Melodramatic legends, originated by contemporary writers, are accepted as absolute truth, even in the face of contradictory evidence.

One such legend concerns Beethoven's change of dedication of his Third Symphony, the "Eroica." As everyone knows, the "Eroica" was originally dedicated to Napoleon. As the story is usually told, Beethoven was enraged by Napoleon's assumption of the title of Emperor. He tore up the dedication page, threw it on the floor and trampled on it, exclaiming: "And I thought he was a great man! He is a tyrant like the rest of them!"

Yet the facts belie the legend. The title page of the "Eroica" is preserved to this day; it is not torn; the name of Napoleon and the dedication are laboriously crossed out in ink by Beethoven. It is difficult to imagine that Beethoven could have done this in a state of emotional excitement.

Furthermore, there exists a letter addressed by Beethoven to his publishers Breitkopf & Haertel, dated August 26, 1804, several months after Napoleon had proclaimed himself Emperor, and in this letter Beethoven still refers to the "Eroica" as a "Bonaparte Symphony." The inference is therefore plain that Beethoven changed the dedication sometime later.

The dramatic episode of Beethoven in a rage was told by Beethoven's first biographer and disciple, Anton Schindler. But Schindler was only nine years old when the "Eroica" was written. He got the story from Beethoven's pupil, Ferdinand Ries, who dictated it shortly before his death in 1837,

more than thirty years after the alleged event. His memory must have failed him.

In the last decade of the nineteenth century, an orchestral player was making a tour of lectures on the subject "How to Succeed in Music." His lectures suffered a slump when an enterprising journalist elicited from him an admission: he had started as a triangle player, and after twenty years advanced to the position of the bass drummer.

A provincial singer gave a song recital in Berlin. His voice was rasping, his interpretation undistinguished. As he began Schumann's song "Ich grolle nicht" (I am not angry), someone from the audience shouted: "Aber das Publikum grollt!" (But the public is angry!)

DURING HIS FREQUENT tours in the United States, the pianist Moriz Rosenthal invariably regaled the reporters with his ready wit. "How do you feel?" he was asked in October, 1898, by Leonard Liebbling, representing "Musical America." "I feel like a man who has some eighty concerts in him," was the reply. "Are you glad to be back in the United States?" asked Liebbling. "This is an unfair question," retorted Rosenthal. "Even if I were not, I would not say so. But I am really very glad. I can truthfully say that I like fully one-half of the population of the United States." "What about the other half?" queried the reporter. "The other half I adore—the American women, I mean," was the crushingly gallant rejoinder.

When Richard Strauss rehearsed one of his symphonic poems, the bass drummer became suddenly ill and had to leave.

"How unfortunate!" said Strauss. "I was just about to play a passage in which the bass drum has the main theme!"

BRAHMS WAS ASKED at what time of the day he usually got his best ideas for composition. "In the morning," replied Brahms, "when I polish my boots."

Liszt was given a banquet. When everyone was seated at the dinner table, the host noticed that there were thirteen people present. He said it might be bad luck. "Don't worry," said Liszt. "I always eat for two."

A friend visiting Haydn in London was astonished to see a pile of unopened letters on his desk. "Oh, these are letters from my wife," explained Haydn. "She writes me every week when I am away, and I do likewise. But I am sure she never reads my letters, so I don't have to read hers."

The Emperor Francis the First of Austria was an amateur violinist, and used to play second violin in a string quartet at his palace. He was not very strong at sight reading, and often ignored the essential flats and sharps in the music. Once, when a particularly bad B-natural came through from the imperial violin, the concertmaster decided to speak up. "Would your Imperial Majesty," he said, "grant my humble request for a most gracious B-flat?"

A touring ensemble presented a concert at a Home for the Aged. After the first number, the director of the home asked the musicians not to play so loudly because some of the inmates were disturbed. "But it says *forte* here," objected one of the players. "I understand," said the director, "but can't you tune it down to thirty?"

Artur Schnabel was having an argument with the conductor about the tempi in Beethoven's Fourth Piano Concerto. "But I have Beethoven's own metronome marks!" said the conductor. "And I saw Beethoven's own metronome," snapped Schnabel, "and it never worked."

Rehearsing a Wagnerian opera in Bayreuth, Toscanini was dissatisfied with the playing of the orchestra. "No, no, no!" he kept shouting. Finally, one of the play-

ers exclaimed in desperation: "But we are doing our best, Maestro Tosca-NO-NO!"

A businessman was persuaded by his music-loving wife to go to a symphony concert. Impatient at his wife's dilly-dallying in dressing, he said: "Why does it take you so long? I was dressed long ago. All I have to do is to put a wad of cotton in each ear, and I am ready for the concert."

Liszt's Hungarian passport contained the following note in Latin in place of the usual physical description of the bearer: "Celeberrate sua sat notus" (Sufficiently known by his fame).

THE WETTEST OPERA ever staged is "Undine" by Lortzing. Its action begins at the seashore; the heroine spends most of her time in a well; and there are fountains all over the place.

The famous German novelist E. T. A. Hoffmann (he of the "Tales of Hoffmann") was also a composer, and he wrote an opera "Undine" on a similar subject as Lortzing's.

In Slavic languages, the word for "Undine" is "Russalka." There is an opera by Dargomyzhsky of that name, and one by Dvořák.

All these operas, in which the heroine is an amphibian mermaid, have several scenes under water. In Dvořák's "Russalka" there is an interesting dramatic innovation: the mermaid is mute when she is on land, and she sings only when she is with her water folk. Her lover forfeits his life when he kisses her.

Then there is Rimsky-Korsakov's opera "Sadko" in which the hero of that name woos the submarine princess on the bottom of the sea.

There are many orchestral works with wet titles, from Handel's "Water Music" to Debussy's "La Mer." When Anton Rubinstein's "Ocean Symphony" was performed for the first time, the critics complained that there was too much water in the music, and not enough ocean.

When Max Reger played the piano part in Schubert's "Trout Quintet," an enthusiastic admirer presented him with a basket of trout. Reger sent him a note of thanks and invited him to his next concert. He added pointedly that one of the numbers on his program was going to be Haydn's "Ox Minuet." THE END

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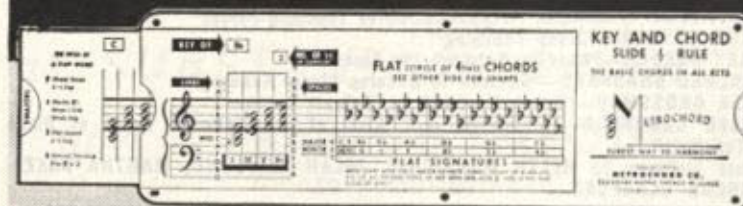
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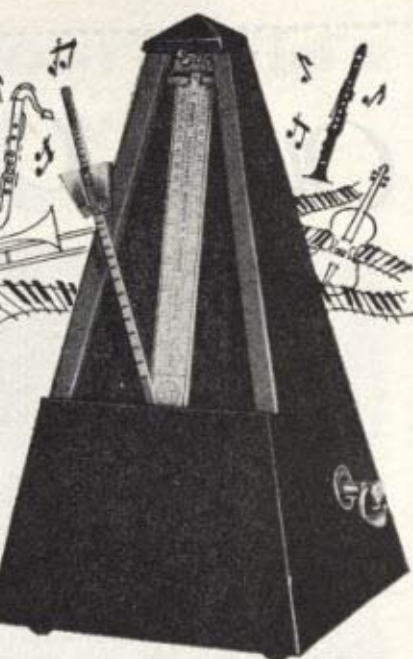
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Music Lover's

BOOKSHELF

By DALE ANDERSON

My Life by Alexandre Gretchaninoff

To those who have been fasci-
nated, charmed, and impressed by
the compositions of Alexandre
Gretchaninoff (particularly his
lovely songs and choruses) his au-
tobiography will appeal with simi-
lar emotions. There is a candor,
a simplicity and a sweetness about
his life story that is unforgettable.
Despite his privations and trage-
dies, he preserves his calm de-
meanor and poise.

In considering this "My Life,"
one cannot help but think of an
antithesis: "My Life" by Adolf
Schickelgruber who, despite his
bluster and bombast, died an igno-
minious death in an underground
hideout in Berlin after having led
Germany to ruin. Hitler's stands
as a monument to hate. Alexandre
Gretchaninoff's life is a tower of
beauty. Some of Gretchaninoff's
larger works have not been given
the attention in America which
they deserve. Rimsky-Korsakov,
for instance, wrote of his opera
"Dobrynya Nikitich," "I rejoice
in your opera, and regard it as
a true contribution to Russian
operatic literature."

Gretchaninoff secured a munifi-
cent sponsor in the American in-
dustrialist Charles Crane who at
one time gave the composer "a mil-
lion or a billion rubles" in Ka-
renka currency probably worth no
more than a fraction of that
amount. He also helped him settle
in America.

Gretchaninoff is now eighty-six
and has been greatly thrilled by
his life in America.

Coleman-Ross Company, Inc. \$4.00

Here's a How-de-do by Martyn Green

"Here's a how-de-do! A singu-
lar review.

About a very odd infection,
Which has brought me to de-
jection,

Here's a how-de-do!"

Stop it! Stop it! Gilbert and
Sullivan always get you if you
don't watch out. And, if you are
a real Gilbert and Sullivan fan
you will reach for Martyn Green's
autobiography just as a baby

reaches for his bottle of milk. If
you are not, the only thing you
can do about it is to spend several
years learning the traditions of
the delightful words and music of
the most fanciful operettas in the
English language. Martyn Green,
one of the greatest of Gilbert and
Sullivan performers has been as-
sociated with these merry musical
caricatures of the British social
picture most of his life and his
finely told story is extremely en-
gaging. Badly wounded in the
First World War and obliged to
go about on crutches for months,
he climbed over apparently insur-
mountable obstacles to success.

What did your great-grandparents,
your grandparents, "your sisters
and your cousins and your aunts"
and uncles do for entertainment
before the days of moving pictures
and television? For some reason
the minstrels were considered suf-
ficiently pious for deacons with
shoe-string ties, and the Gilbert
and Sullivan operettas were not
classed with the iniquitous thea-
tre and were given by church
choirs all over the country. What
could be more dignified than Sir
Joseph in "Pinafore" when he re-
lates how when he was an office
boy in an attorney's firm he
"cleaned the windows and swept
the floor and polished up the han-
dles on the big front door" until
he "became the Ruler of the
Queen's Nave!"

Sir Arthur Sullivan (b. London,
May 1842) son of the professor
of clarinet at the Royal Military
College was trained in the Chapel
Royal as a child, then studied at
the Royal Academy of Music. He
thereafter went to Leipzig for two
years. He became organist at St.
Michael's, Chester Square. His
ambitions were serious. Apart
from his "grand opera" "Ivan-
hoe," his most successful cantata
"The Golden Legend," and one
of his best known oratorios, "The
Light of the World," his really
most widely sung serious works
are "Onward Christian Soldiers"
and the ubiquitous setting to
Adelaide Ann Procter's "The Lost
Chord." Sullivan was knighted in
1883, died in 1900 at the age of

fifty-eight and is buried in St.
Paul's Cathedral, London.

Sullivan's greater fame must,
however, rest in the operettas he
did with William Schwenck Gil-
bert (never "Sir" William). He
could not consistently accept a title
as he had made a business of mer-
cilessly ragging the British aris-
tocracy. As a dramatist he pro-
duced few works of any wide sig-
nificance. His "Engaged" is occa-
sionally heard in England. But as
a smooth, deft, glib versifier, he
has no equal, not even Lewis Car-
roll of "Alice in Wonderland"
fame. His sense of the ridiculous
was irresistible. After *Trial by
Jury* (1875) the operettas poured
out regularly. *The Sorcerer*
(1877); *H.M.S. Pinafore* (1878);
The Pirates of Penzance (1879);
Patience (1881); *Iolanthe* (1882);
Princess Ida (1884); *The Mikado*
(1885); *Ruddigore* (1887); *The
Yeomen of the Guard* (1888);
The Gondoliers (1889); *Utopia,
Limited* (1893); and the *Grand
Duke* (1896).

The operas became thoroughly
socketed as a part of British light
musical entertainment throughout
the Empire. "There will always
be an England, and there will al-
ways be the Gilbert and Sullivan
operettas to keep it laughing." In
all English speaking countries the
vogue of the Savoyards became
very wide spread. Gilbert and Sul-
livan companies sprang up every-
where. In the city of Philadel-
phia, the Savoy Opera Company,
directed by John Thams, a non-
professional organization of fine
social standing, has been giving
performances during each year
since 1900 without a deficit. At
the magnificent duPont Estate
"Longwood Gardens" just outside
of Wilmington, Delaware, each
year a Gilbert and Sullivan opera
is given in open air, by the Savoy
Opera Company of Philadelphia
before an audience of two thou-
sand, who pay \$3.75 apiece for
admission. "Longwood Gardens"
with their huge hothouses and
floral displays together with foun-
tains which put those of Versailles
to shame, make this a marvelous
setting for the Gilbert and Sul-
livan works. The Savoy Theatre in
London became the headquarters
of the inimitable D'Oyly Carte
Company, which repeatedly toured
the world with tremendous success.

The Cover for This Month

The cover this month shows an intimate picture of Edvard Grieg
and his wife Nina Hagerup who toured throughout Europe for several
years with her distinguished husband and did much to popularize his
songs. After Grieg's death in 1907, Nina Grieg lived in Copenhagen
where she died in 1935, at the age of 90.

Martyn Green as one of the
leading comedians of the company
has lived the Gilbert and Sullivan
life to the full. He has known
"everybody" here and abroad, and
has made millions laugh. His
autobiography is a delightful re-
counting of many exciting inci-
dents.

As is generally known, Gilbert
insisted upon precise reading and
timing of the texts. From curtain
up to curtain down, the perform-
ances clicked like a precision
chronometer. But there was no
suggestion of the mechanical. In-
stead there was a kind of feathery
grace and ease which was one of
the secrets of their success. Sulli-
van's flow of pleasing melodies
and Gilbert's patter were unhal-
tingly spontaneous. Any slight al-
teration of the text or timing was
looked upon as a kind of sacrile-
ge, as would have been a similar
offense at the Festspielhaus at
Wagner's Bayreuth.

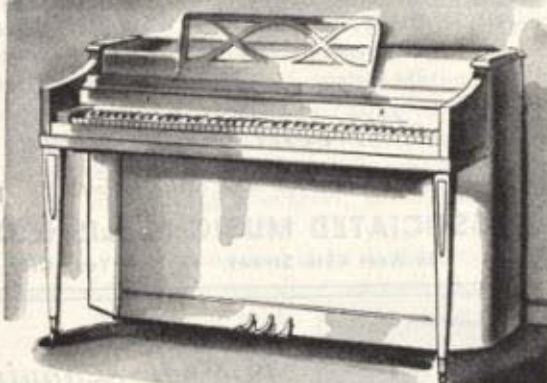
Among a host of amusing tales,
Mr. Green tells us the story of a
performance at the Gaiety Theatre
in Dublin in 1934 of *The Sorcerer*.
Sir Harry Lytton, a famous prede-
cessor of Martyn Green, was giv-
ing his last performance before
retirement. At the finale of the
opera the mischievous Sir Harry
as John Wellington Wells, the old
established family sorcerer, to
overcome the effects of the spell
he had cast over the inhabitants
of the village, must yield himself
up to Ahrimanes in the nether
regions. This he does, and the
curtain comes down as Wells sinks
through a stage trap door amid
fire and flame. The curtain rises
for its first "return" and Wells'
boots come flying up through the
trap door. Down it goes again.
Wells is rapidly hoisted up to the
stage and he takes his place in the
center for the second return of the
curtain.

On this, his last night, Sir
Harry, as John Wellington Wells,
did not reappear for his second
return. Instead, a large piece of
white cardboard was pushed up
through the trap door with the
words in very conspicuous letter-
ing: "COME DOWN AND SEE
ME SOMETIME." The house was
convulsed with laughter. The com-
pany management was bordering
upon apoplexy.

(Continued on Page 8)



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Music Lover's Bookshelf

(Continued from Page 7)

How dare he? How...! What...! Never had human beings been so near literal explosion. But Sir Henry had retired and there was nothing that could be done about his outrageous desecration of the sacred traditions of Gilbert and Sullivan.

W. W. Norton and Company \$3.75

Symphonic Music—Its Evolution Since the Renaissance

By Homer Ulrich

No one could be better qualified to write upon this subject than Homer Ulrich, member of the music faculty of the splendidly staffed University of Texas since 1939, over a period of forty-four years. One or more members of his family played in the Chicago Symphony Orchestra. Mr. Ulrich studied at the Chicago Musical College, did graduate work at the University of Chicago and for six years played in the Chicago Symphony Orchestra under Frederick Stock.

His volume of 327 pages is a very clear and understandable history of the symphony, devoid of pedantry and affectation. Mr. Ulrich's analyses are both mature and free from personal fads or prejudices. He traces the symphony from the earliest 17th century symphonic composers down to the latest and most extreme masters of this form. The work will long remain as a standard in its lofty field.

Columbia University Press \$4.25

A History of Music in England

By Ernest Walker

Ernest Walker's History of Music in England, written forty-five years ago, has never been surpassed. A Third Edition of this 468 page volume has just been issued, enlarged and revised by J. A. Westrup. This is generally considered the most authoritative story of English music, telling of its very important position in modern civilization.

Dr. Walker was born in Bombay, India, July 15, 1870. He was educated at Balliol College, Oxford and later became Director of Music of Balliol College. He was entirely self-taught in music, but gained distinction as a composer and as a writer.

Oxford University Press \$7.50

Selected List of Music for Men's Voices

Edited by J. Merrill Knapp

This admirable listing of 4,000 compositions by more than 500 composers is a work of scholarly research of which America may

be proud. The editor, J. Merrill Knapp, is assistant professor of music at Princeton University and has been director of the Princeton University Glee Club and acting chairman of the Music Department.

The work follows in design the selected list of choruses for women's voices by Arthur W. Locke of Smith College. Dr. Knapp notes the enormous contribution of men's choruses that poured into America from Europe in the last century particularly from Germany as an outcome of the Mannerchor movement. He emphasizes also the importance of the English Catch and Glee collections of the seventeenth century.

The book concerns itself entirely with music conceded to be of permanent value for the male chorus. Princeton University Press \$4.00

GREAT SYMPHONIES—How to Recognize and Remember Them

By Sigmund Spaeth

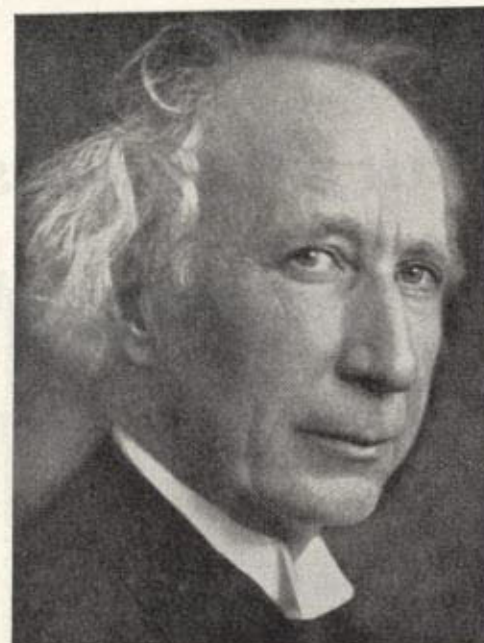
Great Symphonies is an enlarged cloth-bound reprint of the original Perma-Giant Edition printed some time ago in cardboard covers. The book is written in Dr. Spaeth's congenial conversational style and is addressed rather to the music-lover. One of the distinguishing features of the book is the large number of excellently selected notation examples. Dr. Eugene Ormandy has written an excellent introduction to the new edition. Comet Press Books \$3.50

Selected List of Teaching Material for Piano

By George McNabb

The Etude has printed many lists of teaching material for the piano by various teachers who had experience and the consequent authority to make up such lists. The latest to come to us is one by George McNabb, member of the faculty of the Eastman School of Music in Rochester for twenty-five years. Mr. McNabb has been a frequent contributor to ETUDE, has a very practical mind, and has taught a great many pupils in all grades. He has also been chief adjudicator for many contests. After careful study of his list it seems to your reviewer a very useful one. The list is prefaced by a very instructive introduction which readers should find most helpful. The book is one of 65 mimeographed pages, and is bound as a "service" in paper.

Published by the author at the Eastman School of Music, Rochester, New York. \$2.75



The Grand Manner in Piano Playing

A tribute to Emil Sauer

Study with Sauer was a way of life

by Esther Jonsson

THE NAME Emil Sauer means less to the American music student than to the European. In Europe a word from Sauer was enough to fill a concert hall for a young pianist's debut or eliminate the necessity of an audition. It was a certain timidity about crossing the ocean that kept Sauer from being as well known in America as he was in Europe. He once said to me that the sleepers in America were very uncomfortable. "When were you last in America?" I asked. "In 1908," he replied.

Emil von Sauer was a slender man, small of stature. He was in his 70's when I studied with him in Vienna. For fifty years he had held his place as one of the great European pianists of all time. When he appeared on the stage flawlessly dressed, his face framed with a thin fringe of white, wavy hair, it was easy to reconstruct in imagination the days when the students didn't let him walk from the concert hall to his carriage—they carried him on their shoulders.

If a person closed his eyes and listened

to Sauer as he played a Liszt concerto he couldn't believe he was listening to someone advanced in years. There was the brilliance of youth in repose without the sense of present day rush. As the audience stood cheering at the end of a concert Sauer waved his handkerchief in return and then sat down to play encores—usually some of his own compositions, the *Frissons de feuilles* or his *Music Box*. "You must always have a surprise in your pocket for your audience," he used to say. "Always have something to give. Never lose sight of the thought of giving when you are playing."

Sauer appeared at the lesson as fresh and rested and as immaculately dressed as he was on the concert stage. "I never give more than four lessons a day—two in the morning and two in the afternoon. I can't do full justice to more." It was as though the world's stage had been set for the student. He gave each student's talents and needs his undivided attention. Soon after the lesson started the whole room seemed

to be full of light. His very choice of one as a student was based upon this thought of light. He had to be sure that one had the "light" within and then would be willing to practice the self-discipline necessary to keep it burning. As I came to a lesson one time Sauer was answering an invitation to dine with the President of France. "I am saying that I shall be delighted to come if I may leave at nine-thirty. You see, when I am not playing a concert, ten o'clock is my bed time."

Everything had to be memorized for the lesson. "Never allow yourself to make a mistake," he said. "Missing one note is as bad as missing fifty. Play it the first time as it should be. If you have never practiced or thought a mistake, it won't show up at the concert." He inspired absolute confidence. "If you get nervous when you play a concert, there is something wrong. Either you are not properly prepared or you are not well. As you walk out on the stage know that you have already conquered—then play for the joy of playing."

Before one had lessons with Sauer his technic had to be developed to the point where it could be forgotten in recreating the "idea" of a composition. When Sauer played the "Carnival" of Schumann the layman enjoyed the carnival, not a display of piano technic. "The final test of all playing is 'Does it sound?' If you play the passage with these fingers, it will 'sound' in the back row. If you play it with those fingers, it won't 'sound.' Use the 1-2-3 fingers. They are the strong ones. It may be interesting to some people to try to develop the fourth and fifth fingers to equal strength, but nobody is going to pay you for that trouble. Use as simple fingering as possible. The fingers will remember a simple pattern. If the thumb plays the black keys it doesn't matter." Sauer fingered the following passage from Mozart's A Major Concerto in this way:



With Sauer one was always conscious of studying with someone who was a success. His whole interest seemed to be centered in passing on his secrets to his students. "It is up to you now to carry on," he said. "If you do it this way, you will have success. If you do it that way, you won't."

Franz Liszt, Sauer's teacher, lived just before the invention of the mechanical devices which show one today how the composer wants his music played. The bulk of the music on the present-day programs was written before recordings were made. The composer's indications are sometimes scanty. It is this (Continued on Page 50)

The Flutist's Technical Problems

The first business of the flutist
is to make music

from an interview with
John Wummer, first flutist,
New York Philharmonic-Symphony
Orchestra
secured by Myles Fellowes



THE FIRST BUSINESS of the flutist is to make music, but he cannot do this until he has mastered the technical aspects of his instrument. Thus, while technique should always be ranked in second place to music-making, it must be present, and in good order!

Let us begin a brief survey of technical problems with the important matter of breathing, which comes up at the very first flute lesson and grows progressively more complicated as the flutist advances. Correct breathing, for the flutist, corresponds to the good singing breath; that is, it should be deeply inhaled, strongly supported by the muscles of the abdomen, and carefully budgeted by diaphragmatic control. Like the singer's, the flutist's breathing is open; there is nothing in the mouth or against the lips for resistance, and this open breath can all too easily become dissipated. Hence, the flutist's great problem is to use as much breath as possible for tone without waste.

The solution lies first of all in inhaling and supporting the breath correctly. Avoid top breathing. Experience has shown me that the average student lacks the capacity for deep, full breathing which is regrettable, since good, deep breathing is as valuable to general health as it is to good flute playing! After a period of exercise in inhalation and support, the student should practice long phrases, beginning softly, increasing volume gradually, and always using the diaphragm as the singer does.

The long phrase is, perhaps, the best test of progress in breath support.

Further, there is the matter of conserving, or budgeting the breath. A common error among inexperienced flutists is to take a good breath and then dissipate it in the first two or three measures, after which they find themselves unable to carry on. When this happens, they inquire what is wrong with their inhalation. The answer is, of course, that nothing is wrong with the taking of the breath, but that it has not been correctly controlled. The aim is always to keep a reserve of air, and this is achieved through diaphragmatic control. A good breath, gradually released, is the answer to most problems of phrasing.

Next in importance is the use of the lips. To the flutist, the lips represent what the reed is to the oboist. As we have no reed, tone quality and nuancing is done by the lips. The young student who is on his way to mastering breath control needs to understand that he doesn't just blow! He controls the use of his breath with his lips. For this purpose, the lips should always be relaxed and flexible; they should feel like an elastic band which can be moved lightly and resiliently, at will. However, in changing the position of the lips, one should be careful never to squeeze tone in the center of the embouchure. Squeezed tone results when the moving lips become tight. If you have what flutists call good lips, finger technique goes more easily. Dry or tight lips can

actually impede technique.

Helpful exercises for the development of the lips include playing thirds and sixths slowly and legato. Flutists should listen with careful attention to the finest vocal artists, for phrasing and legato. Practicing legato develops lips and tone simultaneously.

The acquisition of beautiful tone on the flute is largely, of course, a matter of study, but even more, a matter of individuality. If you listen to the playing of the famous Auer violin pupils, you will find it interesting to note that, while their basic schooling is identical, their tonal qualities are highly individual. And this is as it should be, since tone remains the truest indication of the self which produces it. Thus, the teaching of tone implies uniformity only in the basic schooling; after that, each player develops in his own way.

This basic schooling for tone includes a thorough and fluent knowledge of all major and minor scales, of intervals, and chords, not merely as theoretic knowledge, but as a practical ability to play them all, in all three octaves of the flute's register. Scales and exercises should be practiced for uniformity and balance of tone, in all dynamics (from pianissimo to forte), with special attention to that gradation of dynamics in which the player feels himself weakest. Again, all scales and exercises should be practiced legato.

Other articulations (Cont. on Page 60)

The Amazing Versatility of American Singers

from an interview with Blanche Thebom,
Metropolitan Opera star

secured by LeRoy V. Brant

(The sixth in a series of conferences with distinguished
musicians of the present.)

MISS THEBOM, what do you think is mostly the matter with young singing students today, and what can be done to remedy the faults?"

Blanche Thebom, one of today's greatest *Carmens*, diva of the Metropolitan Opera of New York City, who was called to fly the Atlantic to make with Flagstad her last recordings of "Tristan and Isolde," consented to talk music, discuss music, for the benefit of young Americans who love music so greatly they desire to dedicate themselves to it.

"There are faults into which the young students of today fall, but they need not be disastrous faults, and they are not faults that have to do with the times, but with all times and all nations." Thus began Miss Thebom. "I should say one of the gravest faults is that the average young singer has no concept of the time and work involved in becoming a great artist. This fact is not to be laid at his door, however, but at the door of the teacher who misleads him into thinking that within a few months, or years at the most, he can become famous. Teachers should not do such things, for I believe that if anything is certain, it is that if a young American be properly challenged he will do any reasonable thing, perhaps many things that even transcend the realms of the reasonable. I believe firmly that most young Americans are not afraid of hard work, that if they be told it takes five years, or ten years to reach the top of the ladder, seven out of ten will still plan their lives to climb it!

"I believe that successful artists themselves are at fault in giving youngsters a wrong concept of the whole singing picture.

There is often a tendency on the part of the artist who has arrived to forget the stony road by which he arrived; there is a tendency for him to make of his life story a Cinderella story, wherein some fairy god-mother waved a wand and lo! he had become famous! Such stories do great harm to the impressionable minds of young people, and furthermore, they are in no sense true. No artist ever reached fame or success except by the road of long and arduous labor.

"A very grave fault on the part of young aspirants for fame is a lack of the sense of being a colleague with other artists, and with conductors. The show does not exist on the basis of any one artist, even if that artist does have the leading rôle. It exists because each part, no matter how apparently trivial, fits into every other part, no matter how great. Every artist must share the stage with every other artist, from the man who carries the fourth spear to *Tristan* or *Carmen*. The young singer, absorbed in his rôle and making a success of it, can easily forget the fourth spear. But there was a day when he was fourth spear, and being the fourth spear gave him his start, perhaps; he must remember to give this later fourth spear his start, also.

"You speak of the faults of the young singers, but let me speak to you, Mr. Brant, of their virtues. They are versatile far beyond their European brethren. Music is not yet the matter of course in America that it is in Europe; the traditions, the mores so to speak, have not yet been established. Perforce, then, the American artist must adapt himself to a thousand situations which would (Continued on Page 50)



Blanche Thebom



Miss Thebom as Ortrud in "Lohengrin"

As Amneris in "Aïda"





Schak Bull



A favorite picture of the composer, Edvard Hagerup Grieg

Edvard Grieg as I Knew Him

Interesting phases of the great Norwegian's life,
as told by Schak Bull, violinist-cousin of the famous composer to:

Norma Ryland Graves

"I CONSIDER myself doubly honored to have in my family two of Norway's greatest musicians: my cousin Edvard Grieg and my uncle Ole Bull."

The speaker, scholarly 94-year-old Schak Bull of Bergen, Norway, gestured eloquently. A frail little man, the retired architect wears his white hair brushed straight back, heightening the resemblance he bears his deceased cousin.

On this later June afternoon the two of us were seated in the parlor of the Bull residence in Bergen. Through ornate lace curtains occasional bursts of sunshine played on crystal chandeliers, highlighting numerous paintings covering the walls. On the grand piano photographs of Edvard and Nina Grieg elbowed those of Ole Bull.

"I was several years younger than Edvard so I did not know him well until

after his marriage to his cousin, Nina Hagerup of Copenhagen, Denmark," Schak Bull began. "Edvard was madly in love with Nina but since both families opposed the marriage, they had to wait nearly five years."

Here the old gentleman paused, absent-mindedly bestowing a gentle pat on Puss N'Boots, spread-eagled before the fire. Perhaps he was recalling Fru Hagerup's tart dismissal of her pretty daughter's marriage to Edvard Grieg: "He is nothing, has nothing, and writes music no one will listen to."

"Nina made an ideal wife for Edvard," he remarked a few seconds later. "But I am getting ahead of my story. You remember that Edvard Hagerup Grieg inherited his love of music from his mother, a gifted pianist. As a boy he was never strong, and

our damp Bergen climate intensified his recurring attacks of bronchial asthma.

"At school he disliked study and was inclined to be lazy, but he thoroughly enjoyed piano lessons with his mother and solitary walks in our nearby mountains. Although he composed little melodies before he was nine, he did not settle down to serious study until some six years later when he met my uncle, Ole Bull."

OLE BULL, ardent Norwegian nationalist and founder of Bergen's first National Theatre, was a world-famous violinist who frequently toured America. Like Liszt he was a romantic figure, greatly sought after. In the summer of 1853 when he visited the Griegs, he had just returned from the United States where he had lost most of his fortune attempting to found

a Utopian colony in Pennsylvania.

"You can imagine how impressed 15-year-old Edvard was when the celebrated Ole Bull rode out on his white horse especially to hear him play," the old gentleman smiled broadly. "My uncle advised Edvard's parents to send him to Leipzig. 'Some day he will become a great musician,' he told them."

Grieg's years at the Conservatory were not happy ones. Undoubtedly his extreme youth, his dislike of strict German discipline, his lack of close personal friends colored the picture. Then came the tragic event which affected his whole life. At 16, following a severe attack of pleurisy and resulting complications which left him with only one lung, he withdrew from the Conservatory. After a long convalescence he again returned to graduate with honors.

AT 19, the physically handicapped young musician found himself facing an uncertain future. He had a tiny roll of youthful compositions but no musical position. Furthermore he could count on little family assistance for his father had recently suffered heavy financial losses.

Grieg remained with his parents until spring, when he left for Copenhagen—musical capital of the North. Here he renewed his childhood acquaintance with Nina and became secretly engaged. At this time Nina was a rising young vocalist.

"It didn't take Edvard long to find his love, but he still could not find his musical niche," emphasized Mr. Bull. "There is no question that Nina and his friends Hans Christian Andersen, Ole Bull, and Rikard Nordraak helped shape his career, but his talent flowered slowly."

At this critical period he was encouraged by Hans Christian Andersen, Denmark's beloved author. Grieg's first fame came through his effective setting of Andersen's poems (Opus 5). "Ich Liebe Dich"—introduced by Nina and probably the most popular of his 135 songs—was a part of this opus dedicated to "Herr Professor H. C. Andersen, with admiration and esteem" by the composer.

Fortunately Grieg now met the young man whose passionate love of Norway was like an inexhaustible flame, and who imbued him with the determination to write Norwegian music based on the nation's wealth of folk music.

He was Rikard Nordraak, already famous as the composer of Norway's national anthem. In the remaining two years of his life (he died of tuberculosis at 24), he strove to make Norwegians conscious of their great national heritage.

Eager to express his newly found nationalism, Edvard Grieg helped Nordraak and others establish "Euterpe," a musical society devoted solely to the performance of Scandinavian music. At its second concert

he made his initial appearance as conductor. Later he undertook concert tours. In Christiania (Oslo) Nina appeared with him professionally for the first time.

Edvard's postponement of his marriage, in Mr. Bull's opinion, seriously retarded his career. "At last after years of waiting—he was then 25—they were married, June 11, 1867. But their wedding was not what you call a happy occasion." He paused significantly. "Immediately after the ceremony Edvard took Nina to Christiania."

THE NEXT eight years were difficult ones for them. The proposed series of Philharmonic concerts conducted by Edvard did not prosper. The newly founded Norwegian Academy of Music (later dissolved) demanded more and more of his attention, yet he received little pay. At times only a few private pupils kept the couple from starvation.

If Edvard had abandoned his dreams of creating Norwegian music and settled in Copenhagen, his struggles would have ended. But his roots were so undeniably Norwegian that here he chose to remain in spite of indifference and misunderstanding.

More and more the musician threw himself into a gruelling schedule of teaching and concertizing. Only in summers was he free to compose. In 1874 (*Cont. on Page 57*)



(top) Grieg's home "Trolldhaugen"



(bottom) Grieg and the Norwegian writer, Björnson



(top) Schak Bull admires the violin of Ole Bull
(bottom) Music room at Trolldhaugen



(top) The picturesque city of Bergen



(bottom) Schak Bull, at his hobby of wood carving

AMONG REMEMBERED "urges" of your youth, can you musicians recall that irresistible impulse during long ago periods of music practice, to desert the drudgery of scales and exercises for the fascinating occupation of improvising? Your unorthodox stirring of strings or vocal cords, your rhapsodic blasts on a wind instrument, invariably drew unappreciative parental attention. "Now your teacher never gave you anything like that to practice!" You were sternly told to stop fooling and get to work; which, pouting and sighing, you did. The world has changed greatly in very many ways since your childhood days; but in that one respect, the attitude of parents who foot the bills

anticipatory prelude to all that heart-tearing loveliness? And if he did, what did his elders have to say? The preoccupation of our youth today with the shocking blats and blasts of "popular music" may be somewhat due to our habitual discouragement of our youngsters in their persistent attempts to make their own unheard melodies audible. The present admitted dearth of beauty and novelty in musical composition does not carry a corollary admission that creative musical genius is altogether a thing of the past. But, for reasons too many and too obvious to recount here, most amateur composers seeking publication and recognition of their works face almost insurmountable difficulties.

A Creative Genius — Who Knows?

Teachers should encourage their pupils to improvise at the keyboard—to let them have the fun of creating original melodies.

by JOSEPHINE BAILEY DOYLE

for expensive music lessons hasn't changed. Even in these later years, when youthful individualism is promoted to an alarming degree, parents and music teachers are no more likely to encourage such "fooling" than they used to be. Small beginners must be driven along established routes of classical training; not even five minutes at the end of a practice period is likely to be approved for the unleashing of that passion for improvising, that might (just possibly) be the gift-of-the-gods to your child or mine.

All fine music of all times germinated in that passion to express feelings in an individual way. Human emotions are never altogether original, but the possibilities of varying emotional expression are infinite. The incomparable cadences of the Love-Death music in "Tristan and Isolde" only repeat the eternal surge and ebb of ocean waves. It is Wagner's interpretation of an ageless theme that makes that music unique. Did the boy Richard ever sweep childish hands up and down the keyboard in an

Music teachers usually feel impelled to discourage attempts at original composition, however promising, on the likelihood of its being a waste of time from any practical standpoint. Encouragement along this line is all the more unlikely if the music advisor has himself sometime sent out to publishers cherished scripts which came back promptly, or perhaps never came back at all, as so often happens in the gamble of some advertised "contests." In no other line of art is this demoralizing attitude of instructors quite so prevalent. English teachers encourage embryo journalists and poets to contribute to school and college publications, to submit stories to magazines, to seek positions on news staffs. Art instructors can direct the creative ability of student-painters and cartoonists into many fields of practical and satisfying activity. Where would anyone direct a novice composer of a song, anthem, or instrumental work, with any confidence in his ultimate success? We—editorially speaking—wouldn't know.

But *we would listen* with all the honest and appreciative attention we could give. Who can estimate the weight which a word of praise or a defeatist comment might carry in the fate of some really fine bit of amateur composition? Why are most professional musicians so intolerantly averse to adding some recognizably good number to a program, simply because it has not been published? There is no magic in editorial acceptance or in printer's ink, but *the creation of a sweet melody or harmony is always in itself something of a miracle.*

On this theme, the recent experiment of a group of musicians in a small city, in their project of discovering and encouraging creative ability in music, has something of a miraculous flavor. Their city's University Club maintains a Creative Arts group with a subcommittee dedicated to Appreciation of Music. Devotion to that cause had been nominal only, until a lively trio consisting of a pianist, a violinist and a harpist happened to be appointed on that subcommittee. Nothing much was expected of them; previous "appreciation" had been negligible, consisting of an occasional tea party at which records were played, or light discussion dealt casually with some aspect of music. The new appreciators, determined to be neither negligent nor bored, decided to present public programs of original music composed by creative musicians whom they believed to be discoverable in any "average" American community. The surprising results of their search and discoveries were widely published in local newspapers. Seven programs were presented, four in private homes, one in a studio of a music store where a fine electric organ was available. All were open to the public, and were attended by audiences ranging from 30 to 150. The project met with enthusiastic support from music teachers, organists, choir and chorus directors. With announcement of each program, the friendly call for composers to volunteer was repeated. In all, 45 original works were presented, with promises of many others available if the project continued. Not one was trashy or tediously lengthy. The works included songs for solo, quartet and chorus; selections for piano, organ and organ-piano; selections for violin, clarinet, harp and string-quartet. Performance of all numbers was excellent. Sometimes a composer presented his own music; sometimes other performers played or sang from manuscripts. Ages of the composers ranged from 11 to 76 years. A war refugee pianist lately come to the community presented his own brilliant compositions. A young city resident who was a Harvard Senior produced as "fruits of a beloved avocation" his beautiful song settings for classic poems. In a charming (Cont. on Page 51)



One of the best known of present-day opera and concert singers has much sound advice on the question

Do You Put the Words Across?

From an interview with James Melton Secured by Annabel Comfort

WE HAVE all heard singers slide into words simply because they have never learned the proper "attack." That is, they haven't learned how to begin each new phrase so as to make the first syllable in each phrase audible to the audience. This is a problem to be faced with each new breath. How do singers expect to hold the attention of their listeners unless their diction is pure and a joy to hear? It is the words which carry the tonal message to the audience. Through the study of diction I feel that my own singing has become more natural; in fact, I believe that my diction has had much to do with the success I have had thus far in my career. The artist must create a clear line of vowel and consonant sound. This sound, if it is distinct, will carry in any hall no matter how large it may be.

There are times when even famous singers have difficulty in starting phrases for the reason that they have never mastered the details of proper attack. Some use a "hum" to begin the attack. This is not wrong; but since the muscles of the lips,

tongue, and vocal cords are required to produce the hum, this practice is liable to cause considerable tension. Others arrive at an attack by the sheer force of a blast of air which is extremely harmful to the vocal cords. Any "trick" is acceptable if it is not obvious. There must never be exaggeration or affectation. A small amount of breath is in order so that, when necessary, you can take more, thus making sure that you will not be out of breath before you have finished the entire phrase.

For a good attack, use a confident, distinct beginning of the word and tone at the same instant. An absolute and instantaneous precision of pitch, an attack with great elasticity and pliability, with a balance of resonance and with proper breath support, all constitute the "touch" of the artist.

Words are formed entirely from the sounds of vowels and consonants. The vowels build the words of a song, while the consonants hold them together. As a rule, singers place more emphasis on vocalizing than on diction, and they are apt to vocalize

on "ah" most of the time. If one constantly vocalized on "ah" or "ooh" he would find it difficult to sing words or phrases that contain the vowels a, e, i, o, u, the tongue consonants d, c, g, j, h, k, l, n, q, r, s, t, x, y, and z, and the lip consonants b, m, v, p, and f.

What about the high register of my voice? When I vocalize, I must constantly vary the choice of vowels so that my high tones will not sound pinched, squeezed, or forced. Instead, they must be round, easy and relaxed.

The sounds of the vowels a, e, i, o, u, are produced by the vocal cords and their muscles. Some vocalists mouth the vowels, twist their lips, and exaggerate the opening of the mouth to produce the tone. This is not necessary. Just try singing these vowel sounds yourself. As long as your mouth is open these sounds can be produced perfectly. Exaggerated facial contortions only impair the natural formation of vowels, so concentrate on correct pronunciation during vocalization, singing, or speaking, and make certain that the throat, lower jaw, tongue, and lips are relaxed at all times.

People tell me that my diction is clear whether I am singing over the radio, on television, or in the concert hall. They say, "How do you do it?" My answer is that I learned diction through experience. I sang solfeggio exercises on all of the vowels, and I practiced the formation of consonants. I listened attentively to other people and profited by their failures and their successes. I was born with a southern drawl. Now, if you want to become a successful singer, you must quickly overcome a southern drawl and develop a natural speaking technique. This will be achieved only through hard work, a lot of singing, and finding new ways to improve yourself.

I am a natural mimic, and I tell dialect stories in several languages. I have used so many French phrases in telling French Canadian stories that when I return to a normal pronunciation of French, the pendulum that started me on my exaggeration moves more toward the normal than the subnormal. Here I recommend the exaggeration of words as a help and not a hindrance on the road to good diction.

Consonants are not what they seem to most of us who haven't really thought about them. They are actually vowel sounds preceded and followed by a "hiss" or a "click" or some other sound made by the tongue or lips. More than half of the consonants are formed by movement of the tongue. In order to produce the sound of the letter r your tongue forms a tube against (Continued on Page 49)

*A safe and sane discussion
of various phases of electronic organ tone
with practical hints concerning the extent
to which it is possible to secure*

Pipe Organ Tone from an Electronic Organ

by PAUL N. ELBIN

NOT EVERYONE who plays an electronic organ wants his instrument to sound like a pipe organ, good or bad. There are console "artists," as contrasted with organists, who frankly prefer the kinds of tones that only electronic instruments can create.

Some of these tones are painful to me — typical radio soap opera stuff, for example. Electronic organs played in church with sobbing vibrato, unnatural reverberation, and heavy dullness are no more pleasing.

But the familiar Hammond organ, for instance, must be thought of as a very honest musical mirror. More, perhaps, than any other instrument ever made, the Hammond reflects the personal taste and judgment of the player.

Unlike a pipe organ or piano, the basic tonal ingredients of a Hammond (to a large extent) are under the control of the performer. To employ a third metaphor, a Hammond is to a musician what canvas and paints are to an artist. By adjustment of the harmonic drawbars, by personal setting of the pre-sets, by experimentation with the console tone control and the reverberation system, a player can accomplish miracles of tonal variety.

He can, moreover, with certain limitations, obtain good pipe organ tone.

How many electronic organs have been manufactured since the first type was introduced in 1936 is a trade secret, but the number must be — in pre-electronic terms — fantastic. We are informed that over 27,000 Hammonds alone are in regular church use. There are thousands of additional electronic organs of various makes in churches, homes, schools, colleges, broadcasting studios, funeral chapels, military installations, etc. (I am using the term "electronic," it will be noted, for all organs in which vacuum tubes are essential.)

It is reasonable to suppose that in nearly all the 100,000 or so places where electronic

organs have been installed, a pipe organ would have been installed if pipe organs with certain electronic advantages had been available. I mean that people buy electronic instruments because they want organs that cost no more than good pianos, that can be installed almost as easily as radios, and that require little or no tuning and almost no servicing. What these buyers want is ORGAN tone obtained cheaply and conveniently.

When some fanatics go so far as to claim that electronic instruments have made the traditional pipe organ obsolete, I am shocked. Whenever I hear an electronic organ that duplicates the glory of the Salt Lake City organ or the Boston Symphony Hall organ, I shall agree that the day of pipe organs is over. Even the most expensive custom-built electronic organ is a faint imitation of pipe organ design at its most expensive best.

My point is that people who buy electronic organs know very well they are not obtaining for \$3000 or less the equivalent of a \$200,000 instrument. They do believe, and justly, that electronics are vastly superior to thousands of troublesome and muddy-toned organs.

If the selling price were not a consideration, most electronic organs would be greatly superior to the present instruments. Better amplifiers and speakers than those used in most electronics are available. Surely they would be used unless a pre-determined unit cost ruled them out.

Distortion, the bugbear of electronics, contributes largely to the unpleasant *fortissimo* of the ordinary electronic installation. When Fernando Germani, now first organist of the Vatican, introduced the first concert model electronic years ago, he used as many as 27 tone cabinets to build up reserve power. Yet, he told me recently, he always avoided "pushing" the instrument.

When Fritz Heitmann, the great German organist, was a guest in our home this past October, he was persuaded to experiment with our concert model electronic organ. His first experience was to open the expression pedal to the limit while playing a full organ combination. The sound, a distorted mess, was horrible. But after Prof. Heitmann had learned this basic "never" about electronics, he was delighted with such a baroque combination as 00-5357 224 (with vibrato, a good romantic registration) which I use on Great F.

Dealers are advised by one company to use four 40-watt tone cabinets to demonstrate their concert model stacking the four in "cubicle manner . . . directed toward a side wall in order that the music from these cabinets reaches the listeners through reflections." I wonder about the limitations of the ordinary installation with one 20-watt cabinet when I read further in the factory directions. "The stacking of the tone cabinets (four 40-watt!) will produce a very good 32-foot note that is not possible under other arrangements."

Electronic organs are capable of producing tremendous volume. One reason is that loudspeaker tone is more directional than pipe organ tone. Coming from a few speakers, the tone is more concentrated than when it is produced by hundreds or thousands of individual pipes. Another means to the end of great volume is the arbitrary reduction of high frequencies. Factory pre-sets are usually deficient in "highs." When such tone is boosted by amplification, distortion is partly disguised by the absence of those frequencies in which distortion would be most noticeable.

I have several suggestions for players of electronic organs who sincerely want to get from their instruments tone that is a close approximation to really good, modern pipe organ tone. With (Continued on Page 58)

*One of the foremost of the younger
pianists of the present advises*

Listen to Yourself

From an interview with

Grant Johannesen

Secured by Rose Heylbut

(Grant Johannesen was born in Salt Lake City where he pursued his early studies before winning a scholarship to work with Robert Casadesu, and a Fellowship at Cornell University under Egon Petri. He is the first American artist to win First Prize in the Belgian government International Piano Festival (1949). His brilliant appearances as recitalist and orchestral soloist in the United States, Europe, and South America have placed him among the foremost pianists of the day.—Ed. note.)

THE WISE PIANIST early trains himself to realize that his schooling can supply him with only part of the equipment he needs for earnest work; the rest must come out of himself. Talent, musical feeling, receptivity are inborn qualities; they can be developed, but not taught. And, as he works along, he finds that his very habits of work result from the spiritual ingredients within him, and the demands he makes on himself.

Thus, my first counsel is to listen carefully to one's own playing. Experience with auditions and master classes leads me to believe that many young pianists need practice in self-hearing. You can tell immediately whether or not a pianist actually hears himself. When he doesn't, his work sounds fluent but glib and mechanical; he tends to speed up the passages he considers easy. Listening to oneself is not easy but it can be acquired. Playing more softly helps, since then the sheer sound of the piano does not overwhelm one and the music itself has a chance to come through. In practicing, I generally reduce F to MF,



Grant Johannesen

MF to P, etc. On a recent visit to Hanover in Northern Germany, it interested me greatly to talk with a venerable music critic who had known Anton Rubinstein and Eugene D'Albert, and who told me that they had always practiced at a lower dynamic level in order to hear themselves.

Once you begin to listen to yourself, you get a new perspective on technique. I have a feeling that we, today, are almost too good technically! We tend to stress speed and force at the expense of interpretation. By learning to hear one's own shortcomings, one realizes that real technique means not speed, but *full control* — the ability to bring the desired effect out of a passage, to make the piano sing.

Full control includes finger facility of course, but doesn't stop there. To my mind, the best exercise for even facility is slow, soft practice. Slow work drills the fingers. Soft practice makes them sensitive to evenness on the keys. In *forte* playing the keys are put all the way down, and the player is hardly conscious of their resistance; by playing so that the key is sent only halfway down, one learns more about controlling key pressure.

Again, in working for sheer facility I like to practice passages which are also musically interesting. After warming up on scales and arpeggios, I generally continue technical practice with a work like the A-Minor Prelude and Fugue of Bach (not in *The Well Tempered Clavichord*) which, after a brief chordal prelude, continues in sixteenth notes, flowing on without a rest.

This can be practiced at any tempo and in all ways: *legato*, *staccato*, etc., making a most excellent drill which combines technique with musical thought. Czerny, too, is fine for such work, especially his Opus 749.

Musically speaking, however, it is not fleetness of technique but refinements of technique which mark the master pianist. He has learned to look at technique as something besides pure finger action. To mention but one of these refinements, the master pianist knows how to temper his fingers in dynamic gradations so that a delicate *pianissimo* leads musically into a *forte* and back again, much as a master singer spins tone, with that wonderful effect of making the piano sing instead of sounding struck. Again, refinements of technique bring telling effects from the end of the phrase, not merely placing it in context, but bringing out its own color as it blends with the phrases that precede and follow.

When it comes to the study of piano tone, we run into varied schools of thought. Some hold that tone must be taught from the very beginning; some, that tone mastery is dependent on factors which a beginner cannot grasp. I am inclined to think that basic technique should be learned before tone is studied as such, if only because of the importance of finger control in the different kinds of tone. Also, the tone one wants grows out of the music rather than out of any fixed rules. In a running fugue, for instance, (Continued on Page 60)



By GEORGE GASCOYNE

Brahms: *Zigeunertlieder* ("Gypsy Songs"), Op. 103 and other songs

Hertha Glaz, Vienna-born mezzo-soprano, presents a song recital of the first magnitude in this recording of some of the greatest works in all vocal literature. In addition to the eight numbers comprising Opus 103, Miss Glaz sings two other Brahms songs: *Nich Mehr zu dir zu Gehen*, and *Wehe so willst du mich wieder*. Her rich full tones are heard to advantage in these numbers. The Beethoven songs on the reverse side of the record include seven lieder in widely contrasting moods, in each of which Miss Glaz has full command of the situation. Her voice is at all times a joy to hear. She is given pianistic support of a very high order by Leo Mueller. (M-G-M, one LP disc).



Hertha Glaz

Arthur Bliss: *Piano Concerto*

Sir Arthur Bliss, the distinguished English composer was commissioned by the British council to write this concerto for "British Week" at the New York World's Fair in 1939. However, all concerts of serious music scheduled for the World's Fair were summarily cancelled in May of that year so that the premiere of this work was delayed until June 10, when Solomon, making his American debut presented it in Carnegie Hall with the New York Philharmonic-Symphony Orchestra. The present recording is entirely adequate. The concerto as played by Mewton-Wood, brilliant Australian pianist, is in good hands, and the orchestral support given the soloist by Walter Goehr conducting the Utrecht Symphony Orchestra is spirited and inspiring. This record is one that should give much pleasure to the listener. (Concert Hall Society, one LP disc).

Rimsky-Korsakov: *Skazka* (Fairy Tale) Op. 29, Suite from "The Snow Maiden."

One of the great Russian composer's most colorful works is here given a highly satisfactory performance in a first recording on LP discs. In spite of some disturbing surface noises the music emerges with great clarity and contrast as performed by the Philharmonia Orchestra, conducted by Anatole Fistoulari. On the reverse side of the record the same orchestra and conductor do full justice to a Suite from "The Snow Maiden." The music includes *Introduction and Dance of the Birds*, *Cortege*, *Whitsunday Festival*, *Dance of the Bujoons*. (M-G-M, one LP disc).

Prokofiev: *Music for Children*, Op. 65
Shostakovich: *Six Children's Pieces*
Bloch: *Enfantes*
Milhaud: *Touche Blanches and Touche Noires*
Starer: *Lullaby for Amittai*

Under the general title, "Piano Music for Children," M-G-M presents the brilliant

AN IMPORTANT ANNOUNCEMENT

ETUDE is pleased to announce that beginning with the July issue the recently expanded "New Records" department will be edited by Dr. Paul N. Elbin, president of West Liberty State College, and for the past six years record reviewer and music editor for the *Wheeling* (W. Va.) *News-Register*. Dr. Elbin is a former dean of the Wheeling Chapter, American Guild of Organists and his published views on recordings have received wide attention. His two articles in recent issues of ETUDE on outstanding recordings of organ music attracted wide interest while the article in this issue on "Pipe Organ Tone From an Electronic Organ" is indeed a challenging discussion. ETUDE considers itself most fortunate to have the services of this able authority on recorded music.

young Israeli pianist Manahem Pressler in this recording which includes some highly colorful pieces. The *Lullaby for Amittai* is dedicated to Mr. Pressler's young son, by the composer Robert Starer, a teacher at the Juilliard School of Music. (M-G-M, one LP disc).

Bach: *Clavieruebung* ("Keyboard Practice")

A release of great musical historical significance is this one of the complete recording of Bach's monumental work, *Clavieruebung*. Published by Bach in four separate volumes over a period of some ten years, the collections include, among other works, the Six Partitas, four Duets, the Goldberg Variations (for harpsichord) and a great many of the Choral Preludes (for organ). Ralph Kirkpatrick is the authoritative artist at the harpsichord while Paul Callaway presides at the organ. With these two distinguished artists at their respective instruments, Bach's music is in safe hands and the result is a set of records that very probably will stand as a model of their kind. Bach students may have a field day with these records. (Haydn Society, Seven LP discs.)

Bellini: "La Sonnambula"

A truly exciting performance of this melodious work is presented by a superb cast headed by Lina Pagliughi as *Amina*, Ferruccio Tagliavini as *Elvino* and Cesare Siepi as *Rodolfo*. Others who sing most capably are Annamaria Anelli (*Teresa*), Wanda Ruggeri (*Lisa*), Piero Poldi (*Alessio*), Armando Benzi (*a Notary*). The chorus of Cetra is directed by Giulio Mogliotti. The orchestra of Radio Italiana, Turin is conducted by Franco Capuana. This recording is entirely up to the standard of the previous complete opera sets issued by Cetra-Soria. Most of the voices are familiar to the American public, especially those of Tagliavini and Siepi who are members of the Metropolitan Opera. This is the last opera issued by Cetra-Soria as this company was taken over by Capitol Records on April 1. (Cetra-Soria, 3 LP discs).



Ferruccio Tagliavini

Beethoven: *Symphonies No. 2 and No. 4*

These two recordings complete the set of 9 Beethoven symphonies as played by the New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. They are outstanding recordings played under a conductor noted for his knowledge of the Beethoven tradition. (Columbia, LP disc.)

THE END

Do you get up in

the morning with a grouch?

Try listening to a Sousa

march record. Are you

dispirited and listless?

Handel's Largo is a good

prescription. It's inspiring

to learn how music is

being used more and more

to provide mental and

spiritual stimulus.

A STUDENT at Syracuse University flounced into her room one evening fit to be tied. Her date had stood her up. She was in no mood for study. Then she thought of the mood music sessions she and other students had been attending, conducted by Dr. Alexander Capurso, psychologist-musician, Director of Music at Syracuse. Slipping over to the music library, she played some phonograph records listed as calming, especially Bach's *Air on the G String* and *Jesu, Joy of Man's Desiring*.

"Gradually my resentment left me," she said. "The music gave me a sense of inner dignity. I got a good night's sleep."

That music can banish a bad mood we have known ever since David of Biblical fame dispelled the deep melancholy of King Saul with harp and song. Now we know more about the kind of music that works this magic.

Using a carefully selected list of recorded music, Dr. Capurso tested the mood reactions of 2000 students at Syracuse and Kentucky universities. Only selections showing a more than majority agreement were retained. Now, probably for the first time, we have a library of laboratory tested mood music on regular phonograph records.

This is one of the more recent research projects underwritten by the Music Research Foundation, Inc., whose roster reads like a Who's Who in America of doctors, musicians, psychiatrists, psychologists. Their findings are made available to hospitals and factories where the use of music as a means to an end is spreading.

Music to Live By

by DORON K. ANTRIM

At present music is daily on the job in most modern hospitals, in over 6000 factories. Called "music therapy" in hospitals, it is helping to heal people by healing their emotions. Some remarkable results are being achieved, even miracles.

Applied music specialists — their number is growing — agree that its power possibilities are comparable to the atomic bomb, perhaps even greater. "Nuclear fission is an outer phenomenon," says Dr. Arthur Chase, chief diagnostician of the New York Post-Graduate Hospital. "Music reaches, influences the inner man, the very spirit of man, the springs of his being, his behavior."

Why does music have this power? Because of its double-barreled impact on body and mind, for one thing. In its effect on the body, researchers have found it can: increase metabolism (Tartachanoff, Dutton), increase or decrease breathing, muscular energy (Féré, Scripture), increase or decrease pulse or blood pressure (Gretry, Hyde), to name a few.

All of this means you can have a stimulant when desired without a hangover, or a sedative sans toxicity. Nor did anyone ever take an overdose of sleeping music. Mostly because of its somatic influence, music's over-all effect on one is invariably positive, says Dr. Max Schoen of Carnegie Institute of Technology, even though one may be listening to a funeral march.

Or consider the mind. A composer speaks in terms of the emotions, music being a language of the emotions. You tend to catch the contagion of a joyous piece even though you may be sad, since you can't be both happy and sad.

Music usually gets a quick emotional response because it goes direct to the thalamus, or seat of the emotions in the brain, says Dr. Ira M. Altshuler of Detroit's Eloise Hospital. "What makes music the greatest of all arts," Arnold Bennett has said, "is that it can express emotion without ideas. Literature can appeal to the soul only through the mind. Music goes direct."

Moreover, depending on the right kind

of course, music is beautiful. It tends to crowd out the ugly, the sordid, the mean and attunes us to beauty.

Much depends on the right kind however. Eight years ago, the Music Research Foundation began isolating selections that might encourage healthy emotions. Top musical authorities combed the literature from Bach to present day composers and chose 1,227 selections, mostly instrumental.

They fell into stimulating and relaxing groups. The first was further broken down into happy, gay, joyous, triumphant, restless, eerie, weird feeling tones. The relaxing pieces ranged from nostalgic, sentimental, soothing, meditative, prayerful, to downright sad.

From the lilting waltzes, soothing symphonies, pulse raising marches, the list was narrowed down to 105 records which were considered best from the standpoint of sustained and defined mood, personality of performing artists, quality of the recordings. Tried on hospital patients, the list was then given to Dr. Capurso to try on normal people.

Students taking the tests heard a selection and marked on a chart the kind and strength of emotion they felt, if stimulating, whether it made them feel mildly joyous, moderately happy, or up in the clouds.

Nor were the students influenced by the name of composer or composition, since neither was mentioned. The majority of the pieces were unfamiliar to them. Few had ever been exposed before to Bach's Mass in B minor (*Crusifixus*). Yet 70% said it put them in a pronounced prayerful mood.

Ninety percent indicated that the fourth movement of Mozart's Symphony No. 35 in D Major stirred a high feeling of joy. Three fourths found the fourth movement of Tchaikovsky's Sixth Symphony sad. *Flight of the Bumble Bee* was restless and *Clair de Lune* very, very soothing.

The students came to the listening sessions with emotions ranging from gaiety to gloom. One had (Continued on Page 59)

The editor emeritus
of ETUDE gives out
with some challenging
thoughts in answer to
the question

What Have You Got to Sell?

by JAMES FRANCIS COOKE

JUNE, the radiant climax of Spring, breaking out in floral glory, brings us again to commencement time, a period of jubilation for youth.

With all of the excitement, fun and glamour of the last days at college, the Senior Prom, fraternity dances, the heart tugs of parting from classmates, as well as the serious business of the last exams and commencement responsibilities, there is always in the graduate's mind the thought, "Where do I go from here?"

An eminent educator, risen to high places in statecraft and in great demand as a speaker, once said to me: "One of the most difficult tasks I have is the preparation of a collegiate commencement address. Consider for a moment a graduating class of from fifty to a thousand individuals, all of them different, approaching the realization of the great adventure when they leave the moorings of their academic life. They have been drilled intellectually for four years to enter the fuller life. They have had character building, and in many instances religion and the arts and sciences, with a view to making them cultured, dependable, reasoning citizens. Some have gone to colleges where vocational courses have been given. Others who have had only liberal arts courses realize that they must immediately prepare themselves for post-graduate courses, before they have any service to sell. What can the commencement speaker say that will help to launch them securely and happily upon the unknown seas of tomorrow?"

In the old-fashioned young ladies seminaries, music was usually the only subject that could be used in after years as a vocation. Then it was regarded only as a makeshift should the student find herself without funds or matrimonial prospects. To such persons it often proved of great value. The music training of the seminary might be trite and sentimental, but at least it did

entitle the graduate to hang up her shingle as a music teacher. Some of these students by means of post-graduate study became very excellent teachers.

Fortunate was the student who could take a liberal arts course with music on the side. Therefore scores of colleges taught music together with the accepted liberal arts course. In any event, in all colleges of the present period, a far more intelligent method is being used than in the colleges of previous generations in that student counselors are appointed to study the student and to help him channel his ideals and energies toward a definite goal. Psychologists study his talents and let him know what kind of an income over the years he may expect from the vocation he selects, what its requirements are and what job security he may look forward to procuring.

Finally the great day of commencement arrives and to the student there is a kind of indescribable confusion. He begins to have a new respect and affection for what will soon be his Alma Mater. He even forgets the hurt he felt when his old math professor flunked him! This reminds the writer of the story of the student at Yale who went to Dr. William Lyon Phelps and asked: "Really, Professor, don't you think that I should have had a better mark for my paper? How could you have given me a zero?" Dr. Phelps replied with his sweet smile: "I am sorry, but for the moment I couldn't think of anything lower!"

The day when the student was sent adrift from college with an A. B., but with no other visible means of support, is passing. Why? Because one of the first questions the world will ask of him is: "What have you got to sell?" In these tax-strangling days of high prices, when mouths have to be fed and bodies have to be clothed, training in a profitable vocation becomes a priceless asset.

A prominent businessman recently told me: "I am a college man and know the value of a classical training. I would like to employ young women college graduates, but unless they have had some kind of vocational training the only positions available are in the stock room, the filing department or as errand girls. They have no service of any practical value to sell. We must have employees who can do more than conjugate a French verb, work out a problem in differential calculus or write a paper on the history of English literature in the Twelfth Century. All of these subjects are of significant educational and cultural value, but are of little value in a business office." This reminds one of the story of a housewife who lived in a fine apartment and hired a maid from Lapland. She proved to be an impossible cook, a bungling waitress and a poor chambermaid. In disgust and desperation the mistress said: "Olga, I've tried you at everything. Is there any one thing you *can* do?" Olga smiled like a sunflower and replied: "I can milk a reindeer." There being no room for a reindeer in the apartment, Olga was fired.

The writer has been present at scores of auditions of aspirants for positions in symphony orchestras and opera companies. The experienced impresario can usually determine in an amazingly short time whether or not the artist "has something he can sell" that will raise the demand for the artist's appearances, save the impresario from needless rehearsals and stimulate his box office returns.

In the field of music the management of top artists in opera, symphony and concert work is, for the most part, locked up in the hands of a relatively limited group of men in New York City who have a small number of high-ranking artists with personality, and according to all reports do not even dream of accepting a new artist, even with great tal- (Continued on Page 57)

Adventures of a piano teacher

Some enlightening thoughts
on the Therapy of Music, and
suggestions for its practical
application



by GUY MAIER

THE THERAPY OF MUSIC

Music participation, especially the playing of an instrument, is an excellent emotional balancer. Even being exposed to listening to music is of course good therapy. It made me very happy recently after a young people's concert when I heard 'teen agers in a round table discussion of the concert and music in general. One said, "I don't know how I'd get over my tantrums if I couldn't listen to some good records. Instead of smashing a vase, I listen to a highly emotional piece of music. I feel much better then!"

Another youth added, "In this age of speed, music is even more important. People ought to listen often to the kind of music that contrasts with their mad pace and soothes their emotions." (Simply stated, but oh, how true!)

Yet, think how much more therapeutic it is for the youngsters to make the music themselves. It is well known that those young people who do study and play an instrument over a period of years are usually better adjusted and happier individuals than those who do not.

As for us teachers, what would we have done in our lives without music? How could we have met our frustrations, tragedies and disappointments without its lift, comfort and escape.

I know many unmarried men and women for whom music has been literally a life-saver, and of homes everywhere made happier and married people better adjusted because the wife has practiced, played and taught piano. Music has given her her own creative project, won for her greater respect and often removed the bugaboo of financial dependence. We know, too, that there are many other maladjusted couples in which the wife's music has truly saved her mind, sometimes her life.

Whence comes this wonderfully restoring quality offered by music participation? The mind, at work during practice, frees

the body, makes it pliant, well coordinated, supple and relaxed yet strong, flowingly rhythmic and vibrant. When you make music you make it through your body. That is why so many of us go through life searching out the secrets of a free-swinging playing mechanism, and that is why those antiquated high-finger, chip-chop wrist and flailing arm methods of pianistic approach are criminal. They do not free the body; they constrict it.

Once the mind has set the body free the music releases pent-up emotions, with the result that emotional balance is restored. Playing an instrument is one of the best all round balancers I know.

But mark well—the body must be released first. The hitters, squeezers, yankers, clawers cannot experience the release cycle, and it is up to us teachers to help oldsters and youngsters to experience this miracle of music participation.

After a tough day when you are tense, taut and jumpy, try this: go to the piano, start practicing some light chords or easy technic without looking at your hands or the keyboard. Lean back comfortably in a straight backed chair. Then, after five or ten minutes, concentratedly and relaxedly start working at a piece of music. Interest yourself in every aspect of it, various practice devices, proper tonal approach; play it lightly at moderate speed, slowly without looking at keyboard, or hands singly by memory. Often drop your hands into your lap and let them rest there for a few moments while you think what you will do next and why you want to do it.

I'll guarantee that within half or three quarters of an hour the restorative and revitalizing power of music will pour into your mind, body and spirit with such force that not only will tension, exhaustion and gloom evaporate but you will sense an amplification of all your vital forces. You will rise refreshed and restored. But be sure the music you practice is beautiful music, not clap-trap, and that you truly

concentrate and work relaxedly. It won't help you if you just "fool around" at the instrument.

If you do this you will bear witness to a miracle; that is what has happened to me, times without number. Often when I've been at wit's and nerve's ends, when I felt that I couldn't go to the piano, I have nevertheless done so, and not once has the miracle failed.

Beware of giving too much of your vitality and your life to music. Many musicians live maladjusted lives because they stay with music too long and too intensely. They pursue it, pound at it night and day, year in and out with stupid stubbornness. Music and the musical profession are by no means all of life and living. Don't give it your all. I have known many married couples who have lived and died unhappily because one of the partners gave everything to music. Your husband, wife, children and friends come first. Get away from playing and teaching as often as you can; a day or two a week, a month or more in the summer. Even though you are a serious "professional" think of your music often as recreation and therapy.

Have you thought what that word "recreation" means? To create again, and again, and again. Practice, but not much. Don't push your students; let each enjoy music according to his own tastes. Do not strive for perfection, but rather for the joy, spontaneity and lift you can give yourself and your friends in making music of all sorts.

Let yourself live. Travel, develop hobbies; raise roses or chinchillas. Play, dream, have fun. Don't let music consume you.

"MUSIC TEACHERS' HEAVEN"

That flippant question I asked on a recent page, "I wonder what a music teachers' heaven would be like. Can anyone enlighten me?", brought (Continued on Page 64)

TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus. Doc., gives advice about a double jointed thumb, and comments on the modesty of great men.

GREAT MEN ARE MODEST

They certainly are and their simplicity seems to go hand in hand with their talent and prestige. To tell of the numerous instances I have known would take too much space, but I will mention here several eloquent and inspiring cases.

When the distinguished Chilean composer Prospero Bisquertt Prado was in Paris, one of the orchestras invited him to guest-conduct a symphonic poem of his composition. "I have sent an invitation to Ravel and requested the honor of his presence," he said to me. "But of course he won't come."

The afternoon preceding the concert Bisquertt came to my studio, obviously exhilarated and delighted. "What do you think happened this morning," he said. "I was about to start rehearsing when a man of small stature entered the hall and sat in one of the orchestra seats. When I left the platform he came to me: 'My name is Maurice Ravel. I want to thank you for the invitation. Because of a previous engagement I am unable to attend the concert. But I wanted to hear your work, so I came to the rehearsal.'" Ravel's words of praise impressed the author even less than his exquisite friendliness toward a colleague whom he had never met before.

Another instance concerns Saint-Saëns, who had the reputation—unjustified, I think—of being curt, sarcastic, and generally difficult to deal with. He was conducting performances of "Samson and Delilah" at the Teatro Colon when I arrived in Buenos Aires during my first South American tour. I decided to call on him at the Hotel Cecil but he was out, so I left my visiting card, folded in the corner in characteristic French fashion. As I came back to my hotel later in the day the clerk handed me a card, also folded in the corner: "Camille Saint-Saëns—Sorry I missed your visit—Please come again." One can imagine the delight of a young Conservatoire graduate at being shown such consideration by the much admired and respected dean of French composers.

Later on one of the music schools gave a recital of his works and there he was, congratulating each pupil and thanking the director for having arranged the program.

The last instance concerns Massenet, whose urbanity and faithfulness as a correspondent remain famous. There is a touch of tragedy about this episode which I heard from Marc Delmas, friend and biographer of the author of "Manon."

It happened in the city of Peronne, North of Paris, on the day of a band contest at which Massenet had accepted to preside. A crowd was at the station and the local band greeted him with one of his selections. Massenet then went to the bandmaster, an elderly man with white hair and a kind face, and putting his arm around his shoulder in friendly embrace: "Bravo, my dear colleague, it was wonderful!" But this was more praise than the bandmaster's sensitive heart could stand. He collapsed, and all efforts to revive him proved futile. That afternoon before the contest started, Massenet made a moving speech, and directed that Chopin's Funeral March be played by the assembled bands.

As I write these stories I think of a gloomy letter received from H. C. E. of Illinois, a high school student who wrote to a musician asking for a few words of advice and waited vainly for an answer. I hope what precedes will soothe his hurt feelings, for in my estimation the addressee's silence is at par with the uncertain value of the music he writes, coupled with an evident lack of elementary courtesy. This marks the difference between greatness and mediocrity.

MUS. DOC., NOT M.D.

During the three days of that Convention I had been "doctored" to death not only by attending teachers but by much of the hotel staff.

As I sat in the mezzanine writing letters, a bellboy raced up the stairway:

"Doctor! Doctor! Come downstairs, quick! A lady fell and hurt her leg."

"Sorry," I said, "but I'm a doctor of

music, not a medical doctor."

The bellboy gave me a blue look and I crept slowly down into my coat collar.

DOUBLE JOINTED THUMB?

I have a good student, age 16, who is handicapped with a thumb in which the joint nearest the nail turns outward instead of slightly inward toward the hand. He is able to hold his hand properly, but only at the sacrifice of relaxation. He has a fair reach, but the web between the thumb and the second finger is tight and doesn't allow the joint toward the hand to extend out as far as it should. I would appreciate any suggestion you might offer to remedy these difficulties.

F. V., Illinois

Here I feel I should be an M. D.—and I don't mean my initials!—for your question concerns anatomy as much or more than pianism. But perhaps two suggestions can bring some help, and here they are:

1. Possibly the practice of extension exercises (several times each day for a few minutes) will do some good for that tight web.

2. Could the weak thumb be double-jointed?

Should this be the case, I will repeat here the excellent method for strengthening fingers given to me by Dr. William E. Blodgett, the nationally known orthopedic surgeon of Detroit, Michigan:

"First, it is important to know whether the double-jointed condition is local or general. To find out, the 'genu recurvatum' test (on the knee) is used. If the condition is general the outlook is not good. If it involves some fingers only—in your pupil's case, the lone thumb—hot and cold 'contrast bathing' is an effective strengthening treatment. Dip the fingers alternately fifteen seconds in hot water, five seconds in cold water. This will tighten the tissues. Repeat the process about ten times, finishing with the cold water. It can be done twice a day.

"Do not practice too much, as excess might increase (Continued on Page 53)

QUESTIONS AND ANSWERS



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

QUESTIONS ABOUT A PIECE BY DEBUSSY

I am puzzled by some of the notation in Les collines d'Anacapri by Debussy and would appreciate your answering the following questions:

1. The time signature in my edition (Durand) is 12-2. What is the meaning of 16-4

this? I have worked out some measures to be in 2, some in 12, some in either, and some to have one hand in one rhythm and one in another. Is this correct?

2. In the following measure, are the notes to be struck together in the following manner and the right hand counted in 2 measure, making triplet figures out of the sixteenth notes?



3. On page 5, third score, last measure (marked Rubato), should the chords be

rolled or the notes divided differently between the hands?

4. Would the metronome marking $\text{♩}=184$ apply to the piece as played in 2?

—Mrs. D. S., Kentucky

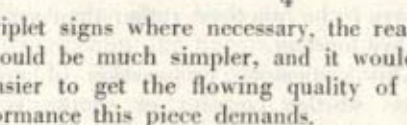
1. Your solution is about right. A double measure sign, such as is used in this piece, normally means that some of the measures contain the number of beats given in the first measure sign, and other measures contain the number of beats indicated in the second. Usually these different measures occur in some consistent pattern, though not always. In this particular piece, however, you will find that only a few places, such as measures 16 and 30, will actually count out to 12; most of the measures contain only 9, 10, or 11 beats in the right hand if they are counted carefully.

This is because Debussy failed to put dots after certain eighth notes. You will observe that the right hand of the excerpt in your second question contains only 11 beats when counted as 12 since the final C is not dotted. But this is really of no consequence, for the entire piece should be felt in two beats to the measure. The first measure could be counted out in twelve beats, but it is obviously two large beats of triplets. And I would not try to think of certain measures as being 12 in the right hand and 16

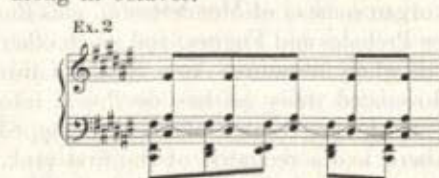
2 in the left. Measure 10 looks as if it were 4 this way, but it is much easier to perform this measure as 2 with triplets in the right hand against the eighth notes in the left. Had Debussy written the piece with only the one measure sign of 2 and used the triplet signs where necessary, the reading would be much simpler, and it would be easier to get the flowing quality of performance this piece demands.

2. Yes.

3. These chords should not be rolled. Divide the notes between the two hands as indicated below, so that the right hand plays the octave F-sharp with the A-sharp in the middle, and the left hand moves along in octaves.



4. Yes. Since the entire piece should be felt in 2. Even if certain measures look like 12, they still move at the rate of $\text{♩}=184$.



—R. A. M.

WHICH NOTATION IS RIGHT?

In the June, 1951, Etude there appears one of my favorite compositions, Hungarian Dance No. 7 by Brahms. In this copy the forty-second measure appears as follows:



But I have an old Etude of August, 1931, in which this same piece is published. In that issue the forty-second measure appears thus:



Would this measure be played faster in the later issue or at about the same speed in each?

—Mrs. E. H. M., New Mexico

These two versions are but different ways of writing the same thing. In the 1951 issue the editor evidently thought that the notation would be clearer if the right-hand part were written entirely on the treble staff, even though a number of ledger lines are thereby necessary. In the 1931 issue the editor evidently thought that the ledger lines would cause confusion, and that it would be better to write these lower notes of the right hand on the bass staff.

In any case, the difference in notation does not affect the rhythm or tempo, and there would be no reason to play one version any faster than the other.

One might wonder how Brahms himself wrote this measure. But these Hungarian Dances were all originally written as four-hand piano duets, and so any arrangement for piano solo is a transcription. This particular dance was originally written in the key of A, not F as it appears here. The measure in question appears thus in the original:



During this and the two following measures the second part is silent. As you can see, the transcription is quite freely adapted from the original, for in making a transcription one tries not so much to use all of the notes of the original version in the new medium, as to catch the spirit of the original and transfer it to the new. If you can secure a copy of Brahms' original version of this dance, I am sure you will find it very interesting to compare it with the transcription for piano solo.

—R. A. M.

THE END

*Student organists, early in
their careers should be drilled
thoroughly in all phases of*

Basic Repertoire Problems

by ALEXANDER McCURDY

ORGANISTS who have had experience as teachers seem to agree that it is impossible to overemphasize the importance of careful preparation for organ-playing.

To be sure, organ students as a rule have had a certain amount of technical preparation when they begin organ study. It is almost indispensable to have a musical background and a basic keyboard technique acquired at the piano. One should have studied carefully at least the Two-Part Inventions of Bach. It is even better if the student has studied the Three-Part Inventions or the Well-Tempered Clavichord.

Well-drilled fingers are essential; so is a better-than-average ability to sight read. The addition of a new part in the pedals is a new and perplexing problem of co-ordination in the early stages of organ study. Therefore it is necessary that fingers be able to play the manual parts almost without conscious effort.

A good rule for students is to learn the manual parts away from the organ. This can be well done if, at the piano, the student keeps in mind the various touches, legato, non legato or staccato, which he will need when transferring the piece to the organ. After careful preparation at the piano, the student is no longer sight reading when he sits down at the console. To learn the notes at the organ seems to most organists a waste of time and electricity.

This is one example of how careful advance preparation may be used to get the best possible results from every practice session. The far-sighted student plans his work as carefully as a businessman lays out his day's schedule, and makes every minute count. In all the arts there is a certain amount of technical skill which must be acquired. It is only in the movies that artists rely on artistic temperament alone.

Another far-sighted move for the student is to anticipate problems which will come up when he begins his career. For example, the student ought to begin early to master hymns and accompaniments which he will often be called upon to play.

The late Lynnwood Farnam, one of the great organists and teachers of his time, spent part of almost every lesson period on hymns or accompaniments. Some of his pupils, who are now at the top of their profession, have reason to be grateful for the time they spent, under Dr. Farnam's watchful eye, meticulously learning the accompaniments to "The Messiah," "Elijah," and the Requiems of Brahms, Mozart, Verdi, and Fauré.

All these of course are big, elaborate accompaniments. On the other hand, even simple hymns contain much good teaching material. No piece is so simple that it will not repay close study and careful preparation. Work of this sort also will drive home to the student the fact that hymns, anthems and solo accompaniments ought always to be practiced rather than merely thrown together.

This meticulous preparation of every piece, whether complex or simple, is in the spirit of Dr. Farnam's teaching. The organists of today whose playing I admire most all have had this sort of preparation. One of the best of them in his teens had studied, under his teacher's careful supervision, the trio sonatas of Bach, the more important choral preludes, most of the organ sonatas of Mendelssohn, plus the three Preludes and Fugues, and much other worth while literature. As a result of this well-rounded study he has developed into one of our best-known and best equipped teachers, and a recitalist of the first rank.

On the other hand there are the brilliant exceptions who break all the rules. I have known fine organists who learned to play almost exclusively through a study of



hymns. Others have acquired technique by studying the Bach chorales. Still others have by-passed all this, plunging directly into the eight short Preludes and Fugues, going on through the Orgelbüchlein and being able at the end of a year or so to play almost anything written for the organ.

We marvel at such things; but the fact remains that for most of our students development of knowledge and technique is a gradual process that comes about as the result of hard work and careful planning. For students like this, who are reliable rather than precocious, it is especially important to have well worked into their fingers as many as possible of the pieces which they will use in their professional careers.

Recently I have had requests to list the basic hymns, anthems, arias and solo accompaniments which every organist should have well prepared before taking even a small church position. I have hesitated a long time before drawing up such a list. A short list cannot possibly cover all the situations which could arise in a year of church services. On the other hand, if one were to set down the repertoire which experienced organists have learned, week by week, over the (Continued on Page 53)

"... Regarding teaching material from the beginning to Kreutzer, I am taking the liberty of asking you for such a list, since I do not have any old copies of the magazine..." J. W., New Jersey.

The material used in the earlier grades of study is of the greatest importance, and equally important is the way the teacher uses it. The following list of studies, exercises, and concerti is one I taught for many years with excellent results. Other books were used from time to time, but this list is the backbone of the curriculum I would recommend. For reasons given later on, I shall leave the matter of short solos to your own judgement in selecting from the catalogs that all publishers will be glad to send you on request.

There are many methods for the beginner, most of which have some points of merit and some of which are excellent. For very young children, I like very much the "Maia Bang Graded Violin Course," and for somewhat older children or for young ones who are musically precocious, the "Very First Violin Book," by Rob Roy Peery, the "Primer Method," by Samuel Applebaum, and the "Violin Ventures" by Russell Webber. These can all be heartily recommended.

For the nine or ten-year old, and for the younger pupil whose ambition is definitely awake, there is no better elementary material than the first book of the Laoureux Method, with its Supplement. In these books, each new technical problem is presented in its simplest form and each step forward leads naturally to the next. "Learn With Tunes," by Carl Grissen, and "A Tune A Day," by Paul Herfurth are useful for the pupil who must be coaxed along. To build a well-rounded technique, however, more detailed work is needed than is provided in either of these books, and it is the teacher's problem to interest the pupil in playing something other than pretty melodies.

I am a strong believer in the practice of alternating study books; i. e., giving the pupil a study in one book for one lesson and in another book for the next lesson; or, in the case of an ambitious pupil who really practices, assigning a study (or part of one) from each book. This principle is equally advantageous for advanced students. Generally speaking, when a pupil has gone about halfway through Laoureux I, or has made comparable advance in another method, he can be given the first book of Wohlfahrt's 60 Studies, Op. 45, and then encouraged to work on the two books. The Wohlfahrt Studies, though excellent technical practice, are musically rather dry, and some children become bored with them. When this happens, they can be replaced by Josephine Trott's "28 Melodious Studies." These live up to their name, and most of them can be adapted for the better development of right or lefthand technique. When

Teaching Material For the Early Grades

by

HAROLD BERKLEY



the pupil has finished the first book of Laoureux, or has done similar work in another method, he should be ready for Kayser, Op. 20, Book I. With some youngsters it may be better to work on the last half of the Supplement to Book I of Laoureux before going on to Kayser.

A few special exercises for strengthening the fingers are usually necessary in the first year or two of study, as not many children naturally possess a healthy, vital finger grip. Those that do have this gift show real potentialities as violinists. The best book for this type of exercise is probably Ševčík's "Preparatory Finger Exercises," but they are definitely uninteresting, and can be of value only if the pupil clearly understands what they can do for his technique and is willing to practice them carefully. Only two or three should be assigned for any one lesson. There are also some fine exercises for strengthening the fingers in Ševčík, Op. 1, Book I. These are perhaps a little more interesting, but they, too, should be assigned in small doses.

A pupil who is working on the first book of Kayser should be giving some special attention to his bow technique—it is assumed that the foundations for a flexible right hand have already been laid—and at this grade the first half-dozen studies in my "Twelve Studies in Modern Bowing" would be appropriate. At this stage of advancement, care taken with a pupil's right-hand technique will pay big dividends later.

Also while studying Kayser I he can be exploring the second book of Laoureux. An excellent book, this; there is probably no better material for introducing the positions. By the time the pupil is playing fairly easily in the third position he will have finished Kayser I, and is ready for

selected studies from Wohlfahrt II. Not all the studies in this book need be taken before proceeding to the second book of Kayser, but the studies involving the second position should not be neglected. The pupil need not study everything in Kayser II, either: those études bearing on his individual problems are the only ones he needs. At about this time, some specialized work on double-stops is indicated: I would suggest some of the "Melodious Double Stops" by Josephine Trott.

When additional concentrated work is needed in the fourth, fifth, sixth, and seventh positions, the last half of the Supplement to Book II of Laoureux has much excellent material. But if the pupil is at ease in these positions he can well proceed to the third book of Kayser, the Dont Studies "Preparatory to Kreutzer," Op. 37, and the "Special Studies" of Mazas. These three books may well be studied simultaneously, for each presents problems not to be found in the other two. You will find the Mazas Studies especially useful (see ETUDE for November 1946 and March 1947); in addition to providing much material for the development of both right and left-hand technique, they also encourage a vocal quality of tone and an expressive style of playing. Very few pupils, however, need to work on all the studies in the three books mentioned above. Assignments should be made according to the pupils' needs and advancement.

After these books come the "27 Brilliant Studies" of Mazas and the easier studies of Kreutzer, and they can be worked on at the same time. With them, the pupil should be doing some of the exercises in Ševčík, Op. 1, Book III. This is excellent study material for (Continued on Page 52)

The Pupil's Interest in Piano Study

by

BERNARD

KIRSHBAUM

IT IS NORMAL for children to be interested in achieving superiority in some skilled activity. To throw further, run faster, jump higher, swim better, or excel in school, is the burning wish of every childish heart. But what about playing the piano better?

The child takes his lesson and is left to himself the rest of the week with certain things to practice. This continues until he masters the instrument, or finally discontinues lessons altogether. It is estimated that the majority of beginners who drop their piano lessons do so through lack of interest. How is it that so many stop? Can anything be done about it, or is music so beyond the grasp of the average child that talent is more conspicuous by its absence than its presence?

The truth is that a good deal of piano teaching kills the love of those who really want to learn. Two distinct trends distinguish music education today. In one school are the teachers who hold that a set program of studies and pieces are the main factors in piano mastery, and consider the love of the child for the work of minor significance. The other school holds that how the pupil thinks and feels takes precedence over subject matter of instruction. They claim that no one method can apply rigidly to all, because children differ in

It is up to the teacher to strike the spark that will hold the pupil to his lessons

so many ways from one another.

Children come to their first lessons with almost identical interests: (1) To learn something about the piano; (2) To play some tunes; (3) To actually read music. It is up to the teacher to strike the spark which will hold the pupil to his lessons until some mastery is achieved. If the start is made with scales and exercises, the beginner is apt to see in music anything but an interesting experience. Memorizing the lines and spaces on the staff may suggest that reading music is nothing but the learning of mysterious letters that have no relationship to each other.

Instead of that, let us start with what the beginner wants to know; how to make his fingers make music. This will fan the spark of interest he brought to the lesson. Supposing we lead him to discover the names of the white keys on the piano by their relationship to the black ones? Supposing he could push them down, and as he did so, name them correctly and hear the correct sound? That ability would increase his interest by fifty percent! Finally, supposing we showed him that if he placed his ten fingers in a certain position over the keys, and did not move out of that position, he could play pieces out of a book. Then open the book, show him *My Country 'Tis of Thee*, ask him to play the finger marked by each note, and you have completed all the steps necessary to setting off the spark that will make him feel that piano playing is easy, and that you are his friend. That is far more important at the start than any set method of instruction.

Music study in its relation to the growing child is a means of self-expression. That implies that the student has something to express, even the youngest beginner. If the teacher assumes that the beginner knows nothing, he is bound to view his job as a matter of pouring in knowledge, and then waiting for what has been poured in to come back as "self-expression." This is not self-expression at all, but re-expression of the thoughts, opinions, and ideas of others. It is the way of making automations out of our children instead of intelligent, thinking individuals.

We are now in a position to definitely say when scales, chords, broken chords, arpeggios, five finger exercises, classical

pieces, and all else in musical literature suitable for teaching purposes may be introduced into the curriculum of a pupil. The time is when, from our knowledge and understanding of his nature and potentialities for future growth, we deem him ripe enough to undertake such work. This places a responsibility on the teacher akin to that of the doctor in his prescription of treatment for his patients. The doctor bases the accuracy of his prescription on the result of his diagnosis of each and every patient's symptoms of ill health. As doctors may make lamentable mistakes sometimes, piano teachers may diagnose wrongly the needs of their charges. Indeed, a good many teachers make no attempt to diagnose the needs of pupils, having a set notion as to what methods are necessary in learning to play the piano, which every pupil must go through in order to get anywhere with his piano study.

The importance of accurately determining each and every pupil's musical needs according to temperament is in evidence when we consider the large percentage of boredom and lack of interest evidenced towards lessons. This stems directly from a disregard for the nature with which the teacher is called on to deal during the instruction period. Many a pupil is doomed to failure with his music study because of this treatment, and goes through life with this epithet attached to his name: "Here goes one who is devoid of talent for music making." And why? Because somewhere during his childhood he was subject to piano lessons under a teacher who saw in him the makings of a potential concert artist; who trained his fingers to fly with nimbleness over the keyboard through constant finger drills; who forced him under the threat of dire punishment, to memorize long and taxing sonatas; and who killed any love with which he first approached the piano. The case of this unknown one is the case of literally thousands of others.

The question such cases bring to mind is this: Shall teachers of piano seek to make each pupil achieve the highest goals of artistry in piano playing, with the prospect of ninety percent dropping lessons as soon as they possibly can; or shall we cultivate whatever spark of interest, of curios- (Continued on Page 51)

No. 110-40217

Grade 4.

La Linda Gitana

SPANISH DANCE
Arranged by Frances Bossi

Allegretto

PIANO

p *mf* *f* *p*

Fine

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Whims (Grillen)

No. 110-00937

The romanticism embodied in the music of Schumann found perfect expression in his shorter works—piano pieces and songs. The early 19th century romantic movement in literature had a telling effect on musicians whose sensibilities were, like Schumann's, poetic. The new artistic environment brought vast changes in attitudes toward music. Where in the music of Mozart and Haydn, descriptive titles hardly existed, in the music of Schumann, Chopin, Liszt, the title is used to suggest or characterize the emotional tone of the music. Thus, in the piece printed here, while the music owes a great deal to the scherzi of the Beethoven sonatas, the title suggests capriciousness. In playing this piece, do not play too fast, but rather develop a rhythmic intensity by controlling the speed. Use the pedal sparingly so as not to lose the clarity of the rapid chord changes. (Turn to page 3 for a biographical sketch.) Grade 7.

R. SCHUMANN, Op. 12, No. 4

Mit Humor (Con umore) (♩ = 69)

30

No. 130-41124

Wind Over Pines

There are two schools of thought on how to develop technique: first, by isolating the problems peculiar to piano playing such as scales and arpeggios and mastering them; second, by studying music in which the problems must be overcome technically before the musical aspect of the composition can be rendered artistically. This brilliant sounding piece may be said to fall into the second category. It is completely idiomatic writing and once mastered will add immeasurably to the technical skill of the student. Grade 4.

Allegro agitato (♩ = 144)

N. LOUISE WRIGHT

PIANO

31

dim. *rit.* *a tempo* *mp cresc.*

Ped. simile

1. 2. *mp* *rit.* *D.C. al Coda* *rit.*

♢ CODA

Più allegro

p *poco* *poco* *cresc.*

f *poco dim.* *mf*

f *poco dim.* *mf*

mf *p* *rit.* *pp* *PPP*

No. 110-40232

Grade 3.

Springtime in Sorrento

STANFORD KING

Allegretto (♩ = 76)

PIANO *mp* *R.H.* *L.H.* *R.H.* *L.H.*

a tempo *poco rit.*

mf *dim.* *Fine* *p* *R.H.* *L.H.*

rit. *D.C. al Fine*

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No. 110-40216

Grade 3

Acceleration Waltz

JOHANN STRAUSS

Arranged by Ada Richter

Tempo di Valse

PIANO

2. Last time to Coda

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CODA

D.S. al Coda

Grade 3.

Stars and Stripes Forever

Words and Music by
JOHN PHILIP SOUSA
Arranged by Ada Richter

Marziale (♩ = 120)

PIANO

From "Stars and Stripes Forever," arranged by Ada Richter. [420-41000]

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35

Little Canonic Song

Most composers have had difficulty producing music which young people can play and enjoy. Not so Schumann (and in more recent times Bartók). The musical gems with which Schumann studded his two chief works for the young pianist, "Scenes from Childhood" and "Album for the Young," are rare items. In the piece printed here there is a *canon*: this is a contrapuntal device in which the melody is followed by itself at the distance, in this case, of a full bar. It appears first in the right hand, then in the middle voice played by the left hand. At the first double bar, it begins in the left hand, followed by the right and at the second double bar it is the same as at the beginning. It is suggested that, before playing all the parts, the canon be played all the way through until it is clear in both hands. Grade 3½.

Andantino, assai affettuoso (♩ = 66)

ROBERT SCHUMANN

From "Album for the Young," by Robert Schumann. [410-00104]

Dance of the Rosebuds

Grade 3.

SECONDO

FREDERICK KEATS

Allegretto

Non troppo allegro (♩ = 108)

PIANO

mf *marcato* *mf*

1st time only 2nd time (to Trio) Last time (to Coda)

Primo *f* *mf* *f*

TRIO *mp*

D.S. al 2nd ending

§ ⊕ CODA

mf *f*

D.S. al Last time (to Coda)

From "Your Favorite Duets," compiled and edited by G. W. Anthony. [410-41024]
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Dance of the Rosebuds

PRIMO

FREDERICK KEATS

Allegretto

Non troppo allegro (♩ = 108)

PIANO

mf *simile* *marcato* *mf*

1st time only 2nd time (to Trio) Last time (to Coda)

TRIO *f* *mp dolce*

D.S. al 2nd ending

§ ⊕ CODA

mf *f*

D.S. al Last time (to Coda)

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Capriccio

GIOVANNI BATTISTA VITALI
Piano part realized by Efrem Zimbalist

Allegro

VIOLIN *p leggiero* 3 3

PIANO *SOLO espr.* *p*

From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist. [414-41001]

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The Moon Just Shook His Head

No. 131-41051

Slowly (♩ = 80)

Words and Music by
CLIFFORD SHAW

VOICE *mf*

PIANO *L.H.* *ff un poco rubato* *mf*

The stars kept say-ing,

"No," And I kept say-ing, "Yes;" I'll find her where I left her long a-go The

moon just shook his head, But I be-liev'd in you; "Oh, she'll come back to me," That's all

said. The fra-grance of the night, The breeze that brought de-light Just seem'd to whis-per,

"She'll be there." The clouds, so soft a-bove, Were mes-sen-gers of

love; They told me I was right, "Yes, she'll be there." But now the moon, I know, Is

wink-ing at the stars, "He lost her, love is mad, I told him so, A fool in love, how sad."

(a tempo)

L.H. *ff* a tempo

R.H. *pp* rall. *mp*

L.H. *pp*

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No. 133-41008

Elegiac Poem

From Organ Sonata No. 3

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GEORGE FREDERICK McKAY

Andante teneramente

MANUALS

PEDAL

Sw. (A) ten. *mf* freely

Ch. (B) *p* con moto

a tempo

Oboe 8'

Sw. (A) *mf*

Ch. (B) *pp* con moto assai

Sw. (A) a tempo Add Sal. 8' ten. *mf*

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Ch. [B] *ten.* *p con moto* *a tempo* Sw. [C] *mf* *cresc.* *f dim.*

Moderato con moto Ch. [B] *mf* *p* Ped. add Fl. 8'

Sw. [C] Add Dia. 8' *mf*

Ch. [B] *freely* *p* *rit.* *a tempo* Sw. [C] Dia. off. *mf (evenly)*

dim. *p con moto e rubato* Ped. Fl. off

Andante teneramente Dul. 8' & 4' unda Maris 8' Ch. [B] *rit.* Sw. [C] *mf* *p* (Cello)

Ch. [B] Add Fl. 8' *pp con moto assai*

Fl. off

Tempo I Ch. [B] Dul. 4' off *pp (evenly)* [Echo organ] *p* Dul. 8' off *pp*

Galliard

Galliard, based on the French and Italian terms, *gaillarde* and *gagliarda*, referred in the 16th century to a very lively dance which, we are told, became exaggerated and vulgar. The music below, however, would hardly be described as either lively or vulgar; rather it moves with a kind of melancholy, stately air. A close scrutiny of the music will show that the piece is in two periods, the second (beginning where the left hand moves in 16th notes) being a variation of the first. Grade 3½.

JOHN BULL (1563-1638)
Edited by G. P. Maxim

Andante espressivo

PIANO

From "Early English Classics," edited by George Pratt Maxim. [430-40019]

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DO YOU PUT THE WORDS ACROSS?

(Continued from Page 15)

the roof of your mouth. Students may think all of this quite unimportant; but the seasoned artist knows that it is the endless details that make up the whole. A southerner will eliminate his r's altogether. Then, there is the concert artist who may take too much of the vocal studio into his professional performance. He may roll his r's too much. Other singers will give their r's a hard, unpleasant sound. If you want to roll or trill your r's, two methods are acceptable. One is to flutter the tip of the tongue, and the other is to trill with the epiglottis which actually seems like a fast "gargle."

Never roll an r more than once in an English song, and many times you must even use a modified pronunciation in English. It will depend upon the placing of the r in the word or in the phrase, just how you will sing it. In singing the opening words, "Take thou this rose," of the song, *For You Alone*, you wouldn't roll the r at all, but you would use a modified form of r.

In singing Italian songs, or arias, the r must be pronounced or the singer will be criticized for not knowing Italian. In the beginning of the aria from "Tosca," *Recondita*

Armonia, the opera singer must roll both of these r's and he will find that the first r is not as easy to turn as the second.

To form the letters c, g, j, and z, try placing the edge of the tongue against the roof of the mouth. This leaves a small air passage between the tongue and the roof of the mouth, allowing for the characteristic "hissing" sound of these letters. S and x are formed the same way, except that the third section of the tongue is also brought into play.

The letters t and d are formed with the very tip of the tongue by touching it lightly to the front of the roof of the mouth, and building up an air pressure behind the tongue. The commonest mistake that a singer makes is to put the vowel sound where it does not belong, and where it is not written. For example, let's take the word "goodby." As a rule, it is sung as "good-a-by." With a little practice, the d can be sung correctly in the word "good." The d must be cut off clean by a quick release of the tongue from the roof of the mouth.

We hear and read much more about vowels than consonants. Maybe that is because consonants have so little sound of their own. They

require little vibration of the vocal cords, and have little effect except when they are blended with the vowel that comes either before or after the consonant.

One of the basic problems of pronunciation in singing is the difficult matter of sustaining a tone on a word. For beginners, words with final consonants are especially difficult to handle, such as, for example, the word sad. (There's that d again!) How are you going to sustain it? Even if the word is to be held for four counts, the young singer may want to sing the final consonant before the music calls for the word to end. In order to sustain it, a vowel will have to be "tacked" on, and it will sound like "sad-hhh" or "sa-dah."

In singing, the vowels are naturally sustained more than the consonants. In good singing, consonants are formed slowly and evenly, so that they can blend smoothly with the vowels.

The consonant q is formed in much the same way as k except that the tongue touches more of the roof of the mouth. When you place the back portion of the tongue against the roof of the mouth closing off the air, then releasing it, you get the k sound. To sing the word "walk" at the end of a phrase, or the end of a song is a severe handicap for any singer. The hard

k sound is not easy to do. Whenever there are vocal climaxes, or high notes, singers are comfortable only with vowels of an open sound. "Sweet" would be a very bad word on which to sing a high note. The e sound closes the larynx and you can't let go with the full voice; furthermore the t ending the word is a hard consonant which cuts off the singer and thwarts his and the composer's desire to sustain the note.

You can't go around singing all of the time and be a success as a singer. There is a great deal more to it than that. Bad diction has ruined more than one career. Young singers will vocalize a few times up to high C and then say, "If I could just get a break." Yet, if they will work twice as hard as the other fellow, nothing can keep them from that "break."

People often ask me, "Is it worth it?" This is the best answer that I can give them. When you walk out onto a stage with confidence in your training and experience and know that you are in good voice, you have a command of diction and pronunciation, you know your program and that it is well paced, you feel physically fit, you have a fine accompanist, and now you face an audience of perhaps five thousand people who have come to hear YOU. "Is it worth it? Of course it is!"

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THE GRAND MANNER IN PIANO PLAYING

(Continued from Page 9)

which made the traditions which had been handed to Sauer as his heritage so valuable. "Liszt wouldn't recognize his music as it is usually played today," Sauer said. Although he recognized the advance in piano technic since the time of Liszt, he said, "Piano playing now is too loud and too fast. But that goes with the times. In Liszt's day artists were great souls. Now there is so much cheating and lying."

Sauer played Liszt's *Campanella* much slower than it is played ordinarily, but the poetic idea of the play of bells was so wonderfully brought out that one had the feeling he was listening to the *Campanella* for the first time. "Don't ever let the audience get the impression of hurry and speed," he said. "Create the illusion of rest in motion and motion in rest when you are playing a slow movement." Sauer was

at ease as he played in the grand manner. There was no hurry.

When he played the popular Etude of Liszt in D-Flat, the Etude called "Un Sospiro," he sounded and dwelt on the low D-Flat, the opening of the composition, as though he were emphasizing the tone of the sea. "Then," he said, "the sigh, or melody, floats on the waves the arpeggios make. Let the melody notes drop from above."

"When you come to the end of the Etude and the left hand crossing over makes the melody, play it clearly. Play the chords of the closing theme frankly and positively. Rise in intensity to the chord of F Major. Diminish the lone F's in the right hand. After you play the final chord of D-Flat with the left hand, catch it quickly and silently. Then release the pedal two or three times so that it dies away 'sound-

ing.' This is the way Liszt played it."

Study with Sauer was a way of life. It made one feel that age was not a handicap—rather it was something to be desired when it carried one to the fullness of maturity. His answers to one's questions in the struggle toward success were quick and sure. He had arrived at the point of simplicity and wisdom so rarely attained. The training of self-discipline, the absolute control of one's thinking, the demand of rising to the highest of which one was capable, fitted one, he said, for carrying on the "light." No doubt, it was in large part the thought of holding himself prepared and worthy to carry the "light" that accounts for Sauer's career of fifty years as a successful concert pianist, one of the longest and most remarkable careers in musical history.

THE END

THE AMAZING VERSATILITY OF AMERICAN SINGERS

(Continued from Page 11)

fill his European cousin with consternation. I remember the first time I sang 'Carmen' in Cincinnati I had not even one rehearsal with orchestra; I only went over my part with the director at the piano. He was astonished that I felt I could do this; as a matter of fact, in my musical lifetime I have had to do things so much more difficult that I thought nothing of it. When I recorded 'Tristan' with Flagstad and Furtwangler, Furtwangler was amazed that this American artist took things so easily. But that is the way of America, I think, and I hope you will convey to the young would-be artists of America my thought that they are so worth while, that their initiative and daring are so worth while, that I believe in them with all my heart."

In this connection it might be well to recapitulate Miss Thebom's material proof of the belief she so eloquently expressed. She has set up a foundation for young singers, whereby any person who has demonstrated that he or she is capable of earning money by singing and has actually done so, may obtain a grant for further study in the art of singing. Competitions are held each November, the most worthy voices are chosen, and the study is then arranged. "I stipulate that when the recipient of the grant is earning \$10,000.00 a year the loan is to be repaid," said Miss Thebom. "I believe that every young person must be made to feel that he must eventually pay for everything he receives. I shall have no part in mak-

ing any young American walk on financial crutches."

The first winner of the Thebom scholarship appeared in concert at Aspen last summer; the second won a Fullbright scholarship later, and is now studying in Milan; the third sang Beethoven's Ninth with Munch in Boston last season. Miss Thebom can well feel that her pudding is proved by the eating, and young students of music may well feel that Thebom's advice may be accepted as musical dogma, and profit by the following of it.

"I feel that female artists especially must study to develop a personality, and that once having become assured they understand the full potentials in themselves the personality must never change. Matters of style are not important compared with matters of personality. Styles may change, the artist must not change." In this connection let it here be said that I felt completely dominated by the personality of Blanche Thebom, I who have interviewed Sibelius, Vaughan Williams, Ernest Bloch, the President of the United States and scores of others. There was in this woman a calm and perfect assurance of herself which made everything she said seem important, every gesture she made seem important, every breath she drew seem important. Let every girl weigh what she said in the first sentence of this paragraph as perhaps the most important single suggestion she made. And as a male, let me say to the male readers that I feel her opinions regarding per-

sonalities among women may with equal truth be applied to the masculine sex.

"I believe in the value of young people working, making their own way, in music. The old saying that hard work never hurt anyone I am sure is true. When I first came to New York many years ago I came after being secretary to a businessman of considerable interest. I think the responsibility I then bore helped me to realize the value of money and the value, much more, of time. Those realizations stood me in good stead in my artistic career."

"Another thing, I do not believe a person should bury himself in any one field, be it music or anything else. The singer should be widely informed. It takes a great deal of research to make an artist. To illustrate, I study in research libraries the history of the time of any rôle that I am to sing; with the knowledge I thus gain I collaborate with my designer regarding the costumes I wear. The costumes and my concept of the whole matter are thus authentic. World history makes one realize how the people of any given time must have felt, the reason they did the things they did. And, this is important!"

In conclusion, I give the feminine impression of this galvanic and mesmerizing personality called Blanche Thebom. Mrs. Brant's notes state: "Blanche Thebom was wearing a navy blue and white dress with a pleated skirt, filmy scarf, gold choker which appeared to be an antique, and a lovely and unusual

hair ornament fashioned like swans and handmade of hammered brass. She wore red shoes and her hair, touched with grey, was in a massive braid about her head. Her eyes are beautiful with long lashes, delicately arched brows, and her hands are exquisite. Her wedding ring is plain, her engagement ring is a huge onyx

surrounded by diamonds. The story of her husband's having heard her in 'Tristan,' falling in love with her, and following her until she married him is true. He was flying to Cincinnati that night, and she was much excited, for the next night he was to hear her do 'Carmen' for the first time."

THE END

THE PUPIL'S INTEREST IN PIANO STUDY

(Continued from Page 26)

ity, of wonder, with which every beginner comes to his first lesson, into a flame that will carry on to whatever heights of achievement the inner potentialities ensure according to the laws of natural growth? This paper holds that the child's nature should take precedence over our private ambitions as to the methods to be used in devising courses of instruction; that, at whatever cost, we must maintain the student's interest in the work.

Some fear has been expressed that the way modern education is going is hurtful to true growth on the part of those who are to be educated. It appears to make a game out of everything, and fails to encourage the child to conscious effort and responsibility. The implication in this criticism is that mental work demands painful effort which children will shun if not forced to apply themselves.

But why? Our bodies grow up to adulthood without any forcing on our part. What is there about the growth of the mind that implies it should not be as natural as the growth of the physical body? We exercise physically and our muscles develop in the most wonderful ways. Who of us who ever plays tennis forgets the thrill of mastering control of the racket so as to send the ball to whatever part of the tennis court desired? Who of us who swim found learning dull and boring.

Yet ask: Who of those studying piano found pleasure more and more scarce the further they pursued it? The overwhelming number of those replying in the affirmative shows that we have something here. Among those replying would be the large percentage that took lessons and never learned. Ask ninety percent of those who ever had to master difficult problems in the mental world how they found the going, and you get these replies: most trying, . . . dry as anything, . . . fatiguing, . . . uninteresting, . . . boring into death.

What is there about mental growth that makes it different from the physical? The general opinion of laymen is that it is unnatural to think; therefore it is hard and uninteresting.

Now if mental work appears unnatural, and therefore uninteresting, the trouble lies squarely with those

who are supposed to do the teaching of this type of work. Back of this is the scarcity of knowledge that still exists as to just what the mind contains. Because of this lack of precise knowledge, teachers cannot be held wholly and wilfully careless in the carrying out of their professional duties. We do hold that they are duty bound to avail themselves of all possible knowledge at the earliest moment. The greatest superstitious idea in the whole field of educational practice is the belief in the painfulness and disagreeableness of learning.

If, as scientists of the psychological school point out, to think is as natural as to eat, we fail to see where pain enters in, unless the procedure in which we set out to induce thinking is wrong. If one overstuffs himself, he is apt to get a pain in the stomach. If one forces thinking, one is bound to get mental indigestion. Now that is just what happens in so much of piano teaching: overtaxing of the pupil's mind to the point of exhaustion, and then complete astonishment at the fact that the child is not taking to the piano as we had every hope of expecting.

Every normal mind has a desire for something to work on. If we keep pace with the demands of the mind before us, there is neither overtaxing nor undernourishment; the child neither becomes confused nor daydreams. But we don't keep pace with mind before us. We come to the lesson with preconceived ideas as to what to teach and how to teach, and willy-nilly, Johnny, Jimmy, Florence, and Robert, must accept our word as to what's what in music. From that word there is no appeal. From a musical standpoint we view the minds before us as empty except what we put into them. As life is short and art is long, we endeavor at every lesson to cram as much as possible into these empty vessels, and pray that too much doesn't spill out before the next lesson rolls around.

In thousands of studios all over the United States, an equal number of Johnnies and Jimmies — call them what you may — are going through the ordeal of being suffocated with facts of musical knowledge, which they are duty bound to remember until the following week,

or are staring blankly at the music before them, because the teacher is at a loss as to how to guide their minds constructively to an objective end. Month after month of this ordeal goes on, and the next thing we know about our Johnny, or Jimmy, is that he has quit taking music lessons. On inquiring from the teacher the cause of the abrupt ending, we learn that Johnny had no talent, was in fact a monotone, whereas in the case of Jimmy, he loved baseball too much ever to give his attention to his practice. Each lesson he took was worse than the one before.

If we were to suggest that perhaps the fault didn't lie entirely with the pupils, we feel sure we would soon find ourself on the other side of the studio door. What! Dare doubt that the teacher did all that could possibly be done for both boys? That he found it impossible to sleep some nights, trying to think up ways and

A CREATIVE GENIUS—WHO KNOWS?

(Continued from Page 14)

Tone Poem, a college instructor gave her piano interpretation of verses written by her poet-husband.

Every program was varied, exciting, and sufficiently brief to leave listeners wishing for more. Short talks were included in which outstanding musical authorities of the community discussed the creation and formulating of original music, and gave enlightening supplements to the various types of compositions presented. Especially notable was a local musician's firsthand account of the famous MacDowell Colony for Creative Artists at Peterborough, N. H. The final program included a song and dance Revue in which familiar themes were woven into the various numbers and given novel interpretation.

Have any practical results been forthcoming from this extraordinary series of concerts? The intervening time has been too short to allow any full answers to that question. Several of the young students who appeared on the programs have gone on to college with the worth while endorsement on their records that their original music had been presented in public recitals sponsored by a University Club. Such brief affirmation of ability would be far more likely to incite the interest and encouragement of advanced music instructors than any college freshman's diffident acknowledgment that he liked to compose. At least two professional musicians, stimulated to renew attempts at publication, can now attach to their manuscripts favorable press-comments on their works as presented in public concerts. If recommendation of any kind could attract the eye of a music editor to a name from outside the ranks of staff-contributors,

means of drumming up interest in practice; even going so far as to offer a nicker for every thoroughly mastered piece? That he even had the boys together for some competitive musical games, without charging the parents a cent more than the usual lesson fee?

We believe that the social organization of which he is a part, is equally to blame in its lack of knowledge as to just what the inner being of a growing boy consists of; and that until such information is at hand, no one can be accused of anything. Therefore we exonerate the teacher and the social setup of this day and age of any wrong to these two boys; but we refuse to brand either boy as devoid of musical talent. We prefer to say that neither ever had a chance from the very start to get anywhere in music because their individual needs for music were never considered.

(To be continued next month)

this might be it. On the local scene, several composers have been encouraged by requests of choirs to use anthems and sacred songs first heard on the Original Music programs. And whatever the successes or failures at later publicizing of those forty-five compositions, the morale-value of the experiment, in terms of recognition and understanding of creative effort, is beyond reckoning by standard yardsticks. To the inevitably sensitive spirits of those composers, the warmth of interest evidenced was some memorable compensation for the general indifference shown to improvising talent. As the young Harvard Senior commented, the program sponsors "have done a grand job in establishing a really worthy project, one which has been sadly neglected by our various civic groups in the past."

In these times, so often and so appallingly styled the Age of Futility, creative musicians above all other artists need encouragement, because music, second only to prayer, is an ultimate spiritual stimulus. Perhaps there is nothing new, anywhere, except novel ways of killing men's bodies and souls. But new interpretations of old themes — like that Love-Death music — help to keep alive the aspirations that alone make human life endurable.

Those aspirations are sometimes stirred suddenly. The youngest artist in the Creative Music programs, a very normal and merry eleven year old, beamed at the applause which followed his rendition of his own gay little waltz composition. "I didn't know what to call it," he told the smiling audience, "so I just said it was a Prelude. But now I think it's a Sonata!"

THE END

(Continued from Page 25)

developing ease of movement between the positions, and the student can well use it, off and on, for several years.

Most ambitious young pupils look forward eagerly to studying Kreutzer, and when they are ready for it, some little celebration should be made. For instance, I have on occasion given the book to a student as a present—with fine effect.

Every pupil, no matter how elementary, wants to study a concerto, and fortunately there are plenty to choose from. The following is a partial list that can be taken more or less in the order given—though I would not suggest that any pupil be made to study all of them!

First position, moderately difficult: Seitz, Student's Concerto No. 5; Sitt, Student's Concerto, Op. 104.

First position, more difficult: Seitz, Student's Concerto No. 2; Huber, Concertino No. 4.

First and third positions, easy: Ruegger, Concertino in G major; Joseph Bloch, Concertino No. 6.

First and third positions, more advanced: Vivaldi-Nachez Concerto in A minor; Carl Bohm, Concertino No. 2; Seitz, Student Concerto No. 4; Huber, Concertino No. 2.

Higher positions: Seitz, Student's Concerto No. 1; Accolay, Concerto in A minor; Viotti, Concerto No. 23; De Bériot No. 9.

Short pieces are just as important as concerti in a pupil's training, for they help in developing his sense of style, and, furthermore, they give him material he can play in recitals and at home for his parents and friends. And not to be overlooked is the sense of achievement he gains from learning a complete work, even a short one, in a few lessons. These solos should be somewhat easier than the studies he is working on and should be chosen with careful intention to hold the interest of the individual student, and also with regard for those qualities in his playing that need development. (See this page in ETUDE for last February).

There are so very many short solos available in all grades that it would be futile to attempt even a partial list. I suggest that you write to the publishers of ETUDE, establishing a bank reference, and ask to have a selection of pieces, in the grades you want, sent to you on approval. You will get complete cooperation. In this way you can

become familiar with the old and the new material available in any particular grade; and if you have a book in which you make notes of the character and qualities of the different pieces, you need never spend time wondering what solo to assign a pupil.

Differential Tones

"I recently purchased a Januarius Gagliano violin. . . . I do not doubt its authenticity, but am a little disappointed in the tone quality when certain double-stops are played. For example, the sixths on the E and A strings from the fifth position upwards produce other lower tones besides their own. As you can imagine, it is disturbing for the player to hear lower tones than the ones he is actually playing, the more so since I never experienced them on my former (cheaper) violin. . . ."

—W. E. H., New Jersey.

The phenomenon of which you complain is not a sign that something is wrong with your violin; on the contrary, it is a sign that the instrument is responsive and resonant. The sounds you hear are known as Differential Tones, and are produced when any two sustained tones are sounded fairly loudly at the same time. The Differential Tone is so called because the number of its vibrations is equal to the difference between those of the notes being sounded. If a major third is played absolutely in tune, the differential tone will be two octaves below the lower of the two notes. From a minor third it will be two octaves plus a major third below the lower note. From a major sixth it will be a perfect fifth below, and from a minor sixth a major sixth below. From a major tenth it will be a perfect fifth above the lower note.

There is an interesting article on the subject in Grove's Dictionary of Music, under the heading of "Resultant Tones," which you will find very informative. The article is worth quoting, but I do not have sufficient space here to do so.

I can understand that these tones have bothered you for a while, but feel sure you will soon become accustomed to hearing them. And the fact that you do hear them should gratify you, for it means that you have a fine violin. THE END

ILLUSTRATION CREDITS

10—Ray Lee Jackson

13—Enerett and F. Blaha

Violin Questions

By HAROLD BERKLEY

A FICTITIOUS LABEL

Mrs. P. M. H., New Hampshire. A label reading "Antonius Stradivarius Cremonensis Faciebat Anno 1735. Made in Germany," can only mean one thing; i.e., that the violin in which it is found is a German factory instrument which does not even pretend to be a copy of Strad and which is probably not worth \$50. See this column every month for further variations on this theme!

VIOLIN BY JUZEK

R. B. G., Virginia. The Juzek violins are very well made and are quite worth their price. You would not do wrong in buying one.

A GERMAN INSTRUMENT

J. S., Arizona. From your quite excellent description of your violin, I have little hesitation in saying that it is an average German factory product—as you thought—worth between \$35 and \$50. You would do better to sell it privately rather than through a dealer.

MOZART THEMES

W. H. S., D. C. The Andante and Minuet by Mozart which you ask about are to be found in the 19th piano Sonata, Köchel 498a. The theme of the Andante is also to be found in the Piano Concerto in B-flat major, Köchel 450. So far as I know, these movements have not been arranged for string quartet, though they should sound well in this combination.

SELF-INSTRUCTION ON VIOLIN IS DIFFICULT

S. F., Illinois. The best book for your purpose, I think, would be the "Practical Violin Study," by Frederick Hahn, obtainable from the publishers of ETUDE. I think I should warn you, however, that it is much more difficult to learn the violin without personal instruction than it is to learn a wind instrument. You should take lessons, if it be possible, for the first few months at least, if only to be sure you learn the correct holding of the violin and the bow.

VALUE OF STRAD AND STAINER VIOLINS

Mrs. D. P. M., Illinois. It is difficult to say what is the highest

price ever paid for a Stradivarius violin, for details of these transactions are generally not made public. There was a rumor some years ago that a particularly historic Strad had changed hands for the amount of \$100,000.00, but I never made inquiries to find out if this was a fact. I do know that \$65,000 was once paid for an especially choice specimen. As for the highest price ever paid for a Stainer violin, no one seems to know what that is. A genuine specimen in first-class condition would be worth today somewhere between \$2500 and \$3500. Most of the great concert artists use Strads, while the few Stainers that now exist are, most of them, in the hands of amateurs.

A FRENCH INSTRUMENT

F. E. B., Kansas. Your violin is, judging from the label, a typical French factory product, although the stamp and initials are unknown to the expert I consulted. No one could determine its value without examining the instrument. Some of these French commercial violins have an uncommonly good tone, and yours is apparently one of them.

A DIFFICULT QUESTION

P. J. S., Maryland. You should take or send your violin for appraisal to William Moenning & Sons, 2039 Locust Street, Philadelphia. (2) I am sorry that I have been unable to learn what violin Miss Ida Haendel used when she recorded the Bruch G minor Concerto.

MERITS APPRAISAL

Sr. M. R., Iowa. You should take or send your violin to William Lewis & Son, 30 East Adams Street, Chicago 3, Illinois, for examination and appraisal. It is not likely to prove to be a genuine Strad, but it would seem to be an old instrument, and it might have some value.

WORDS OF APPRECIATION

J. S., Massachusetts. Thank you very much for your complimentary remarks about my "Modern Technique of Violin Bowing." It is nice to know that one's efforts are appreciated. I do not know of a book on left-hand technique that has quite the same approach to the subject, but you would find much valuable information and help in the first book of Carl Flesch's "Art of Violin Playing." THE END

Organ Questions

Answered by FREDERICK PHILLIPS

* I play a Church Model Hammond organ in a small Methodist church, but do not understand fully (nor do the books to which I have access explain) the use of the normal Vibrato and the Vibrato Chorus. I would also like suggestions as to suitable combinations for hymn accompanying, the proper pre-set keys, etc.

The Hammond company publishes an elementary method called "Playing Hammond Organ" (\$1.00) which really gives more information along these lines than would be possible in this column. The use of the Vibrato and the Chorus Vibrato are covered particularly on pages 44 to 46, and general information on registration for various types of playing are suggested in a general way. In the matter of registrations or combinations, your own experiments based on the information outlined in this book will mean more than certain definite combinations we might suggest. A moderate volume should be used, which could be increased for the more festive or praise hymns. The Hammond Swell Pedal gives a wide range of volume control, so that even the stops of medium volume can be increased quite considerably if desired, which would enable you to use more varied tonal qualities. Just keep the general principles in mind, and your experiments will find many interesting answers to your problems. The book mentioned may be had from most music stores.

* Can you suggest a technique for timing the pause between verses of a hymn? My teacher suggested holding the final chord for an extra measure—minus one count, which should be a complete rest. This makes too long a pause in hymns in slow tempo, or those ending with a whole note. Another method is to add just one count as a complete rest between verses, but this breaks the rhythm. Since we have no choir, and the congregation must follow me, I have been trying to develop some method which would not break the rhythm. So far, all I have done is to maintain a pause that would get me back to the beginning on the proper beat.

(2) In the Episcopal Hymnal, is the music written for the organ? In other words, when a complete rest is written in for all parts, should I play it as written? My teacher suggested "bridging" the rest by use of the pedal. I realize

that when piano music is played on the organ some adaptations are necessary. When organ music indicates a complete rest, should it be observed?

—Mrs. C. F. O., So. Dak.

(1) The writer's experience has suggested the unwisdom of trying to adhere too closely to strict time or rhythm in observing the pause between verses of hymns. No matter how you try it, you run into one or another of the objections you have suggested. In a long experience in varying types of churches—but almost without exception fine congregational singing—the writer has simply allowed just a comfortable pause between verses, without regard to any exact measurement of time. Give the congregation time to get in a convenient breath without feeling that the next verse is like a train leaving on a split second schedule. We believe you will be surprised how this plan will fall into line so naturally that you will not feel the almost unnoticed break in rhythm, and the congregation will probably rise up and call you blessed. Where the verse ends on a whole note in medium or slow time you may have the feeling that three counts are sufficient, the fourth beat a rest, and you are ready to proceed to the next verse on count "one." This would be perfectly natural and would be all right.

(2) The Episcopal Hymnal is, like most other hymnals, scored primarily for voices, but it is undoubtedly assumed that the organ will be the accompanying instrument. Where rests are indicated, however, by all means observe them with the organ as well as the voices, unless there is an independent accompaniment definitely directing otherwise. The proper observation of rests is one of the marks of good musicianship, and usually has a distinct bearing on proper interpretation of the text.

* We are about to build a new church, seating capacity around 400. Will install a Hammond organ. The important thing we would like advice on is, would it be advisable to use acoustic tile on the ceiling of the church? I am the organist, and am a little afraid it would kill the reverberation. —W. A. S., Ont.

We conferred with an architect friend, and he suggests that if the design and construction of the building follows a normal pattern, it

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years while holding a church position, it would make a list of such staggering dimensions as to discourage the young organist altogether.

Accordingly I have compromised by drawing up a list of what might be called Basic Repertoire Problems. Some of them, the *Doxology* for example, are pieces which the organist will perform constantly throughout his career. Others will be done less frequently, or only at certain seasons of the Church year. All of them, however, will be done at some time or other. And every one of them, in my judgment, contains difficulties which will make the organist, when called upon to play them at short notice, be glad if he has had the chance to work them over with a teacher who knows the problems and how to get around them.

There are ten hymns which, I think, should be studied very carefully. They are: *Doxology* (Both forms), *Lobe den Herren, Cologne*, *Passion Chorale*, *Lyra Davidica*, *St. Anne*, *Aberyskwyth*, *Ein' Feste Burg*, *Ora Labora*, and *Forest Green*.

This list may be surprising, but each one of these hymns presents a problem. And few but experienced organists realize the care which must be taken to play hymns so that congregations can sing them.

Ten anthem accompaniments which should be carefully worked over are: *Gloria*, from 12th Mass Mozart; *Jesu, Joy of Man's Desiring* Bach; *The Heavens are Telling* Haydn; *And the Glory of the Lord* Handel; *Hallelujah Chorus* Handel; *Hallelujah Chorus* ("Mount of Olives") Beethoven; *How Lovely is Thy Dwelling Place* Brahms; *Immortal, Invisible* Thiman; *Praise* Rowley; *Thanks Be to God* ("Elijah") Mendelssohn.

All these anthems pose tricky and vexatious difficulties. Here the aid of the teacher will be invaluable in showing the student ways to perform them so as to give proper assistance to the choir and make an effective organ accompaniment.

Solo accompaniments which present unusual difficulties for the organist are these:

With Verdure Clad Haydn
I Know That My Redeemer Liveth Handel
Comfort Ye and Every Valley Handel
O Thou That Teltest Handel
Thus Saith the Lord and But Handel
Who May Abide Handel
Hear Ye, Israel Mendelssohn
God is my Shepherd Dvořák
The Lord is my Light Allitsen
How Beautiful Upon the Mountains Harker

The above list does not pretend to be a complete one. I have omitted many pieces which every organist plays at some time or other, and which present difficulties of their own. But this list is suggested as a beginning, not as a complete repertoire. Solution of the problems in these works will aid the student in solving other problems which he encounters—and he will encounter them as long as he lives.

It is admitted that plugging away at accompaniments is a task which we are inclined to shirk, because it is not so much fun as learning a big solo piece by Bach, Guilmant or César Franck. But we ought to remind ourselves that though the virtuoso piece is wonderful as a means of displaying our skill, it requires no less skill to play an effective accompaniment. More anthems, solos and congregational hymns are spoiled by bad accompaniments than by any other single cause. THE END

TEACHER'S ROUNDTABLE

(Continued from Page 22)

weakness. Quit at the first sign of fatigue. Avoid using hands for certain tasks such as dish washing, as it might loosen the joints further and cause more damage."

Let your student go ahead and try, but be sure he understands thorough-

ly every detail. Otherwise he might do like the lady who came back to Dr. Blodgett and complained that his system took much too long. She had understood fifteen and five minutes, instead of seconds!

THE END

would probably be better not to use acoustic tile, for the very reason you mention—the tile would absorb the sound, tending to create a lack of resonance. He suggests that if a

situation should develop which would make the use of acoustic tile advisable, this could be provided for later, but under ordinary conditions this would hardly be necessary

Junior Etude

Edited by Elizabeth A. Gest

DO BIRDS SING SCALES?

Lillie M. Jordan

IF YOU are asked what is the oldest music in the world that is still enjoyed today, you will, of course, reply, "The song of Birds." But here is another question, not so easy to answer, "Why is their music so difficult for us to imitate?" The answer is because birds do not use our scale, our chosen set of intervals.

For the same reason, we cannot reproduce on any of our keyed instruments the native songs of certain foreign countries. Our scale is different and that is a hard matter to explain.

But call imagination to your aid. Picture the scale as a ladder or a staircase as you were told to do in school.

In a movie I once saw a man dancing on a staircase while coaxing a little girl to go up to bed. Now, though he performed many graceful and fascinating movements, all were regulated by the exact distance apart, the intervals, of those stairs. Say they were a foot apart. Then the dance, however free and fanciful it looked, could only go up or down by rising or descending a foot, or perhaps several feet, but not by half a foot or anything in between.

In a somewhat similar way, every melody you have ever played or sung has moved up or down on

the measured intervals—or the distances apart—of our scale notes. If in singing your voice moves at an interval a little less or a little greater than any steps in our scale, you are said to be "flat" or "sharp" and be out of tune.

Let us consider again the songs of birds. We must realize that a bird's voice does not travel on our scale. This is why, even if you can remember exactly how a bird's song sounds, you cannot reproduce it on any piano.

An ancient Chinese Emperor is said to have made, thousands of years ago, a special instrument patterned on the musical scale of a bird he loved to listen to. His achievement has only been reported as an example of how music



depends on this basic matter of scales. If you are going to be a musician you must realize it and build a thorough knowledge of scales right into your musical equipment. Then the most valuable of all musical tools will be in your possession. THE END

SYMPHONY IN SUMMER

by Frances Gorman Risser

The crickets cry: "Chirp!"
"Ha-rump!" croak the frogs;
The woodpeckers drum
On trees and on logs.

While bumble bees hum,
From meadow and hill
The voices of birds
In unison, trill.

Rain tinkles a tune,
Winds roar, wild and free—
Together, they play
A great symphony!

WHO KNOWS THE ANSWERS?

Geography

(Keep score. One hundred is perfect)

1. Is Sibelius Swedish, Danish, Finnish or German? (5 points)
2. Mendelssohn founded a Conservatory of Music. Was this in Paris, Berlin, Leipzig, Prague or Dresden? (15 points)
3. Is the scene of Bizet's opera "Carmen" laid in Gibraltar, Malta, Spain or Cypress? (10 points)
4. Is the Swanee River, mentioned in Foster's song *Old Folks at Home* in Alabama, Georgia, Florida or Kentucky? (15 points)
5. Was the first opera produced in Germany, Austria, France or Italy? (15 points)



6. Is Fingal's Cave, for which Mendelssohn named an Overture

(also called the Hebrides) in the Azores, on the Island of Capri, off the coast of Scotland or in Germany? (10 points)

7. What river did Wagner immortalize in his operas? (5 points)

8. Palestrina's name is the name of the town in which he lived. Was this in Austria, the Netherlands, France or Italy? (5 points)

9. Anton Dvorak, composer of the New World Symphony, became director of a Conservatory of music in America. Was this in Chicago, San Francisco, New York, Boston or St. Louis? (15 points)

10. From what is the theme given with this quiz taken? (5 points)

Answers on next page

DO YOU PLAY WELL?

Do you play well? Do you feel sure about it? Do other people think so? Playing well does not mean that you can play a difficult composition. Far from it. A pupil who has had only ten lessons might play a piece very well indeed, while another who may have been taking lessons for several years might play a difficult piece, yet play it very badly indeed.

Playing well includes so many, many details. Can you give yourself a mark of one-hundred per cent perfect on each of the following phases which must be included in the subject of playing well? (1). Is your tone good? (2). Do you use good fingering? (3). Is your phrasing good? (4). Do you

always play the correct notes? (5). Do you observe all dots and ties? (6). Do you give full value to rests? (7). Is your rhythm always good? (8). Do you avoid stumbles, even little ones? (9). Do you avoid stiffness? (10). Do you use contrast between pp and ff? (11). Do you observe all crescendo and diminuendo marks? (12). Do you observe all retard, pauses and other expression marks? (13). Do you always use your pedal correctly? (14). Do you memorize accurately? (15). Do you make the composition sound the way the composer would like to hear it? Do you do all these things well?

Think it over.

BACH'S COURTLY MANNERS

When Bach had occasion to write to the Town Council of Leipzig he did so in the most courtly and formal manner of his day. One of these letters, written in 1736, runs as follows:

To Their Magnificences, the Most Noble, Most Distinguished, Respected and Most learned, likewise Most Wise Gentlemen, the Burgomaster and Members of the Most Worshipful Town Government of Leipzig. My Most Es-

teemed Patrons:

May it please Your Magnificences, and You, Most Noble and Most Distinguished Sirs, most graciously be informed as follows, etc., etc.

After writing quite a long letter he closed it: Your Magnificences and Most Noble and Most Distinguished Sirs,

Your most obedient,

Joh. Sebast. Bach
Leipzig, August 12, 1736

No Junior Etude Contest This Month

Club's Twenty-Fifth Anniversary

Dear Junior Etude:

Our Club, the Junior Etude Club of Schenectady, New York, is celebrating its twenty-fifth anniversary, having been founded in 1927. Some of our traditional events include an "alumni" concert at Christmas time, given by alumni members of our club, and a May concert given by present members. This year

we gave a Silver Tea in honor of our anniversary. We now have about seventy members and meet once a month, having a business meeting, then the program followed by refreshments. The picture of our officers is enclosed and the names of the other members are also given below.

Junior Etude Club



Officers of Jr. Etude Club, Schenectady, N. Y. Sarah Besan, Lenore Hughes, Joan Kennedy, Ardith Anthony, Mrs. Burt Newkirk. Members: Grace Vallier, Ann Rieg.

Nancy Adams, June and Joan Anderson, William Armstrong, William Bennett, Nancy Birdsell, Barbara Budnick, Emily Cain, Donald Curry, Thomas Glasi, Michael Druer, Judy Dagistino, Linda Ficker, Cynthia Finch, Gail Gartin, Sally Hahn, Jan Hays, June Hopper, Gerald and Robert Johnson, Ruth Kussrow, Jacqueline Kren, David Kluck, Sylvia Knapp, Sylvia Lund, Gladys Lunge,

Lorraine Mauriel, Avron Maletsky, Judy Neisuler, Nancy Ellen Niles, Catherine Perkinson, Priscilla Proxmire, Robert Race, Jean Randall, Lorraine Ritchie, Marjorie Stansell, Jeremy Sprung, Jean Schaninger, Barbara Stalder, Margaret Stebbins, Linda Semstrom, Janice Sheldon, Janet Thelen, Eleanor Thomas, Diane Weber, Marilyn Whitaker, Sonya Zasada, Alan Zatz. (Age fourteen and over)

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 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I have taken piano lessons for several years but I had no teacher for a while when my teacher was visiting the U.S.A. My family is a musical one. My two older brothers play the piano well and the eldest one has attended a music school in America and is now in England. I would like to hear from other readers interested in music.

Alfred W. Prescod (Age 15),
British West Indies

I am taking piano lessons and like to read about musicians in ETUDE. I like the jolly disposition of my music teacher which I think is due to her music. Also, my brother is now taking voice lessons and his disposition is much improved. These two examples show how music can make people happy. I would like some Junior Etude readers to give their opinions on this subject through the Letter Box.

Beverly Jean Wagstaff (Age 10),
Wyoming

N.B. What's your opinion, Juniors? Let's hear from you in Letter Box.

I have studied piano for six years and am working on viola by myself. I am very much interested in composing and expect to play one of my compositions at our recital soon. I would like to hear from some one interested in composition and orchestration.

Sandra Goldstein (Age 14), New York

Answers to Quiz

1. Finnish; 2. Leipzig; 3. Spain; 4. Florida; 5. Italy; 6. Off the coast of Scotland; 7. The Rhine; 8. Italy; 9. New York; 10. Londonderry Air, a folksong from Ireland.

NOTICE

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The Twenty-third annual Festival of American Music sponsored by the Eastman School of Music was held in Rochester, N. Y., May 4 to 10. Among the works presented by the Eastman-Rochester Orchestra and the Eastman School Broadcasting Orchestra under Dr. Howard Hanson were Third Symphony by Roy Harris; Fifth Symphony by Cowell; Fourth Symphony by Hanson; Concerto for Orchestra by Hovhanness. New works by Lyndol Mitchell, Walter Hartley, William Pursell and Ron Nelson were given their first performances.

Deems Taylor, distinguished American composer, has presented to the Library of Congress a collection of his music manuscripts, thus making them available to students and others interested in musical Americana. Included in the collection are the complete piano-vocal score of "The King's Henchman," first produced by the Metropolitan Opera in 1927; and the composer's first draft of the opera "Ramuntcho" first produced in Philadelphia in 1942. Mr. Taylor is a former president of the American Society of Composers, Authors and Publishers (A.S.C.A.P.).

George Rochberg's "Night Music," the winning composition in the eighth annual George Gershwin Memorial Contest, was played by the New York Philharmonic-Symphony Orchestra, conducted by Dimitri Mitropoulos on the regular Thursday evening concert on April 23. Mr. Rochberg received a \$1,000 award in addition to the orchestra performance. The composer is a member of the faculty of the Curtis Institute of Music and Music Editor of the Theodore Presser Company.

The Sibelius Festival to be held at Helsinki June 10 to 18 will include concerts presented by the Helsinki City Symphony Orchestra and the Finnish Radio Symphony Orchestra. Conductors will be Tauno Hannikainen, Nils-Eric Fougstedt, Jussi Jallas and Leopold Stokowski.

Normand Lockwood, noted American composer has accepted the position as chairman of the Trinity University Department of Music. Mr. Lockwood, at present on the music faculties of Columbia University and Union Theological Seminary will begin his new work in September.

Francis Poulenc's celebrated comic opera "Les Mamelles de Tirésias" will have its first American performance at the second annual Brandeis University Festival of the Creative Arts, to be held at the University from June 10 to June 14. Leonard Bernstein, Brandeis Professor of Music will direct.

THE WORLD OF

Music

Rollo F. Maitland, organist, teacher and composer of Philadelphia, died April 7 in that city, at the age of 68. For the past 33 years he was organist at the Church of the new Jerusalem. He was head of the organ department of the Philadelphia Musical Academy and president of the American Organ Players Club. His reputation as an organ recitalist was national. He had the distinction of being the first to play the great Wanamaker organ on the radio. His compositions include choral and organ works.

Cedar Crest College in Allentown, Pa. will conduct a summer music workshop and festival from June 15 to July 2. The faculty will include Wilbur Hollman, Ifor Jones, Max Aronoff, Ludwig Lenel and Lillian Knowles. The famed Curtis String Quartet, The Bach Chorale, the New Chamber Orchestra of Philadelphia and the Festival Chorus will participate in the event.

The Philadelphia Orchestra and the American Symphony Orchestra League will conduct the second Conductors' Symposium to provide opportunities, recognition and encouragement to the nation's community symphony orchestra conductors. The Symposium will be held September 28 to October 2. As in the first event of this kind held last year, conductors will work closely with Eugene Ormandy, attend all Philadelphia Orchestra rehearsals and concerts and will participate in seminars and consultations with members of the orchestra and administrative staff.

The National Federation of Music Clubs held its 27th Biennial Convention in New York City from April 8 to 18. The Convention observed also the 55th anniversary of the Federation. A special event on the program was a benefit performance of the Metropolitan Opera Company. The opera was "Carmen" with an all-star cast headed by Rise Stevens, Nadine Conner, Ramon Vinay, George London and Paula Lechner. Some of the leading artists of the present day music world were featured on the various programs. It was the first time in its 55 years history of the Federation that the Convention was held in New York City.

Eugene Ormandy, since 1936 music director and conductor of The Philadelphia Orchestra has

been signed to another five-year contract to continue at the head of the Philadelphia organization. This is the fourth successive five-year contract awarded conductor Ormandy by the board of directors of the Orchestra.

Ashley Vernon's new one-act opera, "The Barber of New York" had its world premiere on May 26 as part of the 75th anniversary celebration of the New York College of Music. The opera was given by the opera workshop and orchestra of the College, under the direction of Siegfried Landau.

The Daleroze School of Music, New York City, will conduct a symposium for teachers and students on July 1 and 2. Taking part in the discussions will be Max Wald, composer; George R. Marshall, musicologist; Carol Robinson, concert pianist; Hilda M. Schuster, Director Daleroze School; Mildred Hunt Wummer, flutist-pianist; and Carl Stern, cellist.

Boston University College of Music celebrated its 24th anniversary with a series of events that ran from April 9 through May 18. An outstanding feature of the observance was a performance of Stravinsky's "The Rake's Progress," with the composer himself conducting the work for the first time in America.

The Stadium Concerts in New York City will inaugurate its 36th season on June 22nd when the first concert of the six-week programs will be presented. The conductor for the first two weeks will be Leonard Bernstein. Following Mr. Bernstein the veteran Pierre Monteux will take over, to be followed in succession by Thomas Schippers, Andre Kostelanetz and others.

Marshall Bartholomew, associate professor of singing at Yale University and since 1921 Director of the Yale Glee Club which has won international fame, will retire at the end of the current academic year.

Recreational Music is the name of a new course of study now offered by the University of Illinois School of Music. Teaching the course is Max Kaplan of the music faculty, and students preparing to direct recreational programs in parks, industry, community centers, hospitals, settlement houses, and

elsewhere will survey in this course the types of musical activity available to them for recreational purposes.

The American Society of Ancient Instruments held its 25th annual festival on April 15 and 16. Following a custom established some years ago the opening concert was held in the beautiful Washington Memorial Chapel at Valley Forge. The two evening concerts were held in the Pennsylvania Academy of the Fine Arts in Philadelphia. The concerts were directed by Maurice Ben Stad, son of the founder of the Society.

Compositions by Lazare Saminsky were presented in a concert in New York City on April 12, sponsored by the International Society for Contemporary Music, U.S. section; the Canadian League of Composers and the National Association for American Composers and Conductors. The concert was given in observance of Mr. Saminsky's seventieth birthday.

San Diego (Calif.) State College Music Department will conduct a workshop in Choral Art and also in Instrumental Techniques from June 29 through August 7. The faculty will include Robert Shaw, conductor of the Robert Shaw Chorale, Julius Herford, conductor, pianist, teacher, and Benjamin De Loache, eminent baritone.

Gail Kubik, young American conductor-composer presented in April over Radio Italiana in Rome a program of music by contemporary American composers. Represented on the program were compositions by Lukas Foss, Roy Harris, Morton Gould, and Kubik himself. Ruggiero Ricci was soloist in Kubik's Violin Concerto.

The School of Sacred Music at Union Theological Seminary observed its 25th anniversary in May with a choral festival in which over 600 singers participated in a chorus made up of alumni of the School of Sacred Music. Special tribute was paid to The Rev. Dr. Henri Sloane Coffin, Dr. Clarence Dickinson and his wife, Dr. Helen Dickinson, founders of the school. The choral festival, climaxing Alumni Day was held in Riverside Church.

The third Biennial Convention of the A.G.O. for the region of northern New Jersey and New York will be held June 22 to 24, in Utica, N. Y. Prominent recitalists who will play include Virgil Fox, Hans Vigeland, Catherine Crozier, Ernest White, Robert Owen, Angela Bonomo Nassar and Gump Markey. A feature event will be a competition for young organists. (Continued on Page 61)

WHAT HAVE YOU GOT TO SELL?

(Continued from Page 20)

and ability, without demanding that a sum of at least ten thousand dollars for exploitation purposes be laid upon the drum head. Where does the young artist get the ten thousand dollars? He has to possess it or he must borrow it from friends or relatives. No bank would make an obvious gamble where the ultimate success is to be determined by a capricious and merciless public, to say nothing of the whims of dyspeptic critics. In New York City many halls are rented through a good part of the season by aspiring young artists who feel that if they have a New York artistic triumph their success is assured. At this moment the writer cannot recall any one artist who rose to top eminence by this approach. Of course, one might by some accident of destiny become another Caruso, Paderewski, Galli-Curci, Artur Schnabel, Chaliapine, Iturbi, Heifetz, Menuhin or Horowitz through this channel and join the ranks of the musical millionaires. But this process for the most part savors of Monte Carlo.

What then is the student to expect from working frantically to become a virtuoso or a prima donna? The student may have rich rewards even if he does not rise to the top. Plenty of excellent opportunities exist to earn a substantial income in other musical fields especially in the teaching field. The student who during his college and post-graduate years has his eye set solely upon college degrees, his "bachelor's," his "master's," or his "doctor's," — because these will license him to teach in an accredited institution, has oftentimes set a mental level for himself and may never soar very high above it. The possession of a degree acquired in residential, in college, is of course something of which every graduate may well be proud. But every artistic teacher knows that there is a skill and efficiency which come with the struggle for virtuosity that contributes to the teacher's teaching ability. The student who aspires to great achievement, thereby has a powerful incentive which will carry him far beyond the levels of excellent, good or mediocre. He is on the road to greatness and it is this which will affect his artistic aims and his income for life. He is something more than a mere degree holder.

Those who have battled to reach the top are in a class by themselves and they are the ones who almost invariably receive the highest reward. As students they are the ones with really high art ideals. They usually make the finest teachers.

On a recent 3800 mile motor trip, surveying educational conditions in music in the midwest and in the

southwest in the interests of The Presser Foundation, the writer has been surprised by the virtuosity shown by advanced students. Some of the voices heard were amazingly beautiful, all products of top teachers in American colleges and universities. In every instance where the Dean of Music was asked the question: "Do you have difficulty in placing your graduates in good positions?" the answer invariably was: "We have never had graduates enough to fill more than a small number of the positions available." Music at this time is one of the professions in which the supply of teachers is far less than the demand.

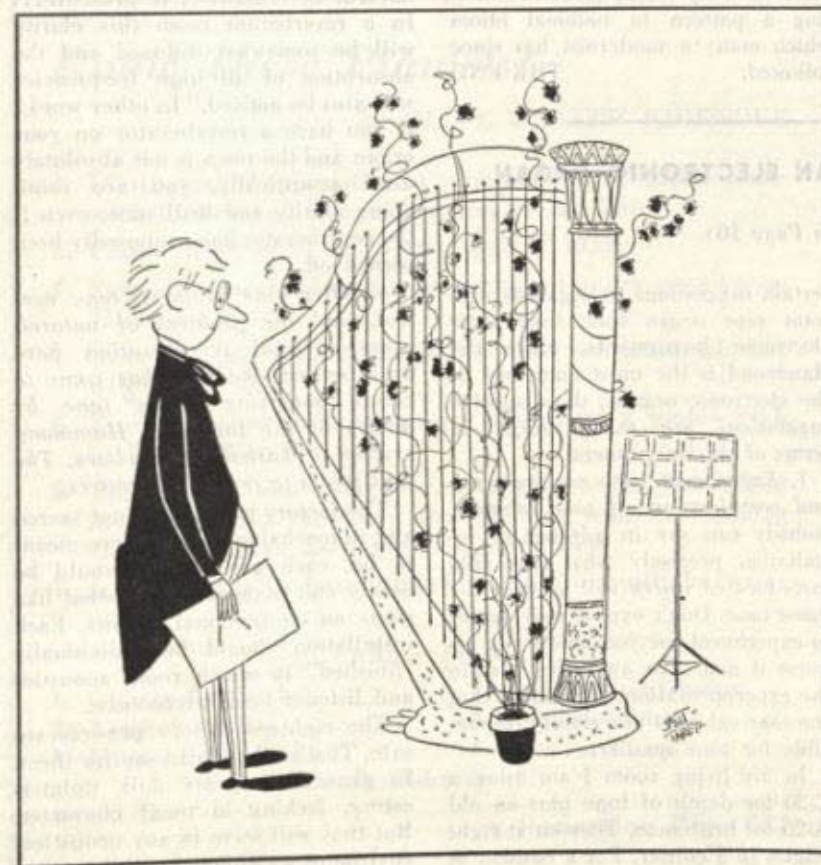
At the Southwest Division convention of the Music Teachers National Association held in Oklahoma City last March, the writer commented to Mrs. Hazel D. Monfort, President of the regional division, upon the extremely high character of the performances of the young artists upon the program, and she replied: "It ought to be good. The southwest has been extraordinarily prosperous for years and our colleges and music schools have on their faculties the finest musicians procurable in the United States and from other nations." The influence of the Music Teachers National Association, founded at Delaware, Ohio in 1876 by Theodore Presser, has been a powerful force in the development of all music education in America.

Music is one of the most idealistic of all collegiate subjects. In most commencements it plays a prominent part and adds dignity to the occasion. It must always be remembered that Commencement Day is the high spot in the student's life. There is a tendency upon the part of some

materialistically inclined institutions to regard commencement ceremonies as necessary, but to be put through as expeditiously as possible. The writer feels that this is a serious mistake. Commencement Day should be a day of joy for the college, the graduates, the alumni, the undergraduates, their friends and relatives.

The commencement address should be made by a personality of sound position in public life, who has the good sense not to preach or moralize, who has a keen regard for humor, commanding personal experience, a rich outlook upon human affairs and a reverence for spiritual values. He must appeal to the student body as a whole and not stress any particular section. He must bear in mind the parents in the audience and realize what love, triumph, and in many instances, great sacrifice have gone into the commencement. Commencement addresses of the right kind leave with the student rich inspiration and practical counsel which may never be forgotten in their consecration to the service of others. The student must, nevertheless, realize that while he holds high his ideals to serve mankind, he must have something to sell that his patrons want. He must make clear that in the end ideals are the motivating force of all great success.

The American poet and journalist, Richard H. Stoddard, put it this way in his "The Castle in the Air." "We have two lives about us. Two worlds in which we dwell, Within us and without us, Alternate Heaven and Hell: Without, the sombre Real, Within, our heart of hearts, The beautiful Ideal." The End



EDVARD GRIEG, AS I KNEW HIM

(Continued from Page 13)

as the Griegs prepared to leave Christiania they received word that Edvard would receive an annual government stipend of 1600 kroner (about \$400), enough at that time to relieve him from the exhausting strain of teaching.

From this time on, Nina comes more and more into the picture. In fact up to a few years before Grieg's death (1907), she appeared on most of his programs, popularizing his songs by singing them in her own inimitable way.

Edvard and Nina gradually became known as concert artists. Mr. Bull drew a vivid picture of them as they appeared on the stage — Edvard leaning over the keyboard, Nina standing very close to him. "With her hands behind her back, her head up, Nina literally poured her voice out. She was vivacious, natural and modest. Why, do you know," his eyes twinkled, "she wouldn't wear a bit of paint when she appeared on the platform. Cut her hair short, too. Quite an innovation in those days. She was about Edvard's height (under five feet), slender and girlish-looking."

"Edvard was immensely proud of her and delighted in showing her off. In a letter to his publishers he wrote that 'Fru Nina has become to such an extent the darling of the public that I am almost jealous.'"

In 1882 Mr. Bull accompanied his cousins to Karlsbad. "Always Edvard's one great interest in life was his concerts," he said. "At the same time he was afraid of them because he suffered excessive stage fright. It was less apparent when he played solos than when he directed. Still up to the very last he wanted first of all to conduct."

While they were vacationing here plans for building their home, "Trolldhaugen," were worked out. One of the composer's best friends, Frants Beyer, had suggested the site — "Troll's Hill" — a rocky, wooded promontory overlooking the fjord and distant some eight miles from Bergen. However, two years passed before Schak Bull actually started construction.

In the next decade as the composer's fame steadily increased, the couple repeatedly toured Europe. But in between times, like homing pigeons, they flew back to their beloved "Trolldhaugen." Occasionally when absences were unduly prolonged, Grieg's acute longing for home made him physically ill. With the exception of winter, he passionately loved all seasons.

At "Trolldhaugen" the couple entertained frequently, for one of Grieg's chief pleasures was the companionship of his friends. Oftentimes friends of long standing came in for

a game of whist, staying for the hearty supper that followed.

"Although we didn't have diets in those days," commented Mr. Bull, "Edvard was supposed to eat sparingly. He didn't, though. I remember one of his favorite dishes—lobster—over which he poured much oil. He smoked an occasional cigarette and drank moderately."

No evening passed without music. Grieg disliked to play his own solos but delighted in accompanying Nina, "the only true interpreter of my songs," as he repeatedly said.

Frequently the musician remarked to his cousin that most of his compositions had been written in "his heart's blood." "Peer Gynt" was the notable exception. Ibsen, inclined to be more mercenary than poetic, had definite ideas of what he wanted. Grieg simply carried them out.

The musician worked better with Björnson, for temperamentally the two were more alike. They had started an opera when they suddenly quarreled. Years later their misunderstanding was cleared up when the poet accepted Edvard's invitation to his silver wedding anniversary, June 11, 1892.

On this day Norway heaped upon her beloved son gifts and honors once denied him. "Trolldhaugen," basking in unexpected sunshine and smothered in congratulatory flowers, framed the celebration. More than 130 guests enjoyed the banquet.

The couple received many rare gifts: a Steinway grand, a crystal chandelier, silver, furniture, objects of art. As evening approached the waters of the fjord swarmed with boats, and adjacent knolls were thick with people and bonfires.

Through it all moved a slender little man with massive head, tiny hands and feet. A man dressed in

gray with a plaid blanket around his shoulders. His eyes, blue and expressive, sometimes smiled with the elfish candor of a child, again reflected the seriousness of a man whose path through life had not always been easy. Constantly at his side, as she had been throughout the years, stood Nina.

But this was among the last of the "good" days for the frail little musician. In the next decade his health steadily declined. "We were surprised he lived as long as he did," his cousin said quietly. "The last year only his energy and will power kept him alive."

September 4, 1907, brought the last sunset to 64-year-old Edvard Grieg. Months later Schak Bull and Frants Beyer placed the urn containing his ashes in the grotto which Mr. Bull had designed in the cliff just below "Trolldhaugen."

Today the spirit of Edvard Grieg still hovers over Bergen, the city he so loved that he deliberately chose to live less long than he might dwell in the shadow of its mountains. You hear his music in parks, in restaurants, in hotels. You gaze upon his life-size statue in the City Park. You re-live his life as you wander through the rooms of "Trolldhaugen," now a national museum.

If Edvard Grieg had lived to see "Song of Norway," what would have been his comment? "Of one thing I am sure," concluded Mr. Bull, "his innate modesty would minimize his rôle and emphasize that of Nordraak's."

Although Grieg's legacy to the world was a modest one, it is rich in the colorful harmonies that proclaim it truly Norwegian, thus setting a pattern in national idiom which many a modernist has since followed.

THE END

PIPE ORGAN TONE FROM AN ELECTRONIC ORGAN

(Continued from Page 16)

the proper equipment wisely installed and intelligently used, many genuine pipe organ tones of striking beauty and effectiveness may be secured. The softer the tone the more realistic the pipe organ effect is likely to be. Besides the distortion referred to before, tone cabinets generally incline more to quantity of tone than quality. This condition is largely a question of manufacturing cost, not know-how, but the player's ears must be expected to discriminate between acceptable and unacceptable tone.

Since 1937 I have had the pleasure of installing three different models of a popular electronic organ in our home. During these same years we have bought and installed three electronic organs in our college. As a result of these experiences, I offer

certain suggestions to organists who want pipe organ tone from their electronic instruments. Since the Hammond is the most numerous of the electronic organs, these specific suggestions are made chiefly in terms of this instrument.

1. *Experiment with various types and combinations of tone cabinets.* Nobody can say in advance of installation precisely what tone cabinets located where will produce the finest tone. Don't expect your dealer to experiment for you unless you request it and take an active part in the experimentation. Remember that the tone cabinets are mainly responsible for tone quality.

In my living room I am using a C-20 for depth of tone plus an old A-20 for brilliance. They sit at right angles in a corner. For a cushion of

reserve power I find I must have even at home not less than 40 watts of amplification. To get it I have everything from FR-40's in the hall above to an HR-40 in the room. Fortunately, current models are equipped with a "Soft" control which is a great help in managing the organ on different dynamic levels.

2. *See that the tone control on the inside of the console is wide open.* Why the over-all brilliance of an organ should ever be throttled by a control affecting all high frequencies is a mystery to me.

3. *Decide after experimentation whether your installation needs artificial reverberation and, if so, how much.* The reverberator is a clever device, but it should be used only when a room is seriously deficient in natural room resonance.

The practice of installing reverberation-model tone cabinets "just in case" should be condemned. The unnecessary cost is only one reason. It should be more widely known that even in the off-position a reverberator is not entirely out of the amplifying circuit. I have had an additional switch installed on my reverberator so that for maximum clarity and brilliance I can cut out the reverberator completely. In view of the widespread use of reverberators, I hope the manufacturer will decide to install such a switch at the factory.

Perhaps this suggestion requires more explanation. A letter from the manufacturer says, "The reverberation device has all the characteristics of a large hard-surfaced room. It will add something to organ music in a room where no reverberation, natural or otherwise, is present. . . . In a reverberant room this clarity will be somewhat diffused and the absorption of all high frequencies will also be noticed." In other words, if you have a reverberator on your organ and the room is not absolutely dead acoustically, you are sacrificing clarity and brilliance, even if the reverberator has supposedly been turned off.

4. *After tone cabinets, tone control, and the problem of natural-versus-artificial reverberation have been settled, the time has come to create satisfying organ tone by means of the ingenious Hammond system of harmonic drawbars.* The first job is to re-set the pre-sets.

The factory pre-sets are not sacred and untouchable. If they were meant to be, each pre-set key would be neatly and permanently labeled like stops on conventional organs. Each installation should be individually "finished" to match room acoustics and listener tonal preference.

The eighteen factory pre-sets are safe. That's all you can say for them. In general, they are dull, uninteresting, lacking in tonal character. But they will serve in any acoustical environment without piercing any-

one's ears. Moreover, the solo-ensemble, graded-dynamic scheme is logical and may well be continued in most installations regardless of changes in the harmonic content of the various combinations.

It is the latter that should occupy the Hammond organist during his first months with a new instrument, and every few years thereafter. Is the pre-set oboe the kind of oboe you will want most frequently? I prefer a more reedy oboe (00 2475 430) than the factory pre-set (00 3675 200). I want a much brighter full swell (00 6757 555) than the original pre-set (21 7645 111).

It is unnecessary to depend on a service man to change pre-sets. This is a job every organist should do for himself. The operation is simple. The only cautions are these: don't upset the balance between manuals so that you have no suitable accompaniments for solo combinations; don't abandon the basic factory pre-set scheme (e. g., oboe on swell F#) if other people make much use of the instrument; and don't allow wires for different combinations to make contact.

5. *The last step in mastering an installation is to work out "Tested Recipes"—the usual little black book material.* While it is often necessary to develop combinations to fit particular compositions, it is possible to have at hand a list of combinations that have been pre-tested and are ready for use. No two organists will favor the same list, but each should take time to work out his own. (Stevens Irwin estimates that 478,979 variations of basic clarinet tone are possible on a Hammond!) It would be foolish to use only a few combinations when thousands are available.

To conclude: I resent two extreme views: either (a) that all electronic organs should be ignored by serious musicians and music-lovers or (b) that they render obsolete every other manner of creating organ tone.

The console of a 40-rank pipe organ sits only a few feet from the console of a concert model electronic organ in our college auditorium. Experience has proved that we need both instruments.

Both types of organs are needed throughout the modern music world. Prejudice and lack of imagination should not deprive any church, school, or home of the kind of organ it can afford.

(If you would like a free copy of Dr. Elbin's "Tested Recipes for Hammond Organ—Vibrato Models," you may have one without charge by sending him, in care of ETUDE, a long envelope properly addressed and stamped. "Tested Recipes" is a handy folder listing Dr. Elbin's preferred pre-sets for home and church and containing about 150 combinations intended to approximate good pipe organ tone.—Ed.) THE END

just received an unexpected check from home. Another was worrying about a tough exam. Another had fumbled the ball on the two yard line in the Big Game. In spite of these mixed initial emotions, when they heard a military band play *Stars and Stripes Forever* via high fidelity phonograph, 93% said they were on top of the world.

When all returns were in and carefully computed, 61 selections emerged showing the highest agreement on kind and intensity of emotion. In addition to their use in hospitals, can these numbers help us jinx the jitters or give us a lift when low?

"Why not?" said Dr. Capurso, and cited some examples.

A student facing a major operation was becoming more and more fearful and jittery as the dread hour approached. Dr. Capurso suggested *Ave Maria* (Bach-Gounod), a prayerful piece. She played it over and over. Finally her fears began to abate, her nervous tension to subside.

Another student had difficulty getting to sleep at night. Her mind, she said, was a "squirrel cage." Although unfamiliar with Bach, she found this composer particularly effective, notably his *Goldberg Variations*.

It is just a coincidence but Bach wrote these *Variations* for an innumerable count, and his pupil Goldberg played them nightly in the count's bed chamber. They had the desired effect, for the count retained the services of Goldberg although the latter didn't take it as a compliment to his playing.

"What music is good medicine for a person, however, depends on a number of variables," says Dr. Capurso. "Before a doctor writes out a music prescription, he considers his patient psychologically as well as physiologically. Has he any musical allergies? Brahms' *Lullaby* for instance, was a favorite soothing number of the listening students. But it certainly wouldn't relax anyone allergic to it."

He cited the case of a hospitalized veteran whose mother had sung this number. Her untimely death filled him with resentment and bitterness, and as a result these emotions were always associated with the song.

Musical allergies caused by unpleasant memory associations can be persistent and annoying. A retired violinist in a European orchestra couldn't play Tchaikovsky's 1812 Overture without a bad emotional reaction. He was always excused from performance of the work. As a young man in the Russian Army, he and his superior officer were in love with the same girl and on a trumped

MUSIC TO LIVE BY

(Continued from Page 19)

up charge, the officer had him banished to Siberia. When he was marched off, the band played a patriotic tune Tchaikovsky incorporated in his 1812 Overture. It always recalled the indignity.

Some people are allergic to low tones. Others can't stand loud music. Walter Pitkin, author of "Life Begins at Forty," says fast music annoys him, gives him the feeling of not being able to catch up.

Cultural background is also a factor. Our Western music would have little medicinal value to an Eskimo. There's the story of the hospitalized Scot who was cured by bagpipe music which proved fatal to two Englishmen in the next ward.

"Knowing your peculiarities is a help in being your own doctor," said Dr. Capurso. "Do you require relaxation? Try some slow, soothing pieces and note results. In hospitals music is proving very effective with people tied in knots."

A GI with part of his brain shot away paced endlessly back and forth, back and forth in his room at Walter Reed Hospital. He clawed at the wall as though trying to escape. This went on for days and the doctors were stymied.

What would calm this automaton? Soothing music—could it so much as make a dent in his consciousness? A phonograph was brought to his room door. These pieces were played: *Rhapsody in Blue* (Ballad Theme), Liszt's *Liebestraum* No. 3,

Schubert's *Serenade*, Casals' magic bow playing *The Swan*, Franck's *Organ Choral* No. 1, Italian folk songs from his native Italy.

No effect at first. Then he stayed his restless pacing but only for a minute. His taut facial muscles relaxed. He listened as though trying desperately to recapture something from his forgotten past. For days he had turned a deaf ear to the pleading voices of nurses. But the music reached him. Finally he sat on his cot for fifteen minutes and listened.

Soothing music didn't cure this man, but it accomplished a near miracle in easing his manic tensions.

A piece that recalls pleasant memories is one of your best antidotes for gloom. At Walter Reed, a lieutenant was morbidly depressed, anxious, listless, unkempt. He refused to see his family or girl. Tchaikovsky's "Romeo and Juliet" Overture and other pieces that matched his mood were first played. At the third session it was learned that he and his girl, to whom he had been engaged, had been very fond of dancing and one of their favorite tunes was from "The Student Prince."

Which one he didn't know. The musician began playing the Romberg score. With the first few bars of *Deep in My Heart*, the patient brightened. That was it. It was played at other sessions. His depression began to lift. He tidied up and wanted to see his girl. After a

total of twelve sessions over a period of three weeks, he was discharged.

Music's strong power of recall makes it particularly valuable to victims of amnesia. Consider the instance of Ernie Burnett, songwriter and doughboy of World War I. At Soissons, his detachment of the 89th division was wiped out, all but Ernie who still had a flicker of life in him. The explosion blew off his identification tag. Burnett was reported killed in action. When he woke in a hospital, his memory was a blank. With identification still a mystery, he was shipped to a hospital in the United States.

Here he spent hours groping in a phantom world, clutching at clues that might establish his identity. One night he was listening to some records. Suddenly he sat bolt upright in bed. "Hey," he yelled, "that's my song they're playing." Over and over he said it. Other GIs in the ward looked at him pityingly. "The poor guy is going nuts," said one. Nurses tried to quiet him, but he kept on mumbling, "That's *Melancholy Baby*, my song. I wrote it."

It was true. The song had been indelibly engraved on his memory.

What this all boils down to, according to Dr. Capurso is that good music is something to live by. We can use it in our daily lives to counter bad moods and keep us attuned to the positive. We get benefits by listening, singing or playing an instrument. To listen to such a work as Beethoven's *Fifth Symphony* gives us a plus experience. It flexes our feeling muscles which need exercise as much as our mental or bodily muscles. It habituates us, as Aristotle has said, to feeling the right emotions. It helps restore what the psychologists call "dynamic equilibrium," a healthy balance of the emotions. We are better bolstered to face a war jittery world.

Moreover, great music invariably "exalts" as Rachmaninoff once said. Handel wrote that psalm of exaltation, the *Hallelujah Chorus* when bankrupt and ill. He succumbed to no mood of depression in this glorious music. Mozart wrote some of his greatest and most joyous works when reduced to penury. His music contains no hint of self-pity, defeat, cynicism. During the last twenty-five years of his life, Beethoven was growing deaf. He never heard a note performed of the Ninth Symphony. It closes with an "Ode to Joy."

The music of these composers may reveal yearning, sorrow, struggle. But essentially it exalts. It's a victory of the spirit. Hearing it we catch this spirit.

The distinguished doctors who are members of the Music Research Foundation take their own medicine and love it. They have record collections and play instruments. Dr. Emil

(Continued on Page 60)

Know These Pianists?

By OLIVE WEAVER RIDENOUR

1. Distinguished pianist and composer who often wrote without key and time signatures or bar lines.
2. Prime Minister of his native land in 1919.
3. Famous Concert-pianist who composed under pseudonym "Dvorsky."
4. Gave his first public piano recital at six years, his last when past 80.
5. French pianist and composer who drove a motor-truck in World War I.
6. This pianist and composer, to escape social invitations in Rome, told the story that he had sold his evening clothes and was too poor to replace them.
7. Is said never to have played a concerto until he wrote one.

Choose From:

- | | |
|----------------------|------------------------|
| 1. George Gershwin | 4. Camille Saint-Saëns |
| 2. Artur Schnabel | 5. Josef Hofmann |
| 3. Ignace Paderewski | 6. Maurice Ravel |
| 7. Claude Debussy | |

(Answers on Page 64)

LISTEN TO YOURSELF

(Continued from Page 17)

tone is of different importance than in a *legato*, lyrical Chopin Nocturne where tone quality, variety, and color are the essence of the music. (I often sing inwardly as I play, helping myself to remember that the goal is to make the piano sing.)

Tone is also related to one's position at the keyboard. You should always be fully relaxed—not slumped, certainly, but completely un-tense—in your hands, your arms, in your whole torso, keeping your spine straight and permitting no eccentricities or abnormalities of posture. Posture is especially important when you play *forte* chords, when all the muscles of the upper body should be focussed *before* the chord is struck. This kind of un-tense focussing allows the chords to ring instead of to sound simply like loud noise.

The sound practice routine begins each day's work, every day, with technique. I believe in a sound schooling in scales and exercises, played at varying speeds, with varying dynamics and varying attacks. It is at this point, too, that the sheer finger work of scales can be related to music in a clear understanding of key and interval relationships. But before too long, each pianist should learn to develop exercises of his own, based upon his own needs. The structure of his hands gives him certain abilities and certain limitations which no other pianist possesses in quite the same degree; also, in addition to these general needs, his day-to-day progress brings problems. Thus, our pianist should early learn to work out leaps, sequences, fingerings, etc., that will give him the practice he requires, regardless of rules, books, or the requirements of others.

A simple five finger exercise, practiced slowly, softly, and with complete concentration can be brought to bear upon the problem at hand, whatever that problem may be. Most young pianists need help in strengthening the fourth finger, and they should devise drills in giving themselves that help. Others may need to work on evenness of distribution in applying finger weight to the keys. I may say that one of my own problems has always been keeping the second finger under control! This second finger is strong, always ready—sometimes over-ready!—and needs to be kept from making false accents.

After this preliminary technical drill, one should turn to music, beginning each day's musical work with Bach, with whom one cannot

keep too intimate a friendship. After Bach it is time to turn to the day's assignments, finishing the practice time with a period of review. To my mind, the most important element in practice is concentration, and for that reason I have refrained from advising any fixed number of hours of work. I have often heard ambitious pianists say that they practice eight hours a day—and I wonder. It is physically impossible to work at full concentration for eight hours. After two hours at the most the mind reaches its momentary saturation point, after which a brief rest is far more desirable than a continuation of mere finger work. The great thing to avoid is the kind of mechanical practice which yields nothing but muscle fatigue. Helpful practice involves the mind and the emotions as well as the muscles, since the goal towards which one works is musicianship.

Earlier, I said that talent must be inborn and it is with this in mind that I approach the subject of musicianship. To me, the essence is being able to feel a phrase from its beginning to its end. Thus, the first step in developing musicianship is the most careful possible study of the phrases—their content, their sequence, everything about them.

It is always advisable to read a work through, acquainting oneself with what it has to say, where its difficulties lie, etc. Once the notes are secure, break the piece down into phrases. Study exactly what is there. Ultimately, the work must be re-created through your own imaginative response to the composer's wishes, but that comes later. The start must be made from the indications, every least one of which must be scrupulously observed. When a composer puts a curved line over a group of notes, he means something; he is telling you that here is a phrase, a unity, a kind of breathing. And where the phrases are not too liberally marked, you must find them for yourself!

The earlier composers give us a minimum of indications. So do extremely romantic and individualistic composers like Schumann and Brahms. On the other hand, Beethoven, Chopin, and Debussy give us such full indications that they actually guide out performances of their works. In either case, one works from the phrase, getting from it its full complement of meaning (always with the intentions of the composer), linking it to its fellows. One's ultimate interpretative suc-

cess, however, depends as much on individual sympathies as it does on study. It is an excellent thing to work for well-rounded musicianship; still, I feel that there should be room for distinctly individual preferences and tendencies whether they be for

a particular composer or style of music. You are most communicative in the music for which you have the greatest natural sympathy, and you learn to know the depth of your own talent and possibilities by listening to your own playing! THE END

MUSIC TO LIVE BY

(Continued from Page 59)

A. Gutheil, psychiatrist and chairman of the Research Committee, plays viola in a string quartet. Some years ago he suffered a coronary thrombosis. When the effect of much morphine wore off and his mind cleared, worried questions crowded in; how serious was his illness, could he continue as a doctor, how was his pregnant wife faring? Yet the first question he put to the attending

physician was, "Doctor, will I ever play in a string quartet again?"

"More and more we are finding," said Dr. Bruno Walter, orchestra conductor and honorary chairman of the Foundation, "that music is not only an art but a moral power, and that its great works are a source of strength and courage for man in his dealings with life's problems."

THE END

THE FLUTIST'S TECHNICAL PROBLEMS

(Continued from Page 10)

require the development of the tongue, which may be compared to the violinist's bow. The placement of the tongue governs the attack. As it becomes necessary to place the tongue higher, lower, more forward, behind the teeth, above the teeth, etc., it is helpful to think different syllables—TOO, DOO, TEE. For double-tonguing (where we cannot single-tongue fast enough), think double syllables—TOO-KOO, TEE-KEE, etc. This purely mental production of syllabic attack helps enormously in getting the tongue into proper position. Some flutists hold to a rather inflexible system of attack, invariably using the same syllable-positions for certain attacks. I do not agree with this. I believe that the best playing results when the flutist is relaxed and comfortable, using his instrument in the most natural way. Hence, I advocate avoiding ruts or fixed systems, and using those syllables that work best for the individual player. Just as some singers practice attacks on AH while others do best with EE, so the individual flutist will find that some syllables work better for him than others. When that happens, he makes better progress by using the syllabic position that feels easiest.

In my own practice, I have found it helpful to take over standard exercises for other instruments into flute work. I play many of the Hanon piano studies, beginning with the first in the book, and continuing straight through. The piano exercises of Czerny are also excellent practice for the flutist. And the violin exercises of Ševčík are especially useful for the development of the third octave, where fingering be-

comes difficult.

As to practice habits, the first to acquire is that of working slowly. And, as you practice, listen critically to your own playing. Watch out for homogeneity of tone in going from one note to another; there should be no breaks, no unevenness in balance or quality. The value of slow practice cannot be overstressed. From it results surety and confidence and—what is of greatest importance—the ability to hear oneself, which, in turn, brings technique to the stage of second-nature familiarity. The first requisites of good flute playing are clarity, quality, and control. Speed comes after! If, in slow practice, you are satisfied that breath, lips, tongue, and fingers are all doing everything that they should, you are ready to enjoy the thrill of making music.

But music-making presupposes more than technical proficiency. Without a thorough grounding in theory and harmony, the flutist hardly knows what he is doing. Nor will instrumental practice alone help him in acquiring finish in phrasing, color, style. The young flutist should hear all the music he can, of all kinds and types. He should have a better than average acquaintance with the literature of the piano, the violin, the orchestra, the voice. From these works he absorbs qualities of style and nuancing which will help him to differentiate in his own approach to playing Mozart, Beethoven, Brahms. And let him get all the practice in playing he can: solo works, ensemble works, orchestral works. For the first business of the flutist is to make music!

THE END

The World of Music

(Continued from Page 56)

The League of Composers will celebrate its 30th anniversary in 1953 and thus it will become the oldest society in this country dedicated to promoting music written in the twentieth century. During the 30 years of its existence it has presented the works of 310 composers. It has also obtained a total of 107 commissions for composers to write new works.

Fritz Reiner has resigned as conductor with the Metropolitan Opera Association to become musical director and conductor of the Chicago Symphony Orchestra.

Robert Frank Kurka, of New York, has been commissioned by the Trustees of the Paderewski Fund to compose a work for full symphony orchestra to be given its first performance by the Boston Symphony Orchestra, Charles Munch, conductor.

Edmund Pendleton's "Prelude, Fanfare and Fugue" for small orchestra was given its first U.S. performance on March 27 when it was played by The Philadelphia Orchestra, conducted by Eugene Ormandy. Pendleton, a native of Cincinnati, Ohio, has lived in Paris for the last several years where he is artistic director of the Paris Philharmonic Chorus.

The Ninth Annual Philadelphia Music Festival sponsored by the Philadelphia Inquirer Charities, Inc., will be held at the Municipal Stadium on June 12. An imposing array of musical organizations and stars of the first rank will round out a program to suit varied tastes. Heading the list is the Robin Hood Dell Orchestra, while other famous organizations scheduled to appear are the Cities Service Band of America, Paul Lavallo conductor; the Philadelphia Public High School Chorus and the All-Suburban Chorus. Dr. Louis Wersen, director of music education in Philadelphia Public Schools and Dr. Clyde Denger, director of music at Upper Darby High School will direct choral numbers.

Cornell College at Mount Vernon, Iowa, held its 55th annual May Music Festival May 7, 8 and 9, in which the Chicago Symphony Orchestra participated for the 51st consecutive year. An event of special significance on the program was the premiere of a cantata, "Song of Affirmation," for narrator, soprano soloist and orchestra written on commission from Cornell College by Norman Dello Joio. Rafael Kubelik conducted the Chicago Symphony Orchestra and the Cornell College Oratorio Society in the first performance.

COMPETITIONS (For details, write to sponsor listed)

• United Temple Chorus: The Eighth competition for Ernest Bloch Award, \$150, for best composition for women's chorus set to text from Old Testament. Closing date October 15, 1953. Details, the United Temple Chorus, Box 18, Hewlett, New York.

• Friends of Harvey Gaul, Inc., 7th annual composition contest. Prize, \$300 for best quintette (strings and piano). Closing date December 1. Details from Friends of Harvey Gaul Contest, Mrs. David V. Murdoch, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.

• Cambridge String Choir Award of \$50.00 for the best arrangement for string orchestra. Closing date, June 15, 1953. Details from Mrs. Robert Conners, 524 No. 10th St., Cambridge, Ohio.

• Composition Contest, for women composers, sponsored by Delta Omicron. Award \$150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address Lela Hammer, Contest Chairman, American Conservatory of Music, Kimball Building, Chicago 4, Illinois.

• Young Composers Radio Awards for 1953. Instrumental and vocal works. Closing date December 31, 1953. For details address Young Composers Radio Awards, 580 Fifth Avenue, New York 36, N. Y.

• Artists' Advisory Council, composition contest for American composers. \$1000 award. Closing date September 1, 1953. Details, Mrs. William Cowen, 55 East Washington Street, Room 201, Chicago 2, Illinois.

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Legends of Ancient Bells

Many strange customs and weird superstitions have always seemed to be connected with bells of various kinds.

by F. M. COWLIN

THE HISTORY of bells throughout the world, rich in fascinating legend and strange custom, records much of romantic interest. Bells have been associated with almost every historic event, as well as with many religious and social uses, and so great has been their influence upon architecture that probably to them we owe most of the great towers of the world.

Bells have been found in all countries throughout the ages, though no one knows who made the first bell. Four thousand years ago they were used in China; in France as early as 550, and in the seventh century they appear to have been well known in England.

Early bells were made of clay or wood and these types are still in use in the South Sea Islands. Bells have been uncovered in ruins of ancient Indian villages in Mexico and the United States; they have been found pictured on old Egyptian monuments, and in Old Testament times golden bells adorned the garments of priests. They have sounded the alarm in uproar and fire. In early days many bells belonged to the city, and he who had authority over the bell commanded the inhabitants, for by its hasty clanging his followers could be gathered at a moment's notice. In the seventh century anyone might have a bell rung for a small sum of money, and pealing of bells became so general at that time that England was known as the "Ringing Island."

Some of the most stirring times in history have been rung in and out by bells. The bells of Chester rang a joyous peal for Nelson's victory alternated with a solemn toll for his death.

In the middle ages bells were rung to drive away evil spirits. A quaint custom at Dewsbury, Yorkshire, was the tolling of the "Devil's Knell" on Christmas Eve

to mark the fact that the power of the Evil One was broken by the birth of Christ.

The great bell of Moscow, "Tsar Kolokol" is said to be the largest in the world. It weighs about 200 tons, is some 20 feet high and 60 feet in circumference. Due to its great weight it has never been raised from the ground, but rests on a platform in a public square. Cracked in manufacture, it has never been rung. Attempts were made to hang it at one time, but it fell to the ground and lay buried for 103 years. In the crash a portion of the metal was broken from it leaving a seven-foot hole in the side. When the Tsar had a chapel made beneath the bell this opening was used as an entrance, and the bell itself formed the dome of the chapel.

Some of the largest bells in the world are found in China and India, always beautifully decorated. Here also some of the tiniest bells may be seen hanging from corners of pagodas and temples.

The largest bell known to be tuned and rung is the Bourdon Bell of the seventy-two carillon in Riverside Church, New York. Manufactured in England, it is said to be the largest bell cast in that country.

Perhaps Big Ben takes first place among famous bells. It was cast nearly 100 years ago and, although badly cracked, its sonorous clang, carried by radio the world over, is known and loved everywhere.

The history of bells records many miraculous happenings. In 610 A.D. the great bell of St.

Stephens in Sens saved the city from the troops of King Clotaire when its mighty clanging so terrified the soldiers that they fled in confusion, thinking that the powers of evil had been let loose to destroy them. On various occasions in England bells were credited with ringing without the aid of human hands, as when they tolled throughout the country in solemn condemnation of the law passed in parliament forbidding Church services or festivity on Christmas Day. After the murder of Thomas à Becket in Canterbury Cathedral the bells tolled solemnly from every tower in the city.

Bells were sometimes accounted guilty of misdeeds and were punished accordingly. When in 1591 the bell of Uglich rang out an alarm on the occasion of the murder of Ivan the Terrible, by order of the Tsar it was punished by whipping and banishment to Siberia for 300 years. When it had "served its time" it was brought home and reinstated in the tower at Uglich.

Very old bells are often quadrangular, being made of thin iron plates riveted together. A specimen of this type of bell is preserved at Belfast and is called, "The Bell of St. Patrick's Will." It is small and is ornamented with gems, and gold and silver filigree work. Though it bears the dates of 1091 and 1105 there is evidence that it was in use in the sixth century. When casting took the place of riveting, founders traveled from place to place setting up temporary foundries to make bells wherever they were wanted.

One should work industriously at scales and other finger exercises. There are people, however, who believe that to attain mastery they need only devote a certain number of hours each day to mechanical practicing. That is as logical as saying that one becomes a writer by reciting the alphabet faster and faster every day.

—Robert Schumann

In the past many metals were used in casting bells, a combination in general use being made up of lead, zinc, iron, antimony and copper. The best bell metal today is a mixture of good copper and tin in the proportion of about four to one. A properly cast bell is thick and should last through the ages.

It is thought that the custom of placing inscriptions on bells began in the 12th century. Early inscriptions were short, but four hundred years later they were long and frequently filled the outside of the bell. They were usually made up of dedications or prayers, or both. The tenor bell at Bath Abbey, England, bears the words,

"All of you of Bath, that hear me sound

Thank Lady Hopton's hundred pound."

Except during the last war, the bells of the village of Hallaton, Leicestershire, have been ringing four times a day for nearly three hundred years. The chimes, worked on a drum, play an ancient melody. The following words to fit the melody are recorded on a board in the bell-chamber:

"Old Dunmore's dead,
That good old man,
His like we ne'er shall see.
He made these bells to chime themselves,
At six, nine, twelve and three."

The ringing of merry peals at weddings and solemn tolling for the dead are ancient practices, the latter being in use in the time of Bede. In old days labourers were called to work by the Harvest Bell; hours of work in the field were timed by the Gleaning Bell; the Oven Bell advised tenants of the lord of the manor that his oven was available for their baking, and a bell was rung at markets to signify the hour when selling would begin.

The "Song Sharks" Are at it Again

FOR over forty years ETUDE has conducted an unceasing fight to protect its readers and the general public from being swindled by the "song sharks." These imposters representing themselves as publishers, advertise for manuscripts of songs or for song poems. These advertisements lead uninformed people to believe that if they can have their songs published, great fame and fortune will almost certainly come to them. No sooner has ETUDE exposed this racket than the "song sharks" have subsided for awhile, and other swindlers pop up in different parts of the country.

These racketeers now keep carefully within the letter of the law, and yet make huge profits. That is, when they catch what they call a "sucker" they make a legitimate contract with him to publish his song, to send copies to dealers and to have the song broadcast, all for the "trifling" consideration of one hundred or one hundred and fifty dollars. They carry out the provisions of the contract and also usually have some little known singer "put the song on" a few times over some unimportant broadcasting station. Chances are that the song is a "turkey." The composer has no likelihood of making a great success. The "song shark" makes about 200% on the transaction. The composer's vanity turns to

chagrin. He has a few dozen copies of his "masterpiece" as ghosts of his lost ambition.

Unfortunately the money lost by the "sucker" often comes from the pockets of well-meaning citizens who can least afford it. We know of one widow who actually borrowed money from a loan shark to pay for having her song published. Another "song shark" whose office was not far from the Capitol in Washington was reported to have mulched from the public over a million dollars through this type of cruel swindle.

The only way to stamp out the "song shark" racket is to keep the musical public informed so that they can advise the general public. If anyone speaks to you about a "song shark" make it clear that legitimate standard publishers do not accept a work unless they know that they have a market for it. They never ask the composer to share the cost of publication. They are only too glad to get good, new musical works for their catalogs.

If you have the least doubts about the integrity of any publisher to whom you wish to submit a manuscript, write at once to the Better Business Bureau or the Chamber of Commerce of the town or city in which you live and ask for a report which will be sent to you, gratis.

THE END

FROM THE ETUDE OF 1884

In an article entitled, "A Few Thoughts for Piano Teachers," we read:

Is it not well for a teacher to pause in his work and reflect for awhile on his side—drop the pupil entirely and examine one's own self? Inquire if I am performing my part efficiently? Have I any defects that should be remedied? Have I errors that are a disadvantage to me? Have I habits that lessen my usefulness?

A teacher does not usually give as good a lesson as he is capable of, and, further, his teaching power is not governed entirely by his knowledge. Teaching power and knowledge are quite distinct. The teacher has not to create his own music. On the side of knowledge much is done for him by the composer; his work is to enforce the laws, not to enact them. But, on the side of teaching, he is unaided; he stands alone in his power. On the one side qualities are requisite that have no bearing on the other whatever. For teaching, some other mind is the object; in acquiring knowledge, our own is only to be considered. Knowledge is the making of the implement, teaching the use of it after it is finished. A teacher brings all his other acquisitions and faculties together, to gain success—his knowledge of human nature, his social development, his general bearing, his dress, his politic nature; in fact the whole man is considered in teaching. But, for knowledge, one might live in a tub, like Diogenes.

The teacher is in a position to do quite as he chooses—to do his whole duty, or a part, or to neglect it entirely. There is no one to tell him if he neglects to perform his part; all the pupil can do is to discontinue at the end of the quarter, which is the only available punishment that can be inflicted upon the careless teacher. In the majority of cases where the pupil ceases taking lessons, the teacher is to blame, and indifference and neglect on his part, and not incompetency, are the causes. The teacher that interests himself only in bright pupils, will soon have to leave his profession. It is with the heavy, slow pupil that a teacher exhibits his true nature.

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ADVENTURES OF A PIANO TEACHER

(Continued from Page 21)

forth some amusing reactions. Dorothy Knowlton (Berkeley, Cal.) whose long pupils' waiting list finally persuaded her to try group piano in order to find room for them all, suggests some specific items, which we teachers may find "up there." Says she:

1. It is a place where parents go out of their way to "coöperate" at home, and support all studio activities.
2. A place where pupils are always willing and eager to learn, and never develop periods of "slump."
3. A place of infinite time. Each lesson can be as long as the teacher wishes. There are no clocks to watch in heaven.
4. A situation in which there is sufficient income for all our needs, so that we do not have to charge for lessons; and therefore have no bills to send.
5. A place where there are no telephones to answer or any interruptions during lessons or practice.
6. A place where there is plenty of time for the teacher to practice, as well as to read, go to concerts, plays, etc.

These are excellent: but may I disagree with some of Miss Knowlton's heavenly situations? . . .

No. 2: slumless pupils would be too much of a good thing. Earthly teachers shouldn't worry about slumps. Progress cannot be forced. The slumps are necessary periods during which students' talents lie fallow. Just look up that word in your dictionary; here's one meaning of fallow: "the tilling of land without sowing for a season, to render it mellow." . . . So, don't push all the time. Let the slumps slump; rich growth and mellowness will follow.

No. 3: It should not be necessary to give students overtime, if pupil and teacher truly concentrate during the lesson period. They are unwise if they extend it longer than an hour. The students can't take it. . . . I should think that lessons would be shorter in those blessed celestial regions because of the increased capacities of both teacher and pupil!

No. 4: Yes, I suppose we shall have to teach without pay; but here on earth we should always charge something for our lessons. I am convinced that free instruction is an unmitigated evil.

No. 5: Interruptions need not be frustrating. They can even be salubrious if the teacher has learned that most priceless technique of all, instant and intense concentration. To move around the room, answer door-bell or telephone restores phys-

ical and mental balance—So, I hope there'll be plenty of pleasant interruptions up there!

Miss Knowlton also tells us how we can make our own heaven on earth by observing a few rules. Here they are:

1. Attack each problem as though this were your only opportunity to handle it; consequently it would be taken care of once and for all time.
2. Approach each task as if it were the only one you have to worry about. Blot out of your mind the myriad things waiting to be done.
3. Teach each piece as if it were the first time you had ever taught it; (this also goes for each element of theory or technique).
4. Imagine that each piece of music you teach is your most favorite!
5. Approach each student as if he were your only pupil.
6. Comfort each mother with the thought that her problems are common to most parents.

Not a single disagreement with these—Thank you, and Bravissimo! Miss Knowlton.

A BLIND FLYING GAME

To stimulate youngsters (boys, especially) to play without looking at hands and keyboard, I often use the following "precision aiming" game:

During fog and storms—visibility zero—our left (or right) airplane "squadrons" bomb targets thus: Squadrons (fingers) 2 and 3 take off from lap, feel for large white space between black keys (B, C, or E, F) then slide over to the two blacks, bomb these (squash softly) then shift swiftly over the three blacks to the next group of two (above or below), bomb these; then right hand squad (2, 3) takes off and bombs similarly. Use same procedure with squads 2, 3, 4 on the three blacks.

Be sure that all bombing is done softly with gentle scratching finger tips, and that sliding from one target to another is swift and relaxed. Not a glance at the keyboard is permitted. Even beginners become ace bombers very quickly.

Many extensions of this can be used; they will be included in this department in a subsequent issue.

THE END

Answers to Quiz on Page 59

Know these Pianists?

1. Artur Schnabel.
2. Ignace Paderewski.
3. Josef Hofmann.
4. Camille Saint-Saëns.
5. Maurice Ravel.
6. Claude Debussy.
7. George Gershwin.

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